

## Report from the Executive Director: The SEM Annual Meeting and the Promotion of Ethnomusicology

Stephen Stuempfle

SEM began 2018 with a new [Strategic Plan](#) in place, thanks to the concerted work of the Strategic Planning Committee, Board, Council, and individual members who offered suggestions. This five-year plan contains an extensive agenda for expanding the capacity of the Society as a medium for dialogue, a resource for members and the general public, and an agent for change in today's world. While the Society is developing initiatives related to all of the goals stated in the plan, we are currently directing particular attention to increasing access to the SEM Annual Meeting and to the promotion of ethnomusicology as a field of study and activism.

### The SEM Annual Meeting

The Annual Meeting continues to serve as SEM's signature event, attracting more than 900 attendees each year from across the country and around the world. While most attendees affirm the meeting as a vital component of their annual cycle of activities, the event poses ongoing challenges in terms of its finances and content. In general, SEM requires a large convention hotel in order to accommodate the number of attendees and program sessions. These hotels are expensive and their fees continue to rise. Fortunately, the Society's collaboration with Indiana University Conferences (a professional meeting planning service) has enabled it to remain competitive in negotiating hotel contracts, with such benefits as no charge for

meeting rooms and discounted triple and quad guest-room rates for students. However, contractual terms also require that the Society guarantee minimum levels of guest-room sales and catered food and beverage sales.



Albuquerque, New Mexico. Photo courtesy of MarbleStreetStudio.com.

Thus we strongly encourage attendees to stay in the conference hotel and greatly appreciate groups that sponsor receptions, as well as individuals willing to purchase the expensive tickets for the Saturday-night banquet. Due to tight management of conference finances, we have been able to maintain conference registration fees at the same level since 2008. Strong attendance at the meeting, however, remains critical for controlling costs. To register for the upcoming meeting in Albuquerque on November 15-18, please visit the [conference website](#).

While we continue to work on securing advantageous contracts for the Annual Meeting, we realize that travel to this event remains a burden for many people, especially students. Thanks to generous member donations to the Sound Future Campaign over the past several years, we have substantially expanded [travel support opportunities](#), including Annual Meeting Travel Fund Student Awards, International Awards, North American Awards, the Gertrude Rivers Robinson Annual Meeting Travel Award, and the Ric Trimillos Annual Meeting Travel Awards. In addition, various SEM Sections offer awards related to the conference.

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# The Society for Ethnomusicology, *SEM Newsletter*

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*SEM Newsletter* is a vehicle for the exchange of ideas, news, and information among the Society's members. Readers' contributions are welcome and should be sent to the editor.

The Society for Ethnomusicology publishes the *SEM Newsletter* four times annually in January, April, July, and September, and distributes issues free to members of the Society.

Back issues, 1981 to present [volumes 14-18 (1981-1984), 3 times a year; vols. 19-32 (1985-1998), 4 times a year] are available and may be ordered at \$2 each. Add \$2.50/order for postage.

Address changes, orders for back issues of the *SEM Newsletter*, and all other non-editorial inquiries should be sent to the Business Office, Society for Ethnomusicology, Indiana University, 800 East 3rd Street, Bloomington, IN, 47405. [sem@indiana.edu](mailto:sem@indiana.edu).

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### SEM Membership

The object of the Society for Ethnomusicology is the advancement of research and study in the field of ethnomusicology, for which purpose all interested persons, regardless of race, ethnicity, religion, gender, sexual orientation, or physical ability are encouraged to become members. Its aims include serving the membership and Society at large through the dissemination of knowledge concerning the music of the world's peoples. The Society, incorporated in the United States, has an international membership.

Members receive free copies of the journal and the newsletter and have the right to vote and participate in the activities of the Society.

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Student (full-time only) (one year) .....	\$40
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• Income \$25,000 or less .....	\$60
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For institutional memberships, please visit the [University of Illinois Press website](#).

### Guidelines for Contributors

Email articles and shorter entries for consideration to the [SEM Newsletter Editor](#).

*Copy deadlines:* Summer Issue (15 June)  
Winter Issue (15 Dec.) Fall Issue (1 Sep.)  
Spring Issue (15 March)

### Advertising Rates

The *Newsletter* accepts digital files (e.g., jpg) for advertising.

Full page: \$200	1/3 page: \$60
2/3 page: \$145	1/6 page: \$40
1/2 page: \$110	

### *Ethnomusicology*: Back Issues

*Ethnomusicology*, the Society's journal, is currently published three times a year. Back issues are available through the SEM Business Office, Indiana University, 800 East 3rd Street, Bloomington, IN, 47405-3657; 812-855-6672; [sem@indiana.edu](mailto:sem@indiana.edu).

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# A Listening Database for Ethnomusicology: The SEM Annual Meeting

## Gregory Barz, SEM President

I just returned from giving a keynote address at the 3rd Annual International Summer Workshop in Ethnomusicology, hosted by the Forum for Contemporary Ethnomusicology and held at the Hebrew University of Jerusalem in Israel. At the closing of this fantastic gathering of scholars sponsored by the Martin Buber Society for Fellows in the Humanities, the recent Israel Prize winner Edwin Seroussi and I co-hosted a roundtable discussion that took the form of a reflection on the history of the discipline of ethnomusicology.

As I listened to Seroussi reflect on the number of years he had been a member of the Society for Ethnomusicology and the theoretical changes and ideological shifts he has witnessed, I watched the younger members in the room—many of them his students at Hebrew University—taking copious notes and listening intently to their mentor. My reaction at the time was not “why is this session not being documented and why is this information not being culled for publication,” but rather “do we as an academic society recognize how many of our discipline’s traditions are transmitted orally?” At the core of such a question might very well be a proposal for *doing* ethnomusicology by *listening*. I have long been curious about the expectation of *listening* in the acquisition of discipline-specific knowledge, and I would like to share a few thoughts about the unique listening spaces that are purposefully generated at our annual meetings.

### Listening About Music

As ethnomusicologists we not only *talk* about music, but we also frequently *listen* to others reflect on music, whether in classes, in our field research, in paper presentations, and, perhaps somewhat undervalued, in spontaneous conversations, such as those that take place at SEM annual meetings. Many of us value such ephemeral opportunities not only to talk about music, but, more importantly, to listen to others challenge us with new ways in which to consider the nuances of how we and others are in the world musically.

I am reminded of an accidental conversation recorded in small village in Eastern Uganda in which my son Simon, 12 years old at the time, left alone with a group of elders explained what his dad did for a living when prompted: “Well, he’s an ethnos*schmooz*icologist. He schmoozes with people about music.” Yes, as ethnomusicologists we certainly do talk a lot about music (we teach, we write, we present papers, we advise). But we also frequently

*listen* about music, and we do so in a variety of forums. I suspect that we frequently engage in active listening, for example, as we document, record, transcribe, and analyze. And I suggest that listening should be considered a primary mode of transmission for our academic disciplinary traditions.



### Listening Beyond Bibliography

Passing along the traditions of our discipline involves not only active listening, but modeling ways in which to be curious as scholars, especially in terms of how we engage each other as a Society, say at a SEM meeting. I recently advised a student doing preliminary bibliographic research on the general topic of ethnomusicology and refugees. She was trained in database resources and knew about the work of our colleagues Adelaida Reyes and Svanibor Pettan (among others), but she was curious about what the databases were leaving out. More specifically, she was curious as to where conversations took place if not in publications.

When I introduced her to the SEM website she quickly discovered that there were ways of *listening* to ethnomusicology that were unbridled from the perfect bindings of monographs and journals. After a week of perusing [abstract books](#) from prior annual SEM meetings, this student came to my office wanting to know what a “President’s Roundtable” was. After explaining that it was an opportunity to offer the membership a chance to *listen* to targeted thinkers and practitioners reflect publicly on a topic of timely significance, I realized that this student had an opportunity! Past President Anne Rasmussen’s roundtable had been streamed live at the annual meeting and was archived and made accessible through the Society’s conference [video-streams of meetings](#). The student went off to watch (and *listen*) to ethnomusicologists in action, specifically ethnomusicologists reporting on “Engaged Activism among Ethnomusicologists Responding to the Contemporary Dynamic of Migrants and Refugees.”

This same student quickly found other accessible resources on the SEM website—an archive of papers, panels, and abstracts in addition to the archived streaming resources that began back when I was SEM program chair in 2011. In some ways these all-too-frequently ephemeral resources now function in ways similar to the published conference proceedings produced in the early days of scholarly meetings. I am not, however, issuing a call for the return of collected papers in the form of proceedings, but rather encouraging us all to [\[continued on next page\]](#)

## A Listening Database for Ethnomusicology [continued from previous page]

regularize our *listening* access to the SEM website.

### Listening at the SEM Annual Meeting

The invaluable opportunity to practice that which we so appreciate in our discipline—*active listening*—occurs within so many venues at the annual meeting of the Society for Ethnomusicology. As continual students of our discipline, we value and anticipate spending time with colleagues—long-standing and new—both inside and

outside the panel rooms, at scheduled and ad hoc meetings...*schmoozing*. Because that's what Simon says we do, we talk to people and we *listen*. And I suggest that identifying our online, archived, and "live" resources will soon become part of our time-honored tradition of preserving conversations as well as contributing to the art of listening in our academic society. I for one look forward to experiencing such active listening as I watch my colleagues run from room to room, panel to panel, practicing the craft of listening at our next [annual meeting in Albuquerque, New Mexico](#), November 15–18.

## Freemuse and SEM Announce Agreement in Support of Freedom of Artistic Expression

Freemuse and the Society for Ethnomusicology are pleased to announce a memorandum of understanding that serves as a framework for collaboration in support of freedom of artistic expression worldwide. In recognition of mutual goals of advocacy for musicians and other artists, the two organizations will share information on the research of their members and associates, contribute to each other's publications and events, and explore possibilities for collaborative research projects and activism. Freemuse and SEM seek to leverage their combined expertise, resources, and international networks to expand engagement in work that protects artistic creativity as a basic human right.

[Freemuse](#) is an independent international organization advocating for and defending freedom of artistic expression. The organization monitors and documents violations of artistic freedom, exposes laws and policies that enable and sustain these violations, and leverages evidence-based advocacy for systematic changes at international, regional, and national levels. Working with other partners, artists, research and arts organisations, Freemuse campaigns for and supports individual artists. It facilitates and grows locally owned national coalitions in their campaign and capacity building to monitor and defend artistic freedom.

[The Society for Ethnomusicology](#) is a U.S.-based organization with an international membership of ap-

proximately 1,800 individuals dedicated to the study of all forms of music from diverse humanistic and social scientific perspectives. As a network of scholars, educators, students, musicians, activists, curators, and other professionals that reaches across countries, disciplines, and institutions, SEM serves as an inclusive forum for the exchange of knowledge about the world's music and for action in support of musicians and communities worldwide.



Interaction between the two organizations dates back to 1998, when SEM member Krister Malm was a leading participant in the founding of Freemuse. Since then, SEM members have continued to assist Freemuse on an individual basis. During the past two years, SEM discussed possibilities for a stronger relationship with Freemuse and initiated a new conversation with the organization in September 2017. Following reviews by the SEM Board and Freemuse, the two organizations finalized and signed a memorandum of understanding on April 3, 2018.

SEM encourages its members to visit the [Freemuse website](#) and consult its news section, [First Annual State of Artistic Freedom Report](#), and other resources. Freemuse encourages its supporters to visit the [SEM website](#) and consult its publications, conference announcements, and other resources. For information on contributing to the Freemuse-SEM collaboration, please contact Freemuse at [freemuse@freemuse.org](mailto:freemuse@freemuse.org) and SEM at [semexec@indiana.edu](mailto:semexec@indiana.edu).

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SEM has also increased access to the Annual Meeting through offering [live and archived video-streams](#) of approximately a dozen sessions selected each year by the Program Committee. Indiana University has provided this streaming service to the Society at no charge wherever it holds a meeting, while numerous student volunteers have served as camera operators. We now have an open-access collection of video-streams from every meeting dating back to 2011. Members of the Society are encouraged to visit this archive and to make use of the videos in their teaching and research. Meanwhile, the Society is also employing video technology to enable meeting presentations by individuals who are unable to attend in person due to the current U.S. government's visa policies.

An important objective for the upcoming years is to expand the programming that occurs at the Annual Meeting. Attendees have called for more flexibility in the conference format and a broader array of opportunities for interaction and learning. One of the Society's responses to these concerns has been the presentation of [professional development workshops](#) during lunchtime breaks and evenings. We hope to offer a greater variety of such events in the future. At present, we have a federal grant application pending that would fund a two-year initiative to better prepare students for multiple career paths in ethnomusicology, including work in archives, libraries, museums, arts-presenting organizations, government agencies, publishing and media firms, and NGOs focused on such issues as health, community development, environmental sustainability, and cultural heritage.

### Promotion of Ethnomusicology

This focus on professional development is interrelated with our other current priority: promoting ethnomusicology within both academic and public spheres. At the national level, SEM remains an active member of both the [American Council of Learned Societies](#) (ACLS) and the [National Humanities Alliance](#) (NHA).

ACLS includes over 70 humanities and social science organizations, holds a general annual meeting each spring and a meeting for society directors each fall, and is a major forum for addressing such concerns as the academic contingent labor crisis, erosion of support for college humanities programs and majors, increased access to scholarly publications, and advancement of public humanities programming and activism.

NHA is the primary advocacy group for federal funding for the humanities, including support for the National Endowment for the Humanities, international education programs within the Department of Education, and the Institute for Museums and Library Services. Each March, the NHA organizes Humanities Advocacy Day, which convenes over 200 representatives of academic societies and other leaders on Capitol Hill for carefully coordinated meetings at the offices of U.S. senators and representatives. NHA staff and members also carry out advocacy work throughout the year, in parallel with the promotion of federal funding for the arts by [Americans for the Arts](#). SEM will continue to disseminate information on current arts and humanities advocacy efforts, and encourages members to communicate regularly with their congressional representatives and to write op-ed and other articles about ethnomusicology for local and national media.

One of the Society's newest initiatives in public engagement is the recently announced memorandum of understanding with [Freemuse](#), the Copenhagen-based international organization devoted to freedom of artistic expression. In recognition of mutual goals of supporting musicians and other artists, the two organizations will share information on the research of their members and associates, contribute to each other's publications and events, and explore possibilities for collaborative research projects and activism. SEM members will find on the Freemuse website a regularly updated news section, an annual state of artistic freedom report, and other resources. Given their on-the-ground research throughout the world, ethnomusicologists are well positioned to contribute timely articles to the Freemuse website and other publications. If you are interested in writing a short article or participating in this project in another way, please contact me at [semexec@indiana.edu](mailto:semexec@indiana.edu).

In the upcoming months, SEM will continue to draw on the wide-ranging expertise of its members in the pursuit of its strategic goals. Members are strongly encouraged to submit ideas and to indicate specific interests in serving the Society. To express service interests, please visit the [SEM website](#), log in, and select "Manage Profile" and "Edit Bio." Scroll down to the end of the page to select service interests (which are not publicly displayed). While reviewing your profile, be sure to also enter your research specializations—old entries were removed in March 2018 with the implementation of a new vocabulary that more fully reflects the field of ethnomusicology at present. Finally, be sure to check out current and back issues of the Society's [array of publications](#), including *Ethnomusicology*, the *SEM Newsletter*, *SEM Student News*, *Ethnomusicology Translations*, *Sound Matters* (the SEM blog), and *Ethnomusicology Today* (the SEM podcast). The editors of these publications welcome new submissions. Thank you for your support of the Society for Ethnomusicology!

## Liaison reports

### American Folklore Society

Jeff Todd Titon, Brown University



As an active member of SEM since 1971 and of AFS since 1975 I have witnessed the growth and transformation of both Societies from loosely organized groups of scholars sharing ideas and promoting research, to well-organized, financially responsible institutions with executive directors, endowments, and a mandate to support and advocate for their members, the profession, and its place in the world. Public and applied folklorists have a legacy of activism that goes back at least to the New Deal era. As a member of the AFS Executive Board from 2015 to 2017 I witnessed, and took part in, increasing AFS engagement with issues confronting not only AFS but society at large: ethnic, gender and cultural diversity, and de-colonization of the field; harassment, power asymmetries, and equality; adjunct, part-time, and contingent labor (the “gig economy” for folklorists); and public policy in the arts and humanities throughout the world, including China, where AFS has had an exchange program sponsored by the Henry Luce Foundation for several years. Matters of special concern to AFS as to other learned societies include the current political climate with its pressure on the arts and humanities, scientific truth, and academic freedom and tenure.

The 2017 annual AFS conference took place in Minneapolis, Minnesota, at the downtown Marriott City Center Hotel, a reasonably-priced, reasonably well-appointed

hotel in a resource-rich metropolis. The conference theme was “Resistance, Reclamation, and Re-Creation,” with a commitment “to explore the absent, invisible, and counter-narratives of communities within our midst: communities in the face of disruption, reclaiming traditional knowledge, and resisting attempts to silence or marginalize these narratives.” Community representatives were invited to participate (without paying registration fees)—not only from the Scandinavian ethnic communities the Upper Midwest is known for, but also Germans, Eastern Europeans, African Americans, and Native Americans (particularly Ojibwe), as well as a newer stream of Latinos, Hmong, Somali, and Sudanese. The Cultural Diversity Committee sponsored several events in relation to the conference theme, many involving local and regional community participants. In all, 401 papers were presented in up to 14 concurrent sessions; in addition, the conference featured numerous fora and round-tables. A half-dozen special lectures took place, including the Yoder Lecture, which was given this year by yours truly on the subject of Eco-Justice and Folklife. Most of these special lectures are now available for streaming via the [AFS YouTube channel](#). Special events included an evening memorial remembrance for Alan Jabbour, the late former Director of the American Folklore Center, as well as welcome events for new members, and tours, concerts, demonstrations and exhibits. Unlike SEM, AFS has a mentoring program, in which advanced graduate students choose a senior member of the Society to shadow for day; this is a practice SEM might consider adopting.

The structure of AFS, and its annual conference, its publications, social media presence, and many of its concerns, including the exchange of ideas and research, support for members and for the profession, and so on, are largely similar to SEM, but with two principal exceptions where AFS is, in my opinion, advantaged. One is that while SEM accepts roughly 60% of the proposals for presentations at its annual conference, AFS accepts approximately 95%, enabling better morale and a much higher percentage of the membership to attend. The other important difference is that public folklore has a well-established institutional infrastructure in the U.S. and some other nations, including degree programs and positions for applied folklorists in the public arena. Public ethnomusicology, by contrast, does not yet have the institutional infrastructure, degree emphases, or as many positions in the public arena, with the result that most applied ethnomusicology in the public interest continues to be accomplished from within educational institutions.

## The National Recording Preservation Board at the Library of Congress

Jonathan Kertzer, SEM Representative

The National Recording Preservation Board (NRPB) and the National Recording Registry were established by an Act of Congress in 2000. Since 2002, the board has met to nominate recordings to be added to National Recording Registry (for the first five years, 50 recordings were added each year, then 25 each year since 2007). The public can also make nominations, and the final choices are made by the Librarian of Congress and her staff. There is now a total of five hundred recordings which are deemed to be of “historical, cultural, and aesthetic value” to be honored and preserved of the national registry at the Library of Congress.

The membership of the NRPB is made up of representatives from seventeen professional and academic organizations that were included in the Act of Congress that established the board and registry. This includes the Society for Ethnomusicology (SEM), American Musicological Society (AMS), American Folklore Society (AFS), Music Library Association (MLA), Audio Engineering Society (AES), Digital Media Association (DIMA), American Federation of Musicians (AFM) the Country Music Foundation, NARAS, ASCAP, BMI, SESAC, and the RIAA. Each organization has one member, and an alternate. In addition, there are five “at-large” positions each with a member and alternate. The current full list of board members is [here](#).

I have been the representative of the SEM on the board since my appointment in 2012 by the then president of SEM Gage Averill. Previously, I had served as the representative of DIMA, from 2005 to 2009, while I was working for Microsoft. In 2010 I attended the annual meeting as the director of the related National Recording Preservation Foundation, which was getting established at that time. (see below for current information on the foundation and its activities.) The alternate representative over the past six years has been Alan Burdette from Indiana University. Over the past six years, I have been able to attend the annual meetings in Washington, DC, which are held at the Library of Congress, aside from one year when we traveled to Culpepper, Virginia to hold the meetings at the new David Packard Audio-Visual Preservation Center of the Library of Congress.

The nomination process is somewhat complex: nominations can come online through members of the public, and from the staff of the Library. The formal process of the board takes several months: each member of the board takes part in genre-organized working groups, which cur-

rently include these twenty-four categories: Broadway/Musical Theatre/Soundtracks, Cajun/Zydeco, Children’s, Choral, Classical, Comedy/Novelty, Country/Bluegrass, Dance, Field, Folk/Ethnic, Gospel/Spirituals, Jazz, Latin, News Events/Journalism/Documentary, Opera, Pop pre-1955, Pop 1955-1975, Pop post-1975, R & B/Blues, Radio Programs/Series, Rap, Speeches/Addresses/Spo-ken Word, Sports, and Technology. Each of these working groups is asked to nominate their top two choices in each category (although often more than two are put forward). Each choice will often include a short descriptive paragraph of the selection and why it is a good choice for inclusion in the national registry. I have taken a lead role in the working groups on Field, Folk/Ethnic, and R&B/Blues, and I take part in the pop categories.

After discussion and votes within the working groups, the final choices are sent to the staff of the LOC and then presented and discussed at the annual meetings among all of the membership, along with library staff. In the month following the meeting a ballot is sent out, and each member and alternate is asked to send in a list of thirty choices, ranked in order from #1–#30. In the final step, the staff of the Library takes the results of the vote, and in consultation with the Librarian of Congress, the 25 selections for the previous year are announced in late March.

The press release for the 2017 selections is [here](#).

The total of recordings listed in the registry is now at 500. The full list of the 2017 selections are included in the press release. Those of special interest to the SEM membership include the following recordings (as described in the annual announcement from the LOC):

### ***Standing Rock Preservation Recordings, George Herzog and Members of the Yanktoni Tribe (1928)***

*The voices of several of the Sioux’s Yanktoni-Dakota band, recorded at the Standing Rock Reservation in 1928, preserve a snapshot of a culture in a moment of great transition. Comprising nearly 200 fragile wax cylinders, George Herzog’s work documented both old songs, remembered from before the band was relocated to Standing Rock, and modern songs that try to harmonize that past with the life they have found in their new home. Today, Herzog’s scholarship complements and contextualizes these field recordings and contributes to their value*

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as a resource. This collection tells the extraordinary story of collaboration and indigenous scholarship, archiving, and advocacy.

Note that there were not any new field recordings added to the registry in 2016, and the field recording working-group also made three additional nominations for 2017: the Lorraine Sakata Afghan recordings from 1966–73 (housed at the University of Washington), Mike Seeger’s American recordings (at the University of North Carolina), and the Edward Curtis’s cylinder recordings from 1907–13 of various Native American groups (housed at Indiana University).

The registry also includes several other important field recordings, including Leo Sarkissian’s VOA recordings in Africa and Asia, the John and Ruby Lomax recordings from the Southern States, David McAllester’s Navajo recordings, Jesse Walter Fewkes’s early recordings of the Passamaquoddy Indians, Frances Densmore’s cylinder collection of the Chippewa and Ojibwe, Guy Johnson’s 1920’s recordings of African American music, and the Leon Metcalf Collection of Northwest Coastal Indians. The full listings can be found [here](#), where they can be sorted by year, genre, etc.

The meeting took place on 4 December 2017 for a full day at the Library of Congress; along with discussion of new additions to the registry, it included the following items:

- Discussion of the status of the National Recording Preservation Foundation, led by its director, Gerald Seligman. The important news is that the foundation has now raised enough funding to begin awarding audio preservation grants, and the request for proposals for new grants for 2018 is about to be announced. A total of 50K will be awarded, with a minimum of 5 grants; a call for grant proposals will soon be announced at [their website](#). I will be a member of the review committee for these grants. The board has recently been reduced to only five members, and is looking to add some new members.

- Copyright Legislation updates: Karyn Temple Claggett, Acting Register of Copyrights and Director of the U.S. Copyright Office, presented potential congressional action on the issue of lack of pre-1972 federal copyright law (H.R.3301); the “Fair Play Fair Pay Act” (H.R.1836) to create a public performance right for sound recordings; the PROMOTE Act of 2017 (H.R. 1914) to allow sound recording owners to opt out of radio performance; the Allocation for Music Producers Act (H.R. 881), which would distribute royalties to music producers, mixers, and engineers; and H.R. 3350, the Transparency in Music Licensing and Ownership Act to create a USCO database for sound recordings. There were also presentations of pending legislation related to copyright registration and selection and

the direct broadcast satellite expansion act, plus review of digital royalty rates and several research studios. Reviewing the DMCA digital copyright act and the Section 108 study, released in September, 2017, focused on fair use of copyrighted material, which proposes expanded use for museums, allowing individual copies to be made by libraries for limited use by individuals, plus preservation copies for all works.

- Report from the public communication task force led by Robbin Arnold, about improved PR and communication efforts by the staff of the Library, related to activities of the NRPB and the annual announcement of additions to National Recording Registry. There continues to be excellent press and radio coverage of the announcement and an excellent series of radio programs about new additions produced for National Public Radio.

- Josh Shepherd reported on the recent conference on radio preservation held in Washington, DC, supported by both the Preservation Board and Foundation. There were over 200 participants and two days of panels and talks. Shepherd has established a network of researchers in every region of the country, and made great strides in the organization of the study of radio collections both public and private. This initiative has been led by the NRPB chair, Chris Sterling.

- The National Endowment of Humanities 2017 update from Jess Johnstone, senior program officer at the NEH Office of Preservation and Access, included reports on their new administration led by Chairman Jon Parrish Peede, and on the NEH Special Priority, since 2005, of awards of over \$20 million dollars to over 100 preservation projects around the country; this includes digitization and cataloging projects, development of standards, training of archivists, and support for smaller institutions. Finally Johnstone described several projects they have funded, including digitization of the first decade of NPR’s All Things Considered, the Eleanor Roosevelt audio papers at George Washington University, the Common Heritage Program at the University of N. Texas, WGBH Public Media Content Management Tools and Training, and the 50 States of Preservation program, including work at Southern Foodways Alliance in Mississippi and Birthplace on Country Museum in Bristol, Tennessee, among others.

- There was also discussion of the American Discography Project at the University of California-Santa Barbara from director David Seibert and project manager Sam Brylawski. They hold an extensive collection of early cylinder sound recordings and are making a complete database of these early recordings.

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- Finally, the board discussed ways in which the work of the new recording preservation foundation can be supported, and whether funding will finally be matched by the LOC, as stated in the initial 2000 Act of Congress that created the recording foundation and recording registry. Progress seems to be made through the support of the new Librarian of Congress, Carla Hayden, who was appointed in 2016 by President Obama, replacing the long-time former Librarian of Congress James Billington. Billington had been in the office for almost 30 years (he was appointed by President Reagan), and retired at age 86.

I encourage members of the SEM to review the [Library of Congress website](#), which includes much further information about the National Recording Registry and the board's

activities. There is also a parallel board and registry for film, as well as a very successful film foundation that supports film preservation; details are [here](#).

Special thanks to the staff at the Library of Congress that supports this work, most notably Steve Leggett and Cary O'Dell, who coordinate with members of this board and arrange the annual meetings and announcements. I have very much enjoyed serving and contributing to the work of the National Recording Preservation Board and look forward to continuing this work until the end of my term on the board in 2020. If you have ideas on further nominations for the recording registry, or questions and/or comments about the work of this board, feel free to contact me at [jkertzer13@gmail.com](mailto:jkertzer13@gmail.com).

## Institutional News

### 2019 SQCC Research Fellowship to Oman

The Sultan Qaboos Cultural Center (SQCC) supports and encourages advanced research on Oman across a variety of academic disciplines through the [SQCC Research Fellowship Program](#). Launched in 2010, this program funds U.S.-based scholars to conduct research in the Sultanate of Oman. This program is offered annually and is open to Ph.D. candidates and university academics.

Funding comprises up to \$50,000 for one year of research, which must be carried out in 2019. Applicants must be U.S. citizens or affiliated with a U.S.-based university, and either Ph.D. candidates or university academics.



### Symposium at University of Texas Institute of Texan Cultures

**Diversifying Music Academia: Strengthening the Pipeline** is a symposium devoted to the issue of diversity in music theory, musicology, and ethnomusicology. Led by Project Spectrum, a coalition of graduate students and faculty members, this event held on 31 October and 1 November 2018 seeks to explore why many people marginalized by their race/ethnicity, gender, and/or sexuality continue to have difficulty in finishing graduate degrees, attaining gainful employment, and receiving tenure within all fields of music studies.

A further aim of this symposium is to develop concrete tools to inspire systematic change within these fields. Diversifying Music Academia will immediately precede the 2018 AMS/SMT Annual Meeting in San Antonio, Texas; additionally, some events will be included in the official AMS/SMT schedule. For more information and updates, please visit our [website](#) or contact Project Spectrum at [projectspec-trummusic@gmail.com](mailto:projectspec-trummusic@gmail.com). Students, postdoctoral fellows, independent scholars, junior and senior faculty, and individuals beyond the academy are encouraged to attend.

## SEM 2018: Local Arrangements Committee Reports

The Local Arrangements Committee is very excited to welcome everyone to SEM 2018 in Albuquerque, New Mexico from November 15 through 18. Albuquerque is a fascinating and beautiful city with a deep and complex history. The conference will be held in historic Old Town, the oldest Spanish neighborhood in the heart of the city, which dates back to the early 18th century. The city sits in the shadow of the Sandia Mountains to the east—*sandia*, Spanish for watermelon, so named due to their bright pink color at sunset—and the Rio Grande to the west. Apart from its beautiful skies and captivating historic sites, Albuquerque offers amazing local food. A hallmark dish, green chile stew, is not to be missed!

### Pre-Conference Symposium

The University of New Mexico John Donald Robb Trust and the SEM Latin American and Caribbean Music Section will present a pre-conference symposium on Wednesday, 14 November: *Decolonizing Strategies in Ethnomusicology, Teaching, and Performance: Perspectives from the U.S. Southwest and Latin America*. This topic will allow us to address not only decoloniality and decolonization as *concepts* but, most importantly, as *praxis*. We understand decolonization as an ongoing project and acknowledge the complexities and tensions of the term and the different epistemologies produced when it is used in different languages. By bringing together a group of scholars, pedagogues, activists, and creative artists from across Latin America and the U.S. Southwest, we will engage in a hemispheric conversation that takes into account the multiple perspectives of epistemological and performative decolonialities.

The symposium will consist of a roundtable centered on decolonizing strategies in ethnomusicology followed by two short sessions, the first focusing on decolonizing pedagogies and the second on performance and activism. The symposium will conclude with *Música del Corazón: Una velada nuevomexicana* (Music from the Heart: An Evening of New Mexican Music), an event including a vast array of new and old music and genres, with ballads both medieval and modern, an ever-evolving lyric tradition, hybrid Indo-Hispano music, and an archaeology of vogues, from 18th-century court music to locally adapted *música ranchera* and other strains of pop. This *velada*, sponsored by the UNM John Donald Robb Trust, is curated by UNM Professor Emeritus Enrique Lamadrid and will take place at the beautiful National Hispanic Cultural Center. All activities during the pre-conference symposium are free of charge and open to the public.

Ana R. Alonso Minutti  
UNM Associate Professor of Music; LAC Co-Chair

### Special Events

We look forward to welcoming you to Albuquerque! Among many special events planned, this year's conference will feature an opening reception/ceremony honoring unceded Indigenous territory where the conference will take place featuring two performers from the Navajo Nation, the singer and Grammy nominee [Radmilla Cody](#) and the hip hop artist [Def-i](#). Thursday will feature a performance by the University of New Mexico's newly formed [Honky Tonk Ensemble](#) and two-step lessons at a saloon within walking distance of the hotel, and a debut of Steven Feld's 7.1 Surround Sound version of his film *Voices of the Rainforest* at the New Mexico Museum of Natural History (tickets available when you register for the conference).



Cuncordu Sas Bator Colonnas  
Photo: Diego Pani

Friday night will feature a unique lecture-performance of a multipart singing group from Sardinia, [Cuncordu Sas Bator Colonnas](#), at one of Albuquerque's best-loved venues, Outpost Performance Space (tickets also available when you register for the conference). This performance will be mediated and translated by the multipart singing specialist Diego Pani, and will be the debut U.S. performance for this group, which represents the youngest generation of singers from Scano di Montiferro. They have sung on multiple occasions for social gatherings and religious rituals in their village; they have also performed and taught all over Sardinia in televised broadcasts and workshops and seminars related to multipart singing, and in Belgium, Spain and Germany, all the while maintaining strong ties and performance commitments in their natal village. In October 2012 they released their first album, [Antigos Trazos](#).

Kristina Jacobsen  
UNM Assistant Professor of Ethnomusicology and  
Anthropology; LAC Co-Chair

## Commentary: Doing Ethnomusicology vs Being Ethnomusicology— The Importance of Research Ethics in our Field

I would like to chime in with a discussion started by Gregory Barz in the Winter 2018 edition of this Newsletter (Vol. 52.1). Barz discusses how the concepts of “doing ethnomusicology” and “being ethnomusicology” might be intertwined. I agree that the two concepts are related, and especially so when we explore topics related to research ethics and integrity.

My reason for singling out ethics and integrity as it relates to academic practice is that I would like to encourage more SEM members to help review the [updated SEM ethics statement](#). Below I will explain why.

The revised statement is highly relevant to newer areas of ethnomusicological practice that were nonexistent or quite nascent when the old statement was put forward.

For example, the revised statement pays more attention to digital engagement, the responsibility of researchers to explicitly educate their students on topics related to research ethics, and the suggestion that ethnomusicologists have the responsibility not just toward their field interlocutors but also toward each other and their surroundings to behave with professional integrity.

The revised ethics statement acknowledges the importance of cultural relationships between human activity and planetary flora and fauna, an area relevant to, for example ecomusicology, music and peace building, and sustainability research.

References to equity and ethical professional conduct are, of course, immediately relevant to lines of enquiry that address decolonization of the academy (a prominent theme at our next conference). Academic thought on practice here might focus on ethnomusicological peer review traditions, co-authorship, indigenous research methods, contingent labor, interviewing procedures, and conference participation, among other things.

As I have argued elsewhere, it is also crucial that learned societies such as SEM have current, easily accessible ethics statements available to their membership ([Swijghuisen Reigersberg 2016](#)). This ensures that learned societies can provide evidence that ethnomusicologists as a critical mass

of scholars have thought deeply about research ethics and integrity and how they impact on the doing and being of ethnomusicology.

In his Newsletter column, Barz keenly observes that “owning, espousing, and being what we practice has had everything to do...with what we value and pass along as received knowledge in our discipline.”

Like Barz, I am extremely curious as to how we consume research outputs; listen, react, and respond to our colleagues in similar or other fields; and behave in the in-between spaces outside of our normative, bracketed sessions at conferences or during our day-to-day jobs as academics.

Such day-to-day activities may include committee discussions and responses to institutional review board (IRB) legislation and protocols, such as SEM’s [revised IRB statement](#). These all require significant academic labor and knowledge, not just administrative savvy, to do well. However, they are often however labeled as a service activity, happening outside our normative bracketed spaces for research or after hours (if there is such a thing in an academic life). As a result, service activities, ethics and integrity matters included, are not always given the professional attention they deserve.

I concur with Barz again when he suggests that ethnomusicologists have much to offer to other disciplines and professions. One area where we might make a meaningful contribution—and, in fact, assume leadership—is the design and implementation of a robust ethics statement and responses to external policies and legislation when they impact on our academic practice. If done well, these statements and responses will genuinely reflect our academic thought and practice in a way that is immediately relevant and useful to those both within and beyond the halls of academia.

I hope colleagues will take the time to review the [updated Ethics Statement](#) and [revised IRB statement](#) and send their responses to our SEM Ethics Committee chair, Dr. Andy McGraw ([amcgraw@richmond.edu](mailto:amcgraw@richmond.edu)).

Muriel E. Swijghuisen Reigersberg, University of Sydney

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## Member News

**Edwin Seroussi**, Director of the Jewish Music Research Centre at the Hebrew University in Jerusalem, has been awarded the prestigious Israel Prize. Israel's highest civilian honor, the award acknowledges Seroussi's longstanding research on Sephardic and Mizrahi musics. In making the announcement, Education Minister Naftali Bennett addressed in particular Seroussi's research on areas of Jewish expressive culture that have not been "sufficiently expressed" in addition to acknowledging his scholarly contributions as a significant way of "telling the complete Jewish story east and west."

**Teresita Lozano** and **Brian Bond** have been named Charlotte W. Newcombe Doctoral Dissertation Fellows for 2018 by the Woodrow Wilson National Fellowship Foundation. Lozano is a College of Music, Ethnomusicology Ph.D. candidate at University of Colorado Boulder, completing the dissertation *Songs for the Ghosts, Saints for the Undocumented: Mexican Cristero Corridos and Transborder Immigration Discourse*, which explores contemporary musical performances and compositions that narrate Mexican migration journeys as experiences of survival, religious devotion, and miraculous intercession. Bond is a Music, Ethnomusicology Ph.D. candidate at The Graduate Center, City University of New York, completing the dissertation *A Heavy Rain Has Fallen Upon My People: Sindhi Sufi Poetry Performance, Ethics, and Islamic Reform in Kachchh, Gujarat*, which examines the use of Sindhi-language Sufi poetry performance as a tool for teaching Islam in rural Muslim communities in western India. More information is [here](#).

The American Academy in Rome has awarded **Alessandra Ciucci**, Assistant Professor, Department of Music, Columbia University, a 2018–19 Post-Doctoral Rome Prize in Modern Italian Studies for her project *Resonances of the Rural across the Mediterranean: Music, Sound, and Migrant Moroccan Men in Italy*. The award includes a stipend, workspace, and room and board at the Academy's eleven-acre campus in Rome. More information is [here](#).

**Nana Kaneko**, Program Manager, Cultural Disaster Analysis, Smithsonian Cultural Rescue Initiative, has been named a 2018 Mellon/ACLS Public Fellow by The American Council of Learned Societies (ACLS). This year's 24 fellows will take up two-year full-time positions with top nonprofit organizations and government agencies working in the fields of policy, civil rights, arts and culture, and the media. The Mellon/ACLS Public Fellows program is made possible by a grant from The Andrew W. Mellon Foundation. More information is [here](#).

**A.J. Racy**, Distinguished Professor, The UCLA Herb Alpert School of Music Department of Ethnomusicology, was invited by Humboldt Forum im Berliner Schloss, Germany, to participate in the symposium *[Sound] Listening to the World*, held on 15–17 May 2018. At a 16 May session sub-headed "The Sudden Realization that One Has Gone

*Back in Time*": Robert Lachmann's Recording Journeys through Berlin, Cairo, and Jerusalem, Racy gave a paper titled "The Joint Legacy of Maḥmūd al-Ḥifnī and Robert Lachmann." Also on that date, the panel *Insights: Sound as Object at the Humboldt Forum* included Racy and **Ricarda Kopal** and **Lars-Christian Koch**, two of the curators of the exhibition *[Sound] Listening to the World*.

**Michael Bakan's** *Speaking for Ourselves: Conversations on Life, Music, and Autism* has just been published by Oxford University Press. Bakan's continuing work with the funk legend George Clinton is reflected in his contributions as a percussionist to the newly released Parliament album *Medicaid Fraud Dogg*. In August Bakan will travel to Colombia as part of a grant program funded by the U.S. Department of State to perform at the Ocobo Music Festival in Ibagué, where he will also present clinics and workshops on ethnomusicology and world music at the Conservatorio de Ibagué. The third edition of Bakan's widely used introductory textbook *World Music: Traditions and Transformations* is in press and will be published this fall by McGraw-Hill. A recent interview with Bakan is [here](#).

**Noriko Manabe** won the BFE Book Prize from the British Forum for Ethnomusicology for *The Revolution Will Not Be Televised* (Oxford). The book also won the John Whitney Hall Book Prize from the Association for Asian Studies and Honorable Mention for SEM's Alan Merriam Prize. Manabe is the Series Editor of *33-1/3 Japan*, a book series on Japanese popular music. Interested authors should contact her at [nmanabe@gmail.com](mailto:nmanabe@gmail.com).

**Jardena Gertler-Jaffe**, **Samuel Chan**, **Kyle Decoste**, **Hadi Milanloo**, and **Ryan Persadie** have launched [Decolonizing Ethnomusicology](#), a Facebook forum for sharing and discussing articles, news, ideas, jokes, and resources surrounding the topic of decolonizing. The group was created as a response to concerns that the theories and ethnographies that we read are often embedded with colonial ideals, and its aim is to provide a place to constructively confront this complicated legacy of our discipline.

**Colin P. McGuire** (University College Cork) announces the publication of his article "[Unisonance in Kung Fu Film Music, or, The Wong Fei-hung Theme Song as a Cantonese Transnational Anthem](#)" in *Ethnomusicology Forum*. Thanks to funding from the Irish Research Council, this article has Gold Open-Access availability.

**Susana Moreno Fernández** announces the publication of [Music in Portugal and Spain: Experiencing Music, Expressing Culture](#) (Oxford University Press), co-authored with **Salwa El-Shawan Castelo-Branco**.

**Vivek Virani**, Assistant Professor, University of North Texas, recently did a podcast with YesCollege about ethnomusicology degree programs and career possibilities. The podcast can be heard [here](#).

## SEM Publications

### ***Ethnomusicology***

Editor: [Ellen Koskoff](#)

Incoming Editor: [Frank Gunderson](#)

*Ethnomusicology* is the premier publication in the field. Its scholarly articles represent current theoretical perspectives and research in ethnomusicology and related fields, while playing a central role in expanding the discipline in the United States and abroad. As the official journal of the Society for Ethnomusicology, *Ethnomusicology* is aimed at a diverse audience of musicologists, anthropologists, folklorists, cultural studies scholars, musicians, and others. This inclusive journal also features book, recording, film, video, and multimedia reviews. Peer-reviewed by the Society's international membership, *Ethnomusicology* has been published three times a year since the 1950s.

- All *Ethnomusicology* articles can be found electronically [here](#).
- If your institution currently has JSTOR access to *Ethnomusicology*, please use stable JSTOR links (or your library's proxy links) in your course syllabi for articles, rather than distributing them by other means.
- If your institution does not have a current subscription to *Ethnomusicology*, recommend one to a librarian. Information on institutional subscriptions can be found [here](#).§

### ***Ethnomusicology Today: The SEM Podcast***

Editor: [Trevor S. Harvey](#)

*Ethnomusicology Today* is a podcast series that features stories and interviews aimed at engaging a broad audience of educators, scholars, musicians, and a listening public interested in contemporary issues in global music studies.

- Episode 7: [Japanese Chindon-ya and Anti-Nuclear Power Protests with Marié Abe](#)
- Episode 6: [Listening with the Body with Juan Diego Diaz](#)
- Episode 5: [Global Tabla Industry with Allen Roda](#)

### ***Ethnomusicology Translations***

General Editor: [Richard K. Wolf](#)

*Ethnomusicology Translations* is a peer-reviewed, open-access online series for the publication of ethnomusicological literature translated into English. Articles and other literature in any language other than English will be considered for editorial review, translation, and publication. Preference will be given to individual articles published in scholarly journals or books during the past twenty years. As a central online resource, *Ethnomusicology Translations* aims to increase access to the global scope of recent music scholarship and advance ethnomusicology as an international field of research and communication. [Guidelines for submissions](#).

- Issue No. 6: [Abdurashidov, Abduvali. The Formation of Ruboī Meters in Terms of Musical Rhythmic Rotations. Translated by Evan Rapport.](#)
- Issue No. 5: [Bonanzinga, Sergio. Musical Mourning Rituals in Sicily. Translated by Giacomo Valentini.](#)
- Issue No. 4: [The Influence of Dance-House Tourism on the Social Relationships and Traditions of a Village in Transylvania. By Sándor Varga. Translated by Valér Bedő \(with Colin Quigley\).](#)

### ***Sound Matters: An Online Forum***

Editor: [Eliot Bates](#)

*Sound Matters* offers content on a variety of subjects related to music, sound, and ethnomusicology. We seek lively and accessible posts that provide stimulating reading for both specialists and general readers. We encourage authors to consider this an opportunity to transcend the boundaries of traditional print with brief writings that may integrate hyperlinks and multimedia examples. Guidelines for submissions are [here](#).

SEM would like to expand the use of *Sound Matters* as a link to other blogs of potential interest to its readers. Please send suggestions for blogroll links directly to the [Editor](#). You will be notified by pingback if your link is selected to be posted on our blogroll.

- [Academic flying and climate justice: Toward an inclusive and sustainable ethnomusicology](#) (28 September 2017)
- [Disciplinary Intervention for a Practice of Ethnomusicology](#) (5 May 2017)
- Sean Bellaviti, [In search of the Organization of American States 1970s field recording collection in Caracas, Venezuela](#) (21 February 2017)

[\[continued on next page\]](#)

## SEM publications [\[continued from previous page\]](#)

### [SEM Student News](#)

Editor: [Davin Vidigal Rosenberg](#)

*SEM Student News* is a biannual publication of the Society for Ethnomusicology, created and run by students. In cooperation with the SEM Student Union, we aim to voice current student issues and ideas, and to provide useful, relevant information for students conducting research on musicking. Most of all, we provide a forum for students to communicate with their peers and to address the challenges and opportunities that we face together.

- Volume 14.1: [Music and Politics](#)
- Volume 13.2: [Sound and Sensory Studies](#)
- Volume 13.1: [Ethnomusicology Now](#)

### Conference Calendar

"Beyond the broad coast horizon: Diversity and Transversality in Cultural Heritage," 7th International Scientific Meeting for the Study of Sound and Musical Instruments, Caldas da Rainha, Portugal, 2-7 July, 2018. <https://congressorganismusic.wixsite.com/co2018oc>

"Intellectual Property and Heritage," International Society for the History and Theory of Intellectual Property, Rome, 4-6 July 2018. <http://www.ishtip.org/?p=946>

City Music Analysis Conference, City, University of London, London, UK, 5-7 July 2018. <https://www.city.ac.uk/arts-social-sciences/music/musical-analysis-conference-2018>

Performing Arts of Southeast Asia Study Group (PASEA) of the International Council for Traditional Music, Kota Kinabalu, Sabah (Malaysian Borneo), 16–22 July. <https://www.ictmusic.org/event/5th-symposium-study-group-performing-arts-southeast-asia>

Shakuhachi Symposium, School of Oriental and African Studies, University of London, 30 July 2018. <http://www.shakuhachiforum.eu/t1629-World-Shakuhachi-Festival-2018-in-London.htm>

"African Music Scholarship in the Twenty-first Century: Challenges and Directions," The International Council for Traditional Music Study Group on African Musics, Department of Music, School of Performing Arts, University of Ghana, Legon, 9-12 August 2018. <http://afmusgroup.beaconpros.com/>; <http://www.ictmusic.org/group/african-musics>

6th Symposium of the International Council for Traditional Music Study Group on Musics of East Asia, Seoul, Korea, 21–23 August 2018. <http://www.measeoul2018.com/>

"New Paths and Emerging Directions in Bow Music Scholarship," University of KwaZulu-Natal, Durban, South Africa, 29 August–2 September 2018. <http://www.bowconference.com/>

"Music and Musicology in the Age of Post-Truth," University College Dublin, Dublin, Ireland, 7–8 September 2018. <https://www.ucd.ie/t4cms/Post-Truth%20Call%20for%20Papers.pdf>

"Musical Freespace: Towards a Radical Politics of Musical Spaces and Musical Citizenship," Venice, Italy, 12-13 September 2018. <https://ethnomusicology.site-ym.com/news/382107/CFP---Musical-Freespace-Towards-a-radical-politics-of-musical-spaces-and-musical-citizenship.htm>

49th annual conference of the International Association for Sound and Audiovisual Archives (IASA), Accra, Ghana, 1–4 October 2018. <http://2018.iasa-web.org/>

"Sounding Community, Communities of Sound," University of Illinois at Urbana-Champaign, 5–6 October 2018. <https://sites.google.com/site/isamsuiuc/conference>

"Cultural Broadcasting in the Asia-Pacific Region," University of Nottingham, UK, 19–20 October 2018. <https://www.nottingham.ac.uk/humanities/departments/music/index.aspx>

"Diversifying Music Academia: Strengthening the Pipeline," Project Spectrum, San Antonio, TX, 31 October-1 November 2018. <https://projectspectrummusic.com/schedule/>

American Musicological Society/Society for Music Theory, San Antonio, TX, 1-4 November 2018. <http://www.ams-net.org/sanantonio/>

"Beyond Memory and Reconciliation: Music, Conflict and Social Manipulation in Post-Conflict Contexts," British Forum for Ethnomusicology, Keele University, Staffordshire, UK, 3 November 2018. <https://bfeoneday2018.wordpress.com/>

"Sources du patrimoine oral francophone et chemins de connaissance," Université de Poitiers, 15-16 November 2018. <http://ieaq.labo.univ-poitiers.fr/activites/appele-a-contribuer/colloque-international-sources-du-patrimoine-oral-francophone-et-chemins-de-connaissance/>

"The Popularity of Words and Music," Düsseldorf, Germany, 22–24 November 2018. <https://wmaforum.org/>

"Elvis Lives in Amsterdam: Manifestations of the Imaginary Musician," University of Amsterdam, 29 November–1 December 2018. <http://asca.uva.nl/programme/conferences/elvis-lives-in-amsterdam/elvis-lives-in-amsterdam.html>

1st International Scientific Symposium of Early Career Researchers in Music (iSTeM\_2018), Split, Croatia, 7–9 December 2018. [https://drive.google.com/file/d/1Uuhng0R6n5aVao5cbHXZ1trTUC5\\_i-s/view](https://drive.google.com/file/d/1Uuhng0R6n5aVao5cbHXZ1trTUC5_i-s/view)

# Key Music Resources for the New Academic Year



Watch the video, "[The Importance of Globally Curated Music](#)," for a brief, informative history of music literature, which covers *RILM Abstracts with Full Text* – the full-text expansion of the authoritative global resource bibliography.



This [3-minute demonstration of RILM Music Encyclopedias](#) highlights ways music researchers can uncover unexpected information that has a significant impact on their research.



If you teach a popular music class, don't miss, "[Mastering the Mix – Choosing Authentic Popular Music Material](#)" which dives into evaluating music sources using *RILM Abstracts with Full Text*.

Try out these essential resources to conduct thorough research. Ask your music librarian to contact your EBSCO representative to set up a Free Trial: <https://www.ebscohost.com/academic/rilm>

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# The Society for Ethnomusicology

## 63rd Annual Meeting

Albuquerque, New Mexico

15–18 November 2018

### Ethnomusicology Internet Resources

#### The SEM Website

**SEM-L Electronic List.** Moderated by Cullen B. Strawn, Ph.D., Executive Director for the Arts, Old Dominion University, Batten Arts and Letters 9000 Norfolk, VA 23529. Phone: (757) 683-3020. Email: [cstrawn@odu.edu](mailto:cstrawn@odu.edu).

#### SEM Student Union Blog

#### SEM Facebook Group & SEM Facebook Page

#### SEM on Twitter

#### Ethnomusicology Websites

[American Folklife Center](#)  
[Association for Chinese Music Research](#)  
[British Forum for Ethnomusicology](#)  
[British Library, World and Traditional Music](#)  
[Canadian Society for Traditional Music / Société canadienne pour les traditions musicales](#)  
[Comparative Musicology](#)  
[Ethnomusicology OnLine \(EOL\), \(home site\)](#)  
[Ethnomusicology Review](#)  
[Ethnomusicology Translations](#)  
[International Council for Traditional Music](#)  
[Iranian Musicology Group](#)  
[Smithsonian Institution: Folkways, Festivals, & Folklife](#)  
[Society for American Music](#)  
[Society for Asian Music](#)  
[UCLA Ethnomusicology Archive](#)  
[University of Washington, Ethnomusicology Archives](#)  
[Fondazione Casa di Oriani, Ravenna](#)

#### SEM Chapter Websites

[Mid-Atlantic Chapter](#)  
[Midwest Chapter](#)  
[Niagara Chapter](#)  
[Northeast Chapter](#)  
[Northern California Chapter](#)  
[Northwest Chapter](#)  
[Southeast-Caribbean Chapter](#)  
[Southern California & Hawai'i Chapter](#)  
[Southern Plains Chapter](#)  
[Southwest Chapter](#)

#### SEM Section Websites

[Applied Ethnomusicology Section](#)  
[Education Section](#)  
[Gender and Sexualities Taskforce](#)  
[Popular Music Section](#)  
[South Asia Performing Arts Section §](#)