The Local Arrangements Committee (LAC) for the 66th Annual Meeting of SEM welcomes ethnomusicologists, anthropologists, performing artists, administrators, students, and music lovers to Atlanta, the city known as “The Cradle of the Civil Rights Movement,” “The City too Busy to Hate,” and “Atlanta: People Seem to Like it Here.” Because the city is culturally diverse and has played a significant role in the preservation of traditional African-derived music and contemporary urban music, the committee has planned activities that promote the theme The Music of Africa and the African Diaspora in Atlanta. All activities scheduled (October 28-31) are related thematically to those of the Pre-Conference Symposium (October 27), which will highlight the musical contributions of Historically Black Colleges and Universities. All LAC activities also support under-represented communities in the city or region, many of whom, along with other cultures, have been the targets of institutionalized racism, hate crimes, and, recently, voter suppression. Nevertheless, they represent the cultures many of us study and serve.

We are pleased to announce that for the 2021 meeting, SEM will allow undergraduate students to attend performances, presentations, paper and panel sessions, and workshops at no charge. This is a wonderful way to broaden the appeal of the discipline while showcasing cultural traditions unique to the site of the annual meeting. Special events include a public program titled “Walking with My Ancestors – Africa in Atlanta,” featuring ethnomusicologist Ama Aduonum on the transatlantic slave experience, and an African drumming ensemble. Local scholar presentations will include papers by musicologist Marva Griffin Carter, interpreting a church choir’s signifying at a historic 1939 premiere, and historian Maurice J. Hobson discussing the political influence on Atlanta’s popular music (1970s-1990s). Jason Orr’s film FunkJazzKafe: Diary of a Decade (early 1990s – early 2000s) examines the impact of a popular multi-arts event featuring celebrated neo-soul musicians.

Performing groups from the three host institutions include Afro-Nyota: Pan African Popular Music Ensemble (Florida State University); Saxophone Ensemble (University of Georgia); and the Afro-Latin Jazz Ensemble (Georgia State University). A Brazilian Drumming Workshop will be followed by an Afro-Brazilian Dance Workshop, sponsored by the Dance, Movement, and Gesture Section.

Planned excursions include: “Black Atlanta: A Tour of History, Education, and Culture” and an Emory University Archival View of Black Musicians. For relaxation, Saturday

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Incoming Editor of SEM Newsletter

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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.

Student (full-time only) (one year) ................................ $40  
Individual (one year)  
• Income $25,000 or less ........................................... $60  
• Income $25,000-$40,000 ......................................... $75  
• Income $40,000-$60,000 ......................................... $85  
• Income $60,000-$90,000 ....................................... $110  
• Income $90,000 and above .................................. $140  
Spouse/Partner Individual (one year) ........................... $35  
Life membership ....................................................... $2000  
Spouse/Partner Life ................................................. $2200  
Sponsored (one year, including postage) ...................... $50  
Overseas postage (one year) ....................................... $16  

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:  
Winter Issue (15 Dec.)  
Spring Issue (15 Mar.)  
Summer Issue (15 June)  
Fall Issue (1 Sep.)

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.

ISSN 0036-1291
Scenes of Perseverance

Tomie Hahn, Interim President & President-Elect

I hope everyone has been well. Acknowledging that the year has been deeply challenging for numerous reasons, I am curious how everyone has been coping and carrying on while being shuttered in. What projects arose or fell aside because of the inability to conduct on-site fieldwork? Because you were unable to perform music, ritual, or dance with others in the same ways, how have you and your communities moved along?

Many students have needed to delay or change their research. The dissertations I have been overseeing this year included a range of diversions—full revisions of their carefully crafted proposals, reducing the number of field sites, conducting interviews online, and expanding the number of people interviewed, to name a few. In all cases there were challenges. However, while these challenges were initially viewed as unsurmountable, in each situation I observed the obstacles transformed the research in unique ways that I believe would not have emerged without such a dramatic struggle. Don’t get me wrong, the impositions on each dissertation were considerable and required great effort. Emotions surged. New strategies and designs surfaced. In some cases, objectives and intentions shifted.

I imagine that many of us reassessed the significance and implications of our work arising at this time in history. I introspectively reassessed my own endeavors and ultimately found the arduous process resulted in a variety of unconventional pursuits that I intend to incorporate and continue. But most of all, I have been inspired by the depth of creative solutions emerging—while shouldering struggles—for so many ethnomusicologists and performers at this time.

This spring I attended and presented at the Centre for Sensory Studies annual conference. It was held online. Imagine such an engagement with high potential for sensory confusion. Online, all sensory experiences would be narrowed and muted. The tyranny of historical computer design prioritizations was glaringly exposed. For one, the computer display prioritization of visual, movement, and sound excluded or narrowed other sensory modalities. Even then, all displays of visual and sonic information depended on presenters’ and participants’ internet throughput, perspective, and framing. Our familiar person-to-person direct transmission was absurdly inaccessible.

Of course, ethnomusicologists reading this fully understand the great challenge of presenting online! The nuances of sound qualities via online transmission, including spatial and directional qualities, can render a presentation nearly unintelligible. However, imagine research based on conveying qualities of touch, taste, energy and presence, space, and so on. I was delighted that presenters last fall at SEM’s conference and recently at the Uncommon Senses conference took on the challenge of the (sensory muted) online scene to enhance their presentations in clever, innovative ways. The online conference contexts afforded unique avenues to explore, and I observed presenters’ open their sensory vocabularies, their sense of humor, and daringly walk compelling edges of imagination. I believe the ingenuity, born from sheer urgency, fostered a type of growth beyond our usual presenter vocabularies. When we meet again in person, will these innovations continue to broaden and influence our conferences? I believe they will!

But allow me to consider an expansive perspective of transmission and emergent growth. Viral transmission, on a micro(biological) level, has the potential to alter bodies in myriad ways. Even without contracting the virus, the daily news reports of viral transmission and the potential for contracting it altered our lives. Informed of the potentially fatal repercussions of body-to-body and airborne transmission, our behaviors changed. Our communication and socializing dramatically shifted. The virus was (and is) ruling the planet. Transmission, my overarching theme here, is worthy of consideration. Indeed, viral transmission was and is a formidable challenge, a puzzle, for scientists to study deeply, carefully, and quickly. But is it not fascinating how viral transmission includes modalities of passage—replication, variants, nuances—much like musical, dance, art, and ritual transmission modalities of passage? Juxtaposing viral and musical transmission modalities theoretically makes sense to me, although I admit the shelf in my mind devoted to surrealism and science fiction is quaking enthusiastically.

Consider how transmission processes spotlight fundamental issues of control, survival, variation, tenacity, and transformation—in life, culture, and the arts. The juxtaposition of these categorically different modes of transmission affords fascinating existential contemplations of
Scenes of Perseverance  [continued from previous page]

process and continuity. On the one hand, for the sake of human existence, we aim to reduce transmission and kill the virus. If this were Star Trek, we’d be seriously consulting the Starfleet Prime Directive. However, observations of cultural/artistic transmission systems for humanity’s sake expose compelling implications of values—the continuity of culture bearing systems of sensibilities. We observe changes in traditional practices, new forms arise, and others may be dormant or fade. The juxtaposition of virus and the arts/cultural transmission certainly highlights threshold dynamics of power and control. Viral and cultural transmission both rely on tenacity and, although peculiarly distinct, on embodied systems of transfer, change, and perseverance. Effort.

During the pandemic I walked along a ridge of dense shale and noticed mushrooms cropping up, mightily hoisting up heavy rock. The scene presented a sublime, yet surreal metaphor for dwelling on themes of transmission, modalities of passage, and perseverance. The mushrooms’ slow dance to emerge and propagate certainly inspired this essay. I hope that the perseverance over our obstacles this year affords all of us broader perspectives, new potentials, and expanded sensibilities for creative research endeavors. I am excited to greet you in the fall and learn about them!

SEM 2021  [continued from page 1]

evening will conclude with an Old School/New School party by local deejays including: “Fela and Friends,” an event sponsored by the African and African Diasporic Music Section; “Afro-Caribbean Jam and Fête,” sponsored by the Latin American and Caribbean Section; and “Get on the Good Foot: Black Music from Soul to Hip Hop,” sponsored by the Popular Music Section. We look forward to seeing you in “Hotlanta!” For additional information, please visit the SEM 2021 Annual Meeting’s Special Events webpage.

Photo by Seth Ruff
Katherine Brucher Appointed Incoming Editor of Ethnomusicology

The SEM Board is pleased to announce the appointment of Katherine “Kate” Brucher as the Incoming Editor of the Society’s journal, *Ethnomusicology*. Dr. Brucher will work closely with current Editor Frank Gunderson during a transition period of Fall 2021 through Fall 2022 and will begin a four-year term as Editor with the Winter 2023 issue (67.1).

Dr. Brucher is an Associate Professor of Music at the DePaul University School of Music, where she currently also serves as Associate Dean for Academic Affairs. She has been Co-Editor of Book Reviews for *Ethnomusicology* since 2018.

Dr. Brucher has published on folk and ethnic music in Chicago, global brass band traditions, music and locality, and music in Portugal, where she has conducted extensive fieldwork with community bands and religious festivals. She is the editor, with Suzel Ana Reily, of *Brass Bands of the World: Militarism, Colonial Legacies, and Local Music* (2013) and the *Routledge Companion to the Study of Local Musicking* (2018), which won the 2019 Ellen Koskoff Edited Volume Prize from SEM. Other recent publications include the essay “Grant Park Music Festival and Music in Chicago’s ‘Front Yard,’” published in a special issue of *Journal of the Society for American Music* (2020) dedicated to music festivals. Her current research projects include a study of music in Chicago’s city parks and a book about how community wind bands in rural Portugal maintain musical and cultural ties to Portuguese immigrant communities abroad.

At DePaul, Dr. Brucher teaches a variety of courses related to ethnomusicology, including world music surveys, graduate music research, music ethnography, and “Discover Chicago Music Scenes” for incoming students.

Dr. Brucher grew up in rural Maine, majored in music and English literature at Brown University, and earned a PhD in musicology from the University of Michigan, Ann Arbor. She has studied oboe and saxophone and enjoys playing Javanese gamelan. She lives with her family in Chicago; during the pandemic they have enjoyed visiting city parks.

As she begins service as Incoming Editor of *Ethnomusicology* in September, Dr. Brucher looks forward to receiving general inquiries and suggestions from SEM members and colleagues. She can be reached at kbrucher@depaul.edu. Inquiries concerning manuscripts should be sent to ethnomusicologyeditor@gmail.com.

Photo courtesy of Katherine Brucher

Member News

On 10 June 2021 there was a Zoom gathering of 140 people to honor Barbara B. Smith through chant, dance, and spoken word. It was the culmination of an unanticipated 18 months of exhibitions, webinars, panel discussions, and performances to honor a long and productive and generous career in ethnomusicology and in cultural advocacy. Professor Smith founded the internationally known ethnomusicology program at the University of Hawai‘i; she was the first woman and first researcher to survey the region of Micronesia; she initiated training programs at the East-West Center for cultural leaders in the Asia Pacific region; she organized the first community-based international Institute on Okinawan performing arts; and she built the ICTM Study Group on Music and Dance in Oceania, among many other accomplishments. Her contributions to applied musicology preceded the coining of the term. Although respiratory problems have limited her physical mobility, she continues to be actively engaged in current issues of the field and in touch with her extensive network of colleagues and former students worldwide. Among the well-wishers were SEM veterans Lois Anderson, Robert Garfias, David Harnish, David Hughes, Adrienne Kaeppler, Fred Lau, and Judy Mitoma.

January 2020; Photo courtesy of Ricardo Trimillos

[continued on next page]
Sonia Gaind Krishnan Appointed Incoming SEM Newsletter Editor

The SEM Board is pleased to announce the appointment of Sonia Gaind Krishnan as the Incoming Editor of the *SEM Newsletter*. Dr. Gaind Krishnan will be working with current Editor Jim Cowdery on the transition of duties during the upcoming months and will begin a three-year term as Editor with the Winter 2022 issue (56.1).

Dr. Gaind Krishnan is a recent graduate of the New York University ethnomusicology program, where she wrote a dissertation at the intersection of sound studies and medical ethnomusicology. Her main areas of research include listening practices among Sufis in North India, the philosophy of the New Materialism, and diachronic, pan-cultural epistemologies of sound and healing. She has an abiding interest in language and writing style, and has worked for a number of years as a writing consultant and editor with both academic and creative clients. She has also served as editorial assistant for the journal *Asian Music*.

Dr. Gaind Krishnan’s writing and past publications explore questions of relating—in conditions of liminality, at points of border crossing between nations and among species, and in love—and seek to rework the binary thinking embedded in European modernity. She has practiced in therapeutic capacities prior to her training as an ethnomusicologist and is keen on holding space for the ethnomusicological community to work through its current efforts at decolonization. Recipient of the Society for Asian Music’s Martin Hatch Prize in 2019 for her paper “Material Bodies and Listening Selves: Sama’ as Healing Technology at Nizamuddin,” she has served as co-chair of the South Asian Performing Arts Section of SEM and is currently a co-chair of the Medical Ethnomusicology SIG. She is delighted to be able to continue her service to the organization as Editor of the *SEM Newsletter*.

As she begins service as Incoming Editor, Dr. Gaind Krishnan looks forward to receiving ideas and suggestions from SEM members and colleagues. She can be reached at sonia.gaind@nyu.edu. Submissions for the newsletter should be sent to semnewslettereditor@gmail.com.

Member News  [continued from previous page]

Three SEM members recently received grants from the National Endowment for the Humanities:

**Joshua Katz-Rosene**
Outright: $6,000 [Summer Stipends]
Franklin and Marshall College
Project Title: *From Protest Song to Social Song: Music and Resistance in Colombia through Fifty Years of Conflict*
Project Description: Writing and revising an ethnomusicological study of Colombian folk songs written between the 1960s and the 1990s.

**Anabel Maler**
Outright: $6,000 [Summer Stipends]
University of Iowa
Project Title: *Seeing Voices: Analyzing Sign Language Music*
Project Description: Research and writing of a book about deafness and music in the United States, including the history and analysis of sign language music, from 1800 to the present.

**Kristina Nielsen**
Outright: $6,000 [Summer Stipends]
Southern Methodist University
Project Title: *Composing Histories: Aztec Music and Dance in Los Angeles*
Project Description: Research and writing leading to a book about Aztec music, dance, and Indigenous cultural heritage in contemporary Los Angeles.

**Mary Talusan**’s forthcoming book *Instruments of Empire: Filipino Musicians, Black Soldiers, and Military Band Music during US Colonization of the Philippines* is available for preorder by the University Press of Mississippi. She recently gave a talk for the UCLA Center for Southeast Asian Studies.

**Joshua Katz-Rosene**’s article “Protest Song and Countercultural Discourses of Resistance in 1960s Colombia” (honorable mention for the 2020 Samuel Claro Valdés award for Latin American Musicology) was recently published in the *Colombian Journal of Anthropology*.  
[continued on next page]
Institutional News

The American Institute of Indian Studies (AIIS), a non-profit consortium of 90 American colleges and universities that supports the advancement of knowledge and understanding of India in all of its complexity, invites applications from scholars, professionals, and artists from all disciplines who wish to conduct research or carry out artistic projects in India in 2022–24.

Junior Research Fellowships are available to doctoral candidates at U.S. universities to conduct research for their dissertations in India for up to eleven months.

Senior Research Fellowships are available to scholars who hold the Ph.D. degree, either for long-term (six to nine months) or short-term (four months or less) periods.

Senior Scholarly/Professional Development Fellowships are available to scholars and professionals who have not previously worked in India.

Senior Creative and Performing Arts Fellowships are available to practitioners of the arts of India.

Note: Non-U.S. citizens are welcome to apply for AIIS fellowships as long as they are either graduate students or full-time faculty at a college or university in the U.S. This provision is not required for U.S. citizens who apply for senior or performing/creative arts fellowships.

The application deadline for the 2021 Fellowship Competition is 15 November 2021. https://www.indiastudies.org/research-fellowship-programs/

The Research Centre for the Study of Music, Media, and Place at Memorial University is delighted to announce the launch of its new journal, Music Research Annual.

Edited by Harris M. Berger and Jocelyne Guilbault, MRA is the first peer-reviewed, open access journal devoted to publishing review essays from the full range of academic disciplines that study music. Each article explores the current state of scholarship on a key topic within a discipline or interdisciplinary juncture and charts ways forward to new research. The journal seeks to forward academic inquiry into music and foster interdisciplinary dialog. New articles are published on the journal's website throughout the year.

Member News [continued from previous page]

John-Carlos Perea has been appointed Visiting Associate Professor for 2021–22 in the Department of Music at University of California, Berkeley. His research and teaching will focus on Indigeneity and improvisation.

Conference Calendar
Compiled by Adriane Pontecorvo


Asia Pacific Dance Festival Conference, Honolulu, Hawai‘i, 12–14 August 2022. https://manoa.hawaii.edu/outreach/asiapacificdance/conference/
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SEM Publications

**Ethnomusicology**
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 at [https://www.jstor.org/journal/ethnomusicology](https://www.jstor.org/journal/ethnomusicology).
- 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 at [https://www.press.uillinois.edu/journals/ethno.html](https://www.press.uillinois.edu/journals/ethno.html).

**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 10: Musical Participation and Global Health in the Gambia with Bonnie McConnell
- SEM 2019 Pre-Conference Interview: Latin American Brass Bands with Javier León and Ed Wolf
- Episode 11: Prefiguring and Indigenous Identity in Nigerian Film Music with Emaeyak Sylvanus

**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.]


**SEM Student News**
Editor: Eugenia Siegel Conte

*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 15.1: Music and Movement
- Volume 15.2: Music and Affect
- Volume 16.1: Music and Theory
- Volume 16.2: The Writing Issue
The Society for Ethnomusicology
2021 Annual Meeting
28–31 October 2021
Atlanta, Georgia
Hosted by Georgia State University,
University of Georgia, and Florida State University
Pre-Conference Symposium on 27 October

Ethnomusicology Internet Resources

The SEM Website
SEMAnnouncements-L   SEMDiscussions-L
SEM Facebook Page
SEM Student Union Blog   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 canadien pour les traditions musicales
Comparative Musicology
Ethnomusicology OnLine (EOL), (home site)
Ethnomusicology Review
Ethnomusicology Translations
International Council for Traditional Music
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