

## Kay Kaufman Shelemay to present 2018 Charles Seeger Lecture

**Sarah Weiss, Senior Research Scientist, Kunst Universität Graz**

The Charles Seeger Lecturer for the SEM 2018 Annual Meeting in Albuquerque, New Mexico, is Kay Kaufman Shelemay, the G. Gordon Watts Professor of Music and African and African American Studies at Harvard University. Prior to joining the Harvard faculty in 1992, Shelemay taught at Columbia University (1977–82), New York University (1982–90), and Wesleyan University (1990–92). She completed all of her degrees at the University of Michigan: a Bachelor of Music in Vocal Performance, a Masters in Music, and a Ph.D. in Musicology for which she did her fieldwork in Ethiopia on the liturgical music of the Falasha.

Shelemay's time in Ethiopia coincided with the ongoing unrest associated with the Eritrean War of Independence, the violence associated with the nation's turn toward communism, and the fall of the imperial government—due, in part, to the effects of a devastating, decade-long, nationwide drought. Despite the circumstances, she managed to complete her research, ultimately producing two books. The first book was a traditional ethnography, *Music, Ritual and Falasha History* (1986, African Studies Center, MSU), in which she documented the results of her research with performers and in archives, writing a comparative analysis that provided musical evidence for the ongoing debates about the religious roots of the Beta Israel and simultaneously rendering ethnomusicological findings relevant in an international debate with political,

ethical, and moral dimensions. With her second book, *A Song of Longing: An Ethiopian Journey* (1991, University of Illinois Press), Shelemay presented her own solution to one of the ethnographic conundrums facing scholars in the last decades of the twentieth century: how to tell the



Kay Kaufman Shelemay; photo by Caitlin Cunningham

story of one's (often life-changing) experiences elegantly and without detracting from the scholarly trajectory of one's dissertation book. Read together, these books provide a rich and fulfilling description of the whole range of ethnographic experience that is still relevant to students today.

Shelemay then turned her attentions to developing fieldwork opportunities in the urban contexts in which she found herself teaching, thus providing foundational experiences in ethnomusicological practice for generations of ethnomusicologists

in New York and Boston while developing research with the Syrian Jews of Brooklyn and Mexico City; with the early music movement in Boston; and with the Ethiopian Christian communities in Boston and Washington, D.C. Each of these projects generated significant publication activity, including her *Let Jasmine Rain Down: Song and Remembrance Among Syrian Jews* (1998, UC Press) and, edited with Steven Kaplan, *Creating the Ethiopian Diaspora: Perspectives from across the Disciplines* (2015, Tsehai), along with an in-progress manuscript documenting the roles and importance of musicians in African immigrant communities around the world. [\[continued on page 4\]](#)

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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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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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### Guidelines for Contributors

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

*Copy deadlines:* Summer Issue (15 June)  
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### 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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# Shared Governance and Democracy in Action: Traversing the Hallways of an SEM Annual Meeting

Gregory Barz, SEM President

Each time I encounter Charlotte Frisbie at a conference I go out of my way to give her a big hug and remind her that she was my first SEM president when I joined the Society 30 years ago. And she always responds, “and look at how far we’ve come!” Indeed.

As I made my way through the hallways of annual meetings back in the late 1980s I recall a marked hustle-and-bustle with accompanying sounds that I did not yet fully understand. Everyone—at least to a newbie’s eyes—seemed to be walking with a purpose, as if they had roles to fulfill that I could not appreciate. I was fortunate at the time to have superb mentorship, and I quickly learned the ins-and-outs of how an Annual Meeting functioned and, more broadly, how SEM depended on the membership at large for its system of governance. The hurried hallway shuffling that occurs at today’s meetings (much less sartorially tweeded than in my earlier memories) now seems more acoustically systematic to me. I

know, for example, when the allocated time for [Special Interest Groups](#) is, as meeting room doors crash open and a mad dash occurs for people to assume leadership roles within their SIGs. I can anticipate the not-yet caffeinated buzz of the early Sunday morning [Council](#) as they chat in corridors before convening their second meeting. The many [Section](#) meetings also trigger aggressive foot traffic in the hallways and produce occasional concerts, and the various SEM [Committees](#) carve out times in the conference schedule to carry out an array of programs and other activities on behalf of the Society.

A first “go-to” event that I made an effort to attend at my first annual meeting was the Students Concerns Committee (now re-conceptualized and re-named as the [Student Union](#)). This group of graduate students quickly became both a cohort and a home that launched a variety of significant leadership opportunities for me within the Society, since I was elected the committee’s president during my first meeting. Stepping up and raising my hand, communicating that I was “all in,” was my initial contribution to the shared governance that SEM depends on. I want to remind us all of the recently introduced event held on the first day of the annual meeting that welcomes all first-time attendees and new members—a special reception at 6:30 on Thursday in the Hotel Albuquerque’s [QBar](#). This is a chance for us all to welcome new colleagues, new friends, and...our future leaders. Let’s all make the effort to be there!



Getting elected to the Council—either as a student or regular member—is the first step to leadership on the Society’s Board of Directors. The Council provides advice to the Board and addresses the long-range plans of the Society; it also communicates concerns of the membership to the Board. Each year a Council Nominating Committee prepares a slate of candidates for the annual election. Any SEM member may recommend names (including their own) to this committee. And there is another nifty tool used by such nominating committees: the SEM Directory Database. To update your information there, click on *Manage My Profile* under *My Profile* on the [SEM website](#), click on *Edit Bio*, and scroll down to a series of menus that allow you to highlight service roles that interest you. Nominating committees use this information as they cull through lists of candidates for service and governance.

And then there is the Board of the Society. The SEM [Board of Directors](#) is an elected body of members charged with the Society’s overall governance. The Board reviews and sets policies for the organization and oversees its finances; it meets twice a year, once in conjunction with the SEM Annual Meeting and once during the spring. There is a nominating committee separate from the Board that prepares a slate of candidates for each year’s election; again, this committee draws on information supplied by those who indicate a desire to serve in their membership profiles. Active democracy in action! The Board is a voice for all of us, comprising a broad spectrum of members of SEM. I can distinctly remember the current Board members as “youngsters” within the Society. Each of them is responsible for a complex and valuable portfolio, and not a day goes by when I am not appreciative of their willingness to step up and serve the Society. Each volunteers their time at meetings and in consultative capacities throughout the year. We need and depend on the democratic volunteerism built into our institutional governance.

This shared governance, embraced by SEM and mandated by its constitution, translates to a plethora of opportunities to serve the Society—service that always impresses me when I review a colleague’s curriculum vitae. I encourage us all to take advantage of service prospects and to encourage and support younger members to become active. As always, I invite any and all to reach out to me as SEM President with any concerns, issues, or even with causes for celebration. I am still “all in.”

## Kay Kaufman Shelemay [continued from first page]

Shelemay also edited the field-codifying seven-volume *Garland Library of Readings in Ethnomusicology* (1990) and the discipline-crossing *Ethiopian Christian Chant: An Anthology* (3 volumes), edited with Peter Jeffrey (1993–97, A-R Editions). An exemplary pedagogue, Shelemay turned her years of teaching world music courses in many different contexts into a textbook for undergraduates; entitled *Soundscapes: Exploring Music in a Changing World*, the book is now in its third edition (2001, 2006, 2015, W.W. Norton). With its thematic rather than geographic orientation and with case studies drawn from cultures and contexts not traditionally covered in world music textbooks, Shelemay provided an innovative way for university teachers to bring the musics of the world, both near and far, to their students.

Throughout her career, Shelemay has taken on many leadership positions. She has chaired the Department of Music at Harvard several times, and served as head of many university-wide committees. She has worked in advisory positions for institutions around the world including the Harvard Humanities Center, the American Folklife Center at the Library of Congress, and the Committee for the Future of the Humanities at Hebrew University of Jerusalem. She has served on myriad visiting committees and advisory councils for university departments and performing arts institutions and as a member of the editorial board for institutions such as *Ethnomusicology Forum* and the Publications Committee of the American Musicological Society, and the Editorial Board of *University of Chicago Press Studies in Ethnomusicology*. Last but not least, she has served the Society for Ethnomusicology unstintingly, filling the role of President of the Society from 1997 to 1999 and working on many different committees through her years as a member.

The recipient of numerous grants, fellowships and residencies, including support from NEH, ACLS, Rockefeller Foundation, Radcliffe Institute for Advanced Study, Guggenheim, Fulbright, and the Stanford Humanities Center, Shelemay has recently been selected to be a fellow of the American Philosophical Society (2013–) and the Ethiopian Academy of Sciences (2014–). She has been a fellow of the American Academy of Arts and Sciences since 2000.

At the forefront of many of the most interesting trends and developments in ethnomusicology for over 40 years, Kay Shelemay continues to engage in foundational research, presenting her work in numerous contexts each year, regularly serving the field on tenure and departmental reviews, and teaching and mentoring students and faculty. The lecture that she will deliver at the annual meeting of the Society for Ethnomusicology in Albuquerque is entitled *Ethnography as a Way of Life*.

## Bali Restoration and Repatriation Project Receives Three-Year Grant

The Bali 1928 and Library of Congress-to-Bali Repatriation Project (**Edward Herbst**, Project Director and Principal Investigator; Marlowe Bandem, Indonesian Coordinator) have received a three-year grant (2018–21) from the Henry Luce Foundation through the Asian Cultural Council. Additional funders of this initiative include the Wenner-Gren Foundation for Anthropological Research and the Robert Lemelson Foundation. Collaborative repatriation activities involve research, restoration, writing, public outreach and dissemination, and publishing in Indonesia and the U.S.

The essence of it all is repatriation of music and dance to the particular villages and society that created and performed it almost 100 years ago—along with visual documentation of everyday life and the natural environment—while engaging today's Balinese scholars and performing artists across the island in all aspects of

the project. Dialogic research among near-centenarian performers, composers, and indigenous scholars is also repatriating their knowledge and memories, rekindled by long-lost aural and visual resources.



*Gambuh of Puri Tabanan*  
From left to right: four *suling*, *rebab*, two *gumana* and *kangsi*  
Photo by Colin McPhee circa 1931-38  
Courtesy of UCLA Ethnomusicology Archive & Colin McPhee Estate

Library of Congress-to-Bali resources comprise the 1930s films, photographs and field notes of Gregory Bateson, Margaret Mead, and Jane Belo. Bali 1928 materials include the 1928 Odeon-Beka 78s as well as films and photographs by Colin McPhee, Miguel Covarrubias, Walter Spies, and Rolf de Maré with Claire Holt. Institutional partners include the IT college STIKOM-Bali, Arbiter of Cultural Traditions, the UCLA Ethnomusicology Archive, and the Colin McPhee Estate. Websites are [www.edwardherbst.net](http://www.edwardherbst.net) (English) and [www.Bali1928.net](http://www.Bali1928.net) (Indonesian).

# SEM's Sixty-third Annual Meeting in Albuquerque, New Mexico 15–18 November 2018

## Local Arrangements Committee

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

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

On behalf of the 2018 Local Arrangements Committee, we are thrilled to welcome you to Albuquerque! We have prepared numerous events for the days of our conference, starting with the day-long pre-conference symposium "[Decolonizing Strategies in Ethnomusicology, Teaching, and Performance: Perspectives from the U.S. Southwest and Latin America](#)" at the Hotel Albuquerque. This will conclude with [Música del Corazón: Una velada nuevomexicana](#) (From the Heart: An Evening of New Mexican Music) at the beautiful National Hispanic Cultural Center. Both the symposium and the velada are free of charge and open to the public, although registration is needed.



New Mexican musicians (Photo: Alejandro López)

[Events throughout the conference](#) itself include a performance and two-step lessons with the UNM Honky Tonk Ensemble, a film screening of Steven Feld's surround-sound *Voices of the Rainforest*, multiple pop-up concerts, delicious tapas on site, and a performance by the Italian multipart singing group Cuncordu Sas Bator Colonnas. You will be within walking distance of historic old-town, where you can discover historic churches, multiple museums, and excellent restaurants, saloons, and dessert places. Wóshdédé! ¡Los esperamos!

## Program Committee

Gillian Rodger  
Professor of Musicology and Ethnomusicology, University of Wisconsin, Milwaukee; Program Committee Chair

The 2018 Program Committee invites members to attend the 63rd Annual Meeting of the Society for Ethnomusicology at the Hotel Albuquerque at Old Town in Albuquerque, New Mexico, 15–18 November. The hotel is located in historic Old Town district, an area of the city that dates back to the 18th century and is now home to a lively cultural scene. The Society has not met in Albuquerque since 1965, so this return visit to the city is overdue.

The Program Committee had a particularly difficult task this year. We conducted a blind review of 404 individual abstracts and 91 organized sessions and could only accept 48% of submissions. The program includes 58 paper sessions, 33 organized panels, 17 roundtables, 4 workshops, 1 lecture/recital and 4 films, including the 25th anniversary 7.1 Surround Sound Concert Edition of *Voices of the Rainforest* with Steve Feld.

Scholars from all over the world will be attending the conference, and provisions have been made for those scholars affected by travel restrictions to the U.S. so that they can present their work. The travel awards have also allowed a number of scholars to attend the meeting, and I encourage members to continue to donate to the Travel Award funds that help to underwrite the cost of attending the meeting for students, contingent scholars, and overseas scholars whose travel costs are significant.

The pre-conference topic, "Decolonizing Strategies in Ethnomusicology, Teaching and Performance," will also be continued by a number of panels and papers on the program. There are multiple paper sessions and panels on indigenous musics and on decolonizing ethnomusicology. Ecomusicology and sound studies are also well represented, as is work in the areas of disability studies, LGBT studies, politics, and musical responses to politics in a variety of contexts. The program reflects the diversity of thoughts and approaches in ethnomusicology, and represents a field that is both lively and engaged in public life.

As has happened in the past, I created a word cloud using the titles of papers and sessions.

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

## Liaison Report

### International Council for Traditional Music Performing Arts of Southeast Asia Study Group

David Harnish, University of San Diego

The 2018 Performing Arts of Southeast Asia Study Group (PASEA) conference was held at the Sabah Museum in Kota Kinabalu, Sabah (Malaysian Borneo), from 16 to 22 July 2018.



Following the ICTM structure, a day was dedicated to excursions; the primary excursion was to Tamparuli, Tuaran, and Rampayan Laut in Sabah. Most evenings included performing arts of the indigenous groups of Sabah.

155 abstracts were received by the Program Committee (a record number for the study group) and 117 were accepted through a blind review process. There was only one session at a time to maximize participation and dialogue.

PASEA now allows for presentations in languages other than English, e.g., the language of the host institution and most from the ASEAN region. Several papers were presented in Indonesian.

During the Closing Ceremony on 22 July, announcements were made identifying the recipients of the PASEA Student Award for Best Paper and the PASEA Student Award for a Lightning Paper. Gene Lai from Wesleyan University won the Best Paper Award for "From Folk Musicians to Boy Bands: Refashioning a Struggling Tamil Folk Music Tradition in Singapore, Malaysia, and Tamil Nadu," and Kurt Schatz from University of Music and Performing Arts Graz won the Lightning Paper Award for "Following the Whims of the Demon: The Function and Usage of Angsel/ Ngopak in Jauk Keras."

The next PASEA meeting is scheduled for 2020 in Bagan, Myanmar.

### Program Committee [\[continued from previous page\]](#)

This graphic illustrates the liveliness and diversity of this program.

I want to thank Anne Rasmussen for asking me to serve, and Gregory Barz for his support and help. I also thank the members of the Program Committee: Jayson Beaster-Jones (University of California, Merced), James Revell Carr (University of Kentucky), Elizabeth Clendinning (Wake Forest University), Chad Hamill (Northern Arizona University), Inna Naroditskaya (Northwestern University), and Suzel Reily (Universidade Estadual de Campinas, Brazil). The strength and diversity of the submissions this year made selecting papers particularly difficult, and I appreciate the time the members of the Program Committee were willing to dedicate to the task of assembling a truly exciting program. I particularly want to thank Professor Carr, whose help during a family emergency was invaluable. We hope to see you in November.



## Member News

### Ursula Hemetek Receives Austria's Prestigious Wittgenstein Award

"At the very core lies music and its meaning, not only for minorities but also for the rest of society."

—Ursula Hemetek, *Mosaik der Klänge*



Photo credit: Universität für Musik und darstellende Kunst Wien

In June 2018 the Austrian Science Fund announced that **Ursula Hemetek**, Professor of Ethnomusicology, Director of the Institute for Folk Music Research and Ethnomusicology at the Universität für Musik und darstellende Kunst Wien, and Secretary General of the International Council for Traditional Music, had received Austria's most distinguished prize for scientific research, the Wittgenstein Award, recognizing her commitment to the ethnomusicological study of minorities in Austria and throughout the world.

The Wittgenstein Award honors Prof. Hemetek's achievements over many years, not only in her own research, for example, her groundbreaking *Mosaik der Klänge: Musik der ethnischen und religiösen Minderheiten in Österreich* (Böhlau 2001; review in *Ethnomusicology* 48/1 [2004]), but also in her leadership of the ICTM Music and Minorities Study Group. Even more critically, the Wittgenstein Award provides five years of fellowship support that will enable Prof. Hemetek to develop collaborative programs in minority research even more expansively.

Ursula Hemetek has dedicated her scholarly career to intensive fieldwork projects in Austria, among the most important recordings of which appear on her audio-Festschrift, *Treasures of Fieldwork on Music and Minorities* (2016), which contains reflections on her ethnographic work by colleagues and students over many years. Critically, these reflections about her scholarship as an individual also make abundantly clear the reasons she is so highly deserving of the Wittgenstein Award: Ursula Hemetek is an institution builder, whose inclusive vision for the study of music and minorities has always generated new research programs that open opportunities for the scholars, young and old, who join her in shaping new communities of understanding. The foundations for such programs are established among the minorities to which she has dedicated her lifework no less than in the pedagogical initiatives at her home university in Vienna. These foundations, then, support the team projects, the publishing series that distinguish the Institute for Folk Music Research and Ethnomusicology ("Schriften zur Volksmusik" and "Klanglese"), and the collaboration of numerous ICTM study groups.

When the Secretariat of the ICTM moved to Vienna in July 2017, there was little doubt that the new Secretary General, Ursula Hemetek, would seize the opportunity, once again, to expand the opportunities both for the few and for the many, wherever they might be in the world of ethnomusicology. Alle Ehre, Uschi! We congratulate you!

Philip V. Bohlman

the society for  
ethnomusicology



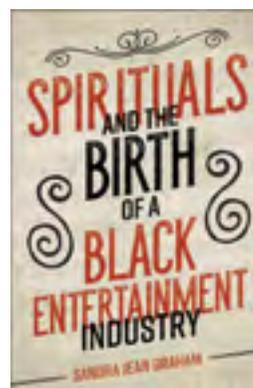
On 8 June 2018 **Daniel Sheehy**, Director & Curator Emeritus, Smithsonian Folkways Recordings, was inducted into the Bakersfield City School District Hall of Fame. School Board member the Reverend Ralph Anthony presented the award at a gala and ceremony at the Bakersfield Country Club. <https://bakersfieldnow.com/news/local/bcsd-announces-2018-hall-of-fame-inductees>. (Photo: Amy Kitchener)

**Gregory Reish**, Director of the Center for Popular Music at Middle Tennessee State University, announces receipt of a \$205,000 grant from the National Endowment for the Humanities as part of its Sustaining Cultural Heritage Collections program. The project involves capital improvements to the Center's archival storage room to allow for more sustainable, efficient, and accessible housing of its world-class research collection of American vernacular music materials. <https://www.neh.gov/news/press-release/2018-08-08>

**Anthony Seeger**, Distinguished Professor of Ethnomusicology, Emeritus, UCLA, and Director and Curator emeritus, Smithsonian Folkways Recordings was presented with a Lifetime Contribution Award for his contributions to Brazilian Studies by the Brazilian Studies Association (BRASA) on 28 July 2018 in a ceremony in Rio de Janeiro. He is the first ethnomusicologist and the first specialist in Amazonian/Indigenous Brazil to receive this award.

**Philip Bohlman** received the Fumio Koizumi Prize last May in Tokyo. The Prize is an international award for achievements in ethnomusicology, presented annually by the Fumio Koizumi Trust. <https://music.uchicago.edu/news/professor-philip-v-bohlman-receives-2017-fumio-koizumi-prize-ethnomusicology>

**Sandra Graham's** *Spirituals and the Birth of a Black Entertainment Industry* was published this past March by University of Illinois Press. The first book-length treatment of postbellum spirituals in theatrical entertainments, the monograph charts the spiritual's journey from the private lives of slaves to the concert stage. <https://www.press.uillinois.edu/books/catalog/59cfn2tx9780252041631.html>



**Levi S. Gibbs's** *Song King: Connecting People, Places, and Past in Contemporary China* was recently published by the University of Hawaii Press. The book explores how itinerant performers come to serve as representative symbols straddling different groups, connecting diverse audiences, and shifting between amorphous, place-based local, regional, and national identities. <https://www.uhpress.hawaii.edu/title/song-king-connecting-people-places-and-past-in-contemporary-china/>



## Conference Calendar

- “Iberian Musical Crossroads Throughout the Ages: Images of Music-Making in their Transcultural Exchange,” Barcelona, Spain, 17–19 October 2018. <http://www.musiciconography.org/barcelona-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.wordpress.com/>
- 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/>
- Association for Chinese Music Research, Albuquerque, NM, 15 November 2018 (in conjunction with the SEM annual meeting). <http://acmr.info/conferences.html>
- “Sources du patrimoine oral francophone et chemins de connaissance,” Université de Poitiers, 15-16 November 2018. <http://ieaq.labo.univ-poitiers.fr/activites/appel-a-contribution/colloque-international-sources-du-patrimoine-oral-francophone-et-chemins-de-connaissance/>
- “The Popularity of Words and Music,” Heinrich-Heine-University, Düsseldorf, Germany, 22–24 November 2018. <https://wma-forum.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/1Uuhng0R6n5aVao5cbHXZ1lrTUC5\\_i-s/view](https://drive.google.com/file/d/1Uuhng0R6n5aVao5cbHXZ1lrTUC5_i-s/view)
- “Music and the Internet,” University of Oxford, 8 December. <https://musicinternetoxford.wordpress.com/>
- “Musical and Choral Performance Spaces in the Ancient World,” Annual Meeting of the Archaeological Institute of America, San Diego, CA, 3-6 January 2019. <http://archeologos.ibam.cnr.it/annual-meeting-archaeological-institute-of-america-e-society-for-classical-studies/>
- 17th Annual Hawaii International Conference on Education, Honolulu, Hawaii, 5–8 January 2019. <http://hiceducation.org/>
- ICTM Music in the Arab World Study Group, Cairo, Egypt, 7–10 January 2019. <http://ictmusic.org/group/ictm-study-group-music-arab-world/post/study-group-meeting-institut-fran%C3%A7ais-d%E2%80%99arch%C3%A9ologie>

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## Institutional News

The Jazz Studies Program at the University of Pittsburgh, in collaboration with the University of Illinois Press, announces the first volume of *Jazz and Culture* (ISSN: 2578-4765; eISSN: 2578-4773).

*Jazz and Culture* is an annual publication devoted to publishing cutting-edge research on jazz from multiple perspectives. Founded on the principle that both scholars and musicians offer invaluable contributions, the journal juxtaposes groundbreaking work by researchers alongside oral histories and articles written by master artists in the field. All methodological approaches are welcome, including ethnomusicology, music theory, and critical and cultural studies. The journal particularly encourages work relating to jazz’s international scope.

The inaugural issue includes articles, oral history, poetry, and reviews. The journal is edited by SEM member **Michael C. Heller**.



## 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 8: [Embodying Air Guitar with Sydney Hutchinson and Byrd McDaniel](#)
- Episode 7: [Japanese Chindon-ya and Anti-Nuclear Power Protests with Marié Abe](#)
- Episode 6: [Listening with the Body with Juan Diego Diaz](#)

### ***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.

- Gavin Lee, [Waiting for Aspiring Progressives](#) (15 August 2018)
- [Academic flying and climate justice: Toward an inclusive and sustainable ethnomusicology](#) (28 September 2017)
- [Disciplinary Intervention for a Practice of Ethnomusicology](#) (5 May 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 [\[continued from page 9\]](#)

"Documenting Jazz Conference," Dublin Institute of Technology, Conservatory of Music and Drama, Dublin, Ireland, 17–19 January 2019. <http://documentingjazz.com/>

Annual Meeting of the Society for Christian Scholarship in Music, University of Toronto, Canada, 14–16 February 2019. <https://www.scsmusic.org/scsm-2019-toronto/>

"Music & Erotics," University of Pittsburgh, PA, 22–23 February 2019. <https://www.music.pitt.edu/musicanderotics-papers>

"Contested Frequencies: Sonic Representation in the Digital Age," University of Richmond, Virginia, 22–24 February 2019. <https://as.richmond.edu/tucker-boatwright/conference.html>

International Association for the Study of Popular Music-United States, New Orleans, 7–10 March 2019. <http://iaspm-us.net/2019-cfp/>

"Trayectorias/Cultural Exchanges: Music between Latin America and Europe 1970–2000," Santiago de Chile, 14–16 March 2019. <http://www.trayectorias.org/wp-content/uploads/2018/05/Call-Trayectorias-2019-ENGL.pdf>

"Currents, Perspectives, and Ethnographic Methodologies for World Christianity," Princeton, NJ, 15–18 March 2019. [https://gallery.mailchimp.com/5815500a1fa9f057dfbc9cdf6/files/03dee523-09fd-420e-8d10-9822252651d2/WC\\_Call\\_for\\_Papers\\_2019.pdf?utm\\_source=World+Christianity+Conference&utm\\_campaign=1c5b81fe85-EMAIL\\_CAMPAIGN\\_2018\\_06\\_15\\_01\\_05&utm\\_medium=email&utm\\_term=0\\_10d3d8b021-1c5b81fe85-235375933](https://gallery.mailchimp.com/5815500a1fa9f057dfbc9cdf6/files/03dee523-09fd-420e-8d10-9822252651d2/WC_Call_for_Papers_2019.pdf?utm_source=World+Christianity+Conference&utm_campaign=1c5b81fe85-EMAIL_CAMPAIGN_2018_06_15_01_05&utm_medium=email&utm_term=0_10d3d8b021-1c5b81fe85-235375933)

"Experiencing Villa-Lobos," Virginia Commonwealth University, Richmond, VA, 21–23 March 2019. <http://arts.vcu.edu/music/experiencing-villa-lobos/>

Society for American Music 49th Annual Conference, New Orleans, LA, 20–24 March 2019. [http://www.american-music.org/conferences/nola2019/index.php\[american-music.org\]](http://www.american-music.org/conferences/nola2019/index.php[american-music.org])

American Hungarian Educators Association 44th Annual Conference, Pittsburgh, 4–6 April 2019. <https://ahea.net/conferences/2019-university-of-pittsburgh>

British Forum for Ethnomusicology Annual Conference, University of Aberdeen, Scotland, 11–14 April 2019. <https://bfe.org.uk/conf/bfe-annual-conference-2019-aberdeen-collaborative-ethnomusicology>

"Only You & Your Ghost Will Know: Music, Death and Afterlife," Seattle, WA, 11–14 April 2019. <https://www.mopop.org/popcon>

"The Multivalent Voice in Transcultural Music-Making," Istanbul, Turkey, 11–13 April 2019. <https://nc16653.wixsite.com/themultivalentvoice>

"Music and Sciences," Istanbul, Turkey, 17–19 April 2019. <http://www.musicandsciences.itu.edu.tr/en>

Association for Recorded Sound Collections (ARSC) Annual Conference, Portland, OR, 8–11 May 2019. <http://www.arsc-audio.org/conference.html>

"Intermediality in Iberian Manuscripts," 54th International Congress on Medieval Studies, Western Michigan University, Kalamazoo, MI, 9–12 May 2019. <http://cesem.fcsh.unl.pt/en/2018/07/06/intermediality-in-iberian-manuscripts-materiality-and-meaning-in-context-i-ii/>

"Soundscapes of Trauma: Music, Violence, Therapy," Athens, Greece, 24–25 May 2019. [http://anthropology.panteion.gr/index.php?option=com\\_content&view=article&id=715%3Asoundscapes-of-trauma&catid=79%3A2016-06-21-15-20-30&lang=el&Itemid=749](http://anthropology.panteion.gr/index.php?option=com_content&view=article&id=715%3Asoundscapes-of-trauma&catid=79%3A2016-06-21-15-20-30&lang=el&Itemid=749)

"The World of Bob Dylan," University of Tulsa, OK, 30 May–3 June 2019. <https://dylan.utulsa.edu/tu-announces-world-bob-dylan-conference-may-2019/>

"Atlantic Crossings: Music From 1492 Through the Long Eighteenth Century," Boston, MA, 7–8 June 2019. <http://www.bu.edu/earlymusic/>

"Locating Heavy Metal Music and Culture," Lieu Unique, Nantes, 17–20 June 2019. <http://www.francemetalstudies.org/>

"Christian Congregational Music: Local and Global Perspectives," Oxford, UK, 30 July–2 August 2019. <http://congregationalmusic.org/>



Répertoire International de Littérature Musicale (RILM) offers essential resources by and for music researchers and performers.



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- *RILM Abstracts of Music Literature with Full Text* – the full-text enhancement of the global music bibliography.
- *RILM Music Encyclopedias* – the largest (and expanding) source for full-text music encyclopedia titles.

**When: Friday, November 16, 2018 from noon to 2:00 p.m.**  
**Where: Gathering Room 1, Hotel Chaco**



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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 §](#)