The Charles Seeger Lecturer for the SEM 2021 Virtual-Annual Meeting is Mellonee Victoria Burnim—Professor Emerita in the Department of Folklore and Ethnomusicology at Indiana University, Bloomington. Upon her retirement in December 2016, Burnim had completed 41 years of distinguished service to Indiana University (IU). She arrived at IU in 1975 as a Ph.D. student in ethnomusicology, recruited by the Dean for Afro-American Affairs and Director of the Afro-American Arts Institute, Herman Hudson, to create what is now known as the African American Choral Ensemble, the final unit in the Institute’s Black performing arts trifecta. Upon completion of the Ph.D., Burnim was appointed to a tenure-track position in the well-respected and highly ranked Department of African American Studies, where she remained until her transfer to the Department of Folklore and Ethnomusicology in 2000.

Burnim’s career at IU reflects a distinguished record of achievement prompted by her deep commitment to each of the categories of research-creative activity as well as teaching and service. While a graduate student, Burnim served as Director of the Afro-American Choral Ensemble and co-choral conductor for the January 1976 School of Music production of Gershwin’s Porgy and Bess. Audience demand for the performance resulted in the expansion of the originally scheduled four performances to six, generating an aggregate audience of some nine thousand.

In 1985 Burnim published her most widely read and referenced article in Ethnomusicology, “Culture Bearer and Tradition Bearer: An Ethnomusicologist’s Research on Black Gospel Music,” which challenged the widely prevalent contention that the ethnicity or race of the scholar adversely impacted objectivity in research conducted in like communities. This work continues to be routinely assigned as required reading in ethnomusicology programs, and was reprinted in A Century of Ethnomusicological Thought, edited by Kay Kaufman Shelemay (New York: Garland, 1990).

Burnim’s crowning scholarly achievement came after her move to the Department of Folklore and Ethnomusicology with the publication of African American Music: An Introduction (New York: Routledge, 2006) co-edited with Portia Maultsby. The 707-page work included 30 essays by 25 authors representing the fields of ethnomusicology, musicology, composition, and gender, ethnic, and cultural studies. Section I of the text focuses on the chronological development of major African American musical genres, while the remaining three sections are devoted to synchronic interpretations of music-making that traverse genre boundaries—mass mediation, gender, and agency.

Written to expand on the pioneering work on African American music published by Eileen Southern beginning during the 1970s, this text was quickly adopted by univer-

[continued on page 3]
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.


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.

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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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### 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.)

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### 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.

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sities across the nation, from the University of California to New York University. The publication, as Lester P. Monts stated, became the “standard text and reference for scholars and teachers of African American music.” Dominique Rene DeLerma touted that “no other publication on this subject is as intensive or inclusive as this one.” In recognition of its status as one of Routledge’s top selling works, Burnim and Maultsby were solicited to produce an updated second edition. As a result, the original publication was divided and expanded into two separate volumes, African American Music: An Introduction (2015) and Issues in African American Music: Power, Gender, Race, Representation (2017).

While Burnim’s publications are extensive, she possesses a treasure trove of unpublished research unearthing new paths in the study of Black gospel music. Particularly, her examinations of African American gospel artists’ funerals as rituals, along with explorations on the life and artistry of Aretha Franklin and the veteran gospel artist Shirley Caesar, have garnered her speaking invitations at annual conferences associated with prestigious societies and institutions such as the Association for the Study of African American Life and History, the British Forum for Ethnomusicology at The Elphinstone Institute, University of Aberdeen, Scotland, and the Pruitt Memorial Symposium on Black Gospel Music at Baylor University. Widely expressed praise of Burnim’s scholarship during these settings provided impetus for her current efforts to transform her unpublished investigations into future published works, expanding the scope of inquiry on the genre.

As a public speaker, Burnim has shared her seminal research on Black religious music with other audiences across the globe, evident in invited presentations at the University of Chicago, Wesleyan University, Iowa State, Tulane University, North Texas State University, the University of Pennsylvania, the University of Miami, the University of Ohio, and HBCUs Fisk and Hampton. Seminars and schools of theology where she has been invited to speak include Union Theological Seminary in New York, Claremont School of Theology, Lutheran School of Theology in Chicago, Trinity Lutheran Seminary in Ohio, and Zomba Theological College in Malawi. Her roster of invited lectures includes presentations at the Library of Congress and, most recently, the Apollo Theater.

Over the span of her career, Burnim has translated the unity of her expertise as a scholar and creative artist to national and international stages. She led choral music workshops, undergirded by lectures, that grounded the music performed in historical and socio-cultural context. Such was the case at Chancellor College in Malawi, where in 1991 and 1992 she taught spirituals and gospel music to a choir of some 200 voices from around the country, at the annual choral music workshop at the university. This music was later repeatedly broadcast across the nation via the Malawi Broadcast Corporation radio network, and performed by local groups whose choir directors had attended the workshop. Burnim’s engagement in performance in international contexts is complemented by her 17-year tenure as Minister of Music of Bethel African Methodist Episcopal Church, and 15 years as Music Director at Fairview United Methodist Church, both in Bloomington, Indiana.

Burnim’s impressive academic career has been heralded in multiple contexts. In 1996, North Texas State University, where Burnim entered undergraduate school at age 16 on scholarship as one of 800 music majors, honored her with the Distinguished Alumna Award. In 2001 she received the Ford Foundation-funded Womanist Scholar Post-Doctoral Fellowship from the Interdenominational Theological Center in Atlanta. In 2004 she was named the first Distinguished Faculty Fellow in Ethnomusicology and Ritual Studies at the Institute for Sacred Music at Yale University. And, more recently in 2020, the Zora Canon included Burnim and Maultsby’s African American Music: An Introduction on its list of the 100 greatest books ever written by African American women.

Burnim’s acumen as a teacher is strongly reflected by her having been chosen to lead six different week-long seminars on such African American music topics as Juke Joint to Choir Loft at the North Carolina Center for the Advancement of Teaching from 1995 to 2004. Working with small groups of North Carolina’s finest public school teachers, who were selected by the state for their demonstrated excellence in the classroom, Burnim assumed the responsibility of not simply serving as a conduit of information, but as an educator chosen to engage and inspire an effort to encourage Carolina’s teachers to remain in the classroom long-term. Guest governors from other states considering adopting the North Carolina model were invited to attend Burnim’s seminar to observe effective teaching in action. The efficacy of the seminars did not go unnoticed, as evidenced in the evaluation of one participant: “I learned about Black musicians that I had not heard of before.” Yet another stated “I can now give more to students. The information I take with me will allow me to give them a truthful history of music.” And finally, one enthusiastic teacher wrote “Everything was great!” These comments represent commonly held views about Burnim’s pedagogy and scholarship, which have elevated the competency and passion for learning among students.

Burnim’s administrative engagement during her IU tenure included a three-year appointment as chair of the Department of Afro-American Studies from 1991 to 1994, five years as Director of the Ethnomusicology Institute, and her role as Director of the Archives of African American Music and Culture from 2014 until her retirement. In this latter position, Burnim focused on programming designed to raise the profile of the Archives within the IU community [continued on next page]
Mellonee V. Burnim [continued from previous page]

at large, evident in the Archive’s sponsored public events *Hot Buttered Soul: The Role of Foodways and Music Making in Building and Sustaining African American Communities* (2014) and *Bodies of Sound: Locating the Beautiful in African American Music* (2016), both of which were Themester-funded programs that attracted audiences of as many as 200, including faculty, students, and staff, as well as members of the Bloomington community. Referencing *Bodies of Sound*, a student from the course *Black Music of Two Worlds* commented: “I never before took the time to analyze the deeper meanings behind the songs. This made me wonder, ‘Was I just blind to the mes-
sage…?’” Said another: “These presentations enhanced my understanding of how values and concepts of sonic and physical beauty are informed by cultural messaging.”

Clearly, Mellonee Victoria Burnim is distinguished in her research, creative activity, teaching, and service. Taken together, her trailblazing studies, illuminating pedagogy, and culturally resonant community engagement have profoundly transformed how we understand and affirm Black religious music, specifically, and African American expressive culture broadly.

SEM 2021 Virtual Annual Meeting

Cheryl L. Keyes, Program Committee Chair

On behalf of the SEM 2021 Program Committee, I cordially invite you to attend the 66th Annual Meeting of the Society for Ethnomusicology, held Thursday 28 October to Saturday 31 October, Eastern Daylight Time (EDT). While we were all hoping that the pandemic would be under control owing to the various vaccines along with other recommended precautions (masking, social distancing, etc.), SEM was forced, nonetheless, to move the meeting from on site in Atlanta, Georgia to a virtual format owing to the COVID-19 Delta variant surge. Given that last year’s Program Committee (PC) became the first to host SEM’s virtual conference, this year’s PC is ever so grateful for their efforts, which provided a template for us to do so for this year’s Annual Meeting. As you will note, the program’s format maintains a similarity with the printed preliminary program. Given the short notice to go virtual, nearly two years of COVID-19 have surely helped all of us to transition into this “new normal,” at least temporarily. Similar to last year’s SEM Virtual Annual Meeting, we will use the Whova virtual conference platform to facilitate individual Zoom-based sessions. We will continue to post updates as we finalize the conference program.

For this year’s SEM conference, 67% of individual proposals and 83% of organized session proposals were accepted. The majority of proposals addressed topics related to equity, diversity, inclusion, agency, and advocacy, and the scholarly contributions include research by underrepresented and international members. This development clearly gives representation to the global intersection of voices who are candidly and unapologetically interrogating the field and its theoretical shifts. We view this situation as a result of the 2021 Annual Meeting’s ongoing conversations, in which a long-overdue moment of change took place in the Society.

In preparing this year’s conference program, the PC fully took into consideration the Pre-Conference and the Local Arrangement Committee’s focus on Atlanta’s demographics and the city’s rich legacy of historical Black college universities (HBCU) while, on the other hand, wrestling with the state of Georgia’s voter suppression bill and its possible impact on member’s non-attendance in protest of it. As the PC prepared the program, despite the latter, we noticed certain topics that took precedence, though from a cross-cultural perspective: abelisism, carceral studies, climate justice, critical global studies, decoloniality, ethnomusicology, ethnography during the COVID-19 pandemic, ethnomusicological pedagogies in higher education, indigeneity and transnationalism, race and gender studies, musical futurism, music in the digital world, music and trauma, new materialism, organology, sound studies, and voice studies.

The roundtables and organized sessions include “Rethinking Climate Crisis and Climate Justice through Indigenous Musical Refraction,” (Thursday, October 28, 8:00–10:00 am), co-sponsored by the Indigenous Music SIG, the Ecomusicology SIG, and the Crossroads Section for Difference and Representation, Co-Chairs: Maxwell Yamane and Tory Johnston; a panel highlighting scholarship at HBCUs (Thursday, October 28, 1:45–3:45pm), sponsored by the Gertrude Robinson Network and SEM Board; President’s Roundtable: “CITED: Practicing/Praxis/Ethnomusicological Citation Habits,” sponsored by the SEM Board and Section for the Status of Women, Chair: Deborah Wong (Friday, October 29, 10:45am–12:15pm); “Lectures on African American Music in Atlanta,” (Friday, October 29, 1:45-3:45pm), sponsored by the Local Arrangements Committee and SEM Board, Chair: Oliver Greene; “Mentoring for Professional Development: Praxis from Barbara B. Smith” (Saturday, October 30, 12:30–1:30pm), sponsored by the SEM Board, Chair: Ric Trimillos.

[continued on next page]
Finally, it has been an absolute pleasure to serve as the chair of the SEM 2021 Program Committee. In steering this PC voyage from my home institution, the University of California at Los Angeles, I am ever so grateful for the invaluable input and relentless time and effort of each member of the PC. They are Samuel Araupo (Federal University of Rio de Janeiro); Melvin Butler (University of Miami); Benjamin Harbert (Georgetown University); Ingrid Monson (Harvard University); Dwandalyn Reece (Smithsonian Institution); and Yun Emily Wang (Duke University). I would be remiss if I did not acknowledge the former SEM President, Timothy Cooley, for inviting me to serve as the chair of this great team of colleagues. Last, but certainly not the least, a warm shout-out to IU Conferences and its team, and Stephen Stuempfle, Executive Director of the Society, for his diligence and meticulous eye in making sure that I did not forget anything. If there are any shortcomings or concerns, I look forward to hearing from you. I am excited to see all of you at this year’s virtual conference. And above all, I hope this will be an inspiring annual meeting!

Challenges associated with COVID-19 and the Delta variant prevent us from sharing our research, asking intriguing questions, reflecting on musical experiences and fieldwork, and simply breaking bread together in the same physical space. Yet we are truly grateful for the opportunity to continue this wonderful tradition. Webster’s online definition of “virtual” begins with the phrase, “being such in essence or effect.” A list of similar words and phrases include the following: “near enough,” “essential,” “for all practical purposes,” and “in all intents and purposes.” It is with these sentiments that members of the Local Arrangements Committee have worked to present a virtual program of activities that maintains the thematic focus, The Music of Africa and the African Diaspora in Atlanta.

Fortunately, the recent shift to a virtual format resulted in the loss of only one scheduled event, the bus tour of Atlanta; all other publicized programs will occur as scheduled for the next several weeks, and most will be available during the official meeting, from 28 October through 31 October, and for several weeks following. Due to contractual limitations, others will be available only for the duration of the official meeting.

Ticketed programs will include African drumming and dance as well as a documentary film. Although we cannot experience in person the sights and sounds of dancing, drumming, and singing, in person, our featured virtual program produces that in “essence and effect.” Ethnomusicologist Ama Aduonum will present pre-recorded excerpts of her one woman show, “Walking with My Ancestors,” reflections on the transatlantic slave trade based on time spent in the dungeons of a slave castle in Ghana with hands and feet enchained. A live conversation with Dr. Aduonum will precede the video presentation, followed by a question-and-answer period. A taped performance of Manga African Dance (the Nigerian ensemble) will feature traditional music and dance of various ethnic groups in Nigeria. This two-part event is scheduled Saturday, 30 October, at 8:00 p.m.

“Funkjazzkafe – Diary of a Decade,” a two-hour documentary film by Jason Orr of Atlanta, features performances by popular Neo-Soul artists and interviews with noted producers and scholars. It explores the creation and impact of a music and arts event created by the filmmaker and held quarterly in the city from the early 1990s to the early 2000s. The screening of this award-winning film will be preceded by a conversation with the filmmaker led by ethnomusicologist Fredara Hadley, followed by questions and answers. The documentary film will be aired on Thursday, 28 October, at 7:30 p.m., and will be available only during the annual meeting. Registrants who purchase tickets for these events will receive a code that will allow them to view each program.

Additional LAC programs include free-of-charge events such as faculty lectures, performances by university and faculty ensembles, and a virtual party. The Local Scholar Lecture Series will feature two faculty members from Georgia State University. Maurice Hobson (Africana Studies) will present a paper entitled “The Influence of Politics and Culture in the Development of Popular Music in Atlanta from the 1970s through the 1990s.” Marva Carter
SEM 2021 Local Arrangements Committee  [continued from previous page]

(School of Music) will present a paper entitled “Atlanta’s Ebenezer Choir Signif(y)s at the Gone with the Wind Premiere of 1939.” These pre-recorded papers will be aired on Friday, 29 October, at 1:45 p.m. and 2:30 p.m., respectively, followed by question-and-answer sessions. Dwight Andrews (composer/performer) and Peter Shirts (music librarian) will provide a live tour of the collection of papers by Black composers and musicologists at the Stuart A. Rose Manuscript Archives and Rare Book Library at Emory University. This tour will be presented on Friday at 10:00 a.m. and will conclude with a question-and-answer session.

Pre-recorded virtual performances will be provided by ensembles and solo musicians from the three supporting institutions. David Sanchez (Artist-in-Residence, saxophone) and Gordon Vernick (Director of Jazz Studies, trumpet) at Georgia State University will present a program of Afro-Latin and jazz standards on Thursday, 28 October, at 12:30 p.m. The Saxophone Studio of the University of Georgia, Athens, will perform an original work on social justice by student composer Kevin Day and other selections that reflect the music scene in Athens. This program will be presented on Friday, 29 October, at 12:30 p.m. Afro-Nyota: Pan African Popular Music Ensemble at Florida State University will perform Afro-pop and other styles of popular Nigerian and West African music on Friday, 29 October, at 10:00 p.m. The program will be preceded by a live introduction. All three pre-recorded programs will be available for registrants to view during the conference and after for a specified period of time.

LAC-sponsored events will conclude with a pre-recorded, one-hour virtual Old-School New-School Africa and the Diaspora Party on Saturday, 30 October, at 9:30 p.m. This event will feature a playlist of popular African, Latin American and Caribbean, and African American songs compiled by DJ Kemit, one of Atlanta’s most popular dee jays. This closing party is made possible by the generous support of the African Diasporic Music Section, the Latin American and Caribbean Music Section, and the Popular Music Section.

Although the 2021 meeting will be virtual it will indeed be “essential,” and “for all practical purposes,” and “in all intents and purposes” a very memorable event. The Local Arrangements Committee appreciates the support of President Tomie Hahn, Executive Director Stephen Stuempfle, the SEM Board, and the many members of SEM who make this annual event possible. For the complete program of revised LAC events see https://www.ethnomusicology.org/page/Conf_2021_Special.

SEM Welcomes Jennie Williams as 2021–22 Editorial Assistant

SEM welcomes Jennie Williams as its Editorial Assistant for the 2021–22 academic year. For a third year, this position has been funded by the Indiana University College of Arts and Sciences and Department of Folklore and Ethnomusicology. The Editorial Assistant works with Society staff and members on the SEM Newsletter, the online SEM Translations series, the SEM website, video production and editing, the Annual Meeting, and various other programs.

Jennie is a Ph.D. candidate in ethnomusicology at IU’s Department of Folklore and Ethnomusicology. Her dissertation research centers on a rural community of majority older and retired musicians in Southern Indiana and examines the social scenes that they create for themselves through music jams, events, and festivals. Jennie has extensive experience working with folk and traditional arts programs, including Maryland Traditions, Smithsonian Folkways, the Mississippi Arts Commission, and most recently Traditional Arts Indiana, where she conducted state-wide fieldwork and administered its apprenticeship program. Jennie sings and plays mandolin and guitar, which has proven to be a valuable skill set for her fieldwork.

The Society looks forward to benefiting from Jennie Williams’s knowledge and expertise during the upcoming year and thanks Indiana University for its support!
Adelaida Reyes, Honorary Member of SEM, passed away at her home in Fort Lee, New Jersey, on 24 August 2021, at the age of 91. Throughout her career and as Professor Emerita at New Jersey City University, Professor Reyes led by example as an extraordinary scholar, humanitarians, and loving mentor to her students, peers, and family. Her generosity of spirit and intellect cannot be overstated.

Born in Manila, Philippines, on 25 April 1930, Professor Reyes completed her undergraduate studies in music at St. Scholastica’s College, Manila, where she began work as a college lecturer immediately after graduation. During that period she also worked as a music critic for the Philippine Evening News and The Manila Daily Bulletin, which earned her the attention of the Rockefeller Foundation. With that organization’s support, she was able to immigrate with her two young children to New York City, where she completed her Masters and Ph.D. at Columbia University while working multiple jobs to support her family. Her dissertation, a ground-breaking work in urban ethnomusicology, was nominated for the Bancroft Dissertation Prize in 1975. It marked the beginning of a career devoted to shifting the paradigms of her disciplines through rigorous fieldwork and incisive methodology. The importance of her contribution to discourses within the Study Group is indisputable.

Adelaida Reyes was active in the two largest ethnomusico-logical societies, ICTM and SEM. She delivered the Charles Seeger Lecture at SEM’s 1997 Annual Meeting; in her introduction, Kay Kaufman Shelemay emphasized Adelaida’s crucial role in urban ethnomusicology:

Although she says that she didn’t come to New York to study ethnomusicology, it is where she ended up, entering the doctoral program at Columbia University. Her distinguished career at Columbia, supported by a Presidential Fellowship and Ford Foundation grants, culminated in a ground-breaking dissertation in 1975: “The Role of Music in the Interaction of Black Americans and Hispanics in New York City’s East Harlem.” Here Adelaida Reyes Schramm took the lead in moving ethnomusicological scholarship into the domain of urban studies, providing at once a virtuoso case study of musical interaction in the complex Harlem environment and a detailed theoretical and methodological map for the practice of a new field called urban ethnomusicology. (Shelemay 1997).

The title of Adelaida’s Seeger Lecture was “From Urban Area to Refugee Camp: How One Thing Leads to Another.” Both topics, the urban area and refugees, were the basis of our manifold personal cooperations. We first met in 2000 in Ljubljana at the first symposium of the ICTM Study Group on Music and Minorities, and I was immediately impressed by the scholar, but at the same time by the gentleness of the person. Since then I had the privilege to cooperate closely with Adelaida Reyes, and I will miss not only her invaluable scholarly advice but most of all, the gentle, supportive, and wise woman who was so dear to me.

Since 2000 Adelaida was actively involved in the ICTM Study Group on Music and Minorities, which I had the honor of chairing from 1999 to 2017. She served as as co-editor of the group’s first publication (Pet- tan, Reyes, and Komavec 2001), as Secretary (2005–11), and as Vice-Chair (2011–21). She attended all the Study Group symposia up to 2018, which took place every two years. Her wise comments, especially concerning the ongoing discussions about defining the concept of minority, have influenced and shaped the discourses within the Study Group.

Her involvement with ICTM actually began much earlier, in the 1980s. In 1983 she was the program chair of the ICTM World Conference at Columbia University in New York, and guest editor of the following Yearbook for Tradi-tional Music (Christensen and Reyes 1984). In 2007 Adelaida guest-edited another ICTM Yearbook (Haid, Heme-tek, and Reyes 2008) after the ICTM World Conference in Vienna in 2007. She came to Vienna quite often, including for a symposium on urban ethnomusicology in 2006 where she delivered the keynote. Afterwards we co-edited the ensuing publication, Cultural Diversity in the Urban Area (Hemetek and Reyes 2007). Her text in this volume is so instructive that I want to quote a portion here to show how pioneers like Adelaida had to fight for their ideas:

It was in the late 1960s, at a meeting of ethnomusicologists in an East Coast university in the United States, the air was filled with stories of field experiences:

"In ‘my’ village in Nigeria,” “Among ‘my’ tribe in Kali-mantan,” “My Indian guru said…” Images of far-away places, a sense of adventure and romance was everywhere. At that time, reminiscences such as these were common when ethnomusicologists got together. Then,
someone turned to me, a graduate student just getting started on research for my dissertation, to ask me where I was doing fieldwork. When I said, “New York,” everyone burst out laughing. They thought it was a joke…A little over a decade later, in 1974, at another meeting in California, I used the term “urban ethnomusicology” to describe the work I was doing. This time, no one laughed. Urban ethnomusicology was still a novelty and decidedly marginal, but it was no longer a laughing matter (Reyes 2007 15–16).

Developing innovative ideas and shifting paradigms in her discipline seemed to be Adelaida’s scholarly habit. Again, in a time when the topic of migration was new in ethnomusicology, Adelaida Reyes started her research on the topic. At that time, she became the first researcher to question whether there were special qualities in the refugee experience that should be taken into consideration by ethnomusicologists within the general context of migration and resettlement. And certainly, she found that there were. Her motivation probably had to do with her own migratory experience, as Kay Shelemay pointed out:

> Her own life as an immigrant—a self-described “flying Dutchman”—included heading the first Filipino family in Waldwick, New Jersey. These experiences, both good and bad, paved the way for her sensitivity to the complexity of the migration process and resonate in her later work among other refugees from Southeast Asia (Shelemay 1997).

There are several ground-breaking publications on the topic. For example, her guest-edited special issue of The World of Music on “Music and Forced Migration” (1990) or her book Songs of the Caged, Songs of the Free: Music and the Vietnamese Refugee Experience (1999). This work has influenced generations of researchers sharing Adelaida’s interest in the topic, including me.

In 2019, Adelaida Reyes kindly accepted an invitation to join the Advisory Board of the Music and Minorities Research Center (MMRC), which I was able to find at that time in Vienna (www.musicandminorities.org). Her support in this endeavor was invaluable, and I am so grateful for her sharp analysis, innovative ideas, and wonderful, unique, messages of support. Upon her resignation from the Board due to health reasons in January 2021, she wrote:

> While I withdraw from active and official participation in the work of MMRC, my love for the MMRC and its goals, my faith in your leadership, in the dedication and superior qualifications of the Advisory Board members, and in the devotion of your team remain. I await with joyful anticipation the recognition of MMRC’s accomplishments in the world both of scholarship and of practice. (Reyes 2021)

Many ethnomusicologists had the privilege of learning from Adelaida, either in direct personal contact or through her works. Her career was marked by her invaluable work as a teacher and mentor. In addition to teaching at New Jersey City University until her formal retirement in 1997, she served as a visiting professor and research fellow in universities across the United States, United Kingdom, and Europe, including Charles University (Prague), Columbia University (New York), the Juilliard School (New York), and the University of Oxford. My students love Adelaida’s texts, and I regularly find them quoted in seminar papers, bachelor’s or master’s theses, and doctoral dissertations. This way of transmitting her wisdom will continue. For those of us who had the privilege to know her personally and to work with her, the loss is incredible. In 2012 Adelaida expressed her condolences upon the death of Gerlinde Haid in sending us the following words of comfort, and I write this text in order to apply her wisdom: “the burden of grief, when shared, becomes lighter, and the joy of beautiful memories, when shared, is intensified.”

Works Cited

Christensen, Dieter, and Adelaida Reyes Schramm, eds. 1984. *Yearbook for Traditional Music* 16.


Confronting Transcription via Indian Ocean’s *Kandisa*

Karishmeh Felfeli-Crawford
Co-Secretary, SEM Music Analysis Special Interest Group

Even when music theory is not presented as revealing secrets, it is still cast as an arcane specialty, far beyond the reach of the average reader [or performer?]. Theory is positioned as a black box, or worse, a simple set of labels for musical phenomena, to be applied in the manner of a secret decoder ring. (O’Hara 2018, 15)

It also explains a great deal about the motivation behind the great founding musicologists and theorists of that age. They shared an over-arching aim: to prove beyond argument, using “scientific” methods of analysis, the superiority of a nationally-determined canon of music by demonstrating its closeness to a corrosive tide of inferior, foreign music. Their tools, scrubbed clean of such eye-widening supremacist associations after WWII, form the basis of conventional modern music theory. In this neutral guise, they continue to carry out their original master’s bidding. (Baragwanath 2013)

I am a working-class India-born and -educated ethnomusicologist who has recently completed a doctorate in music at University College Cork, Ireland, on dance music, notably the LGBTQ+ synthpop band Erasure. Most of my published work has been concerned with music and musicians who broadly fall under the rubric Western. While analysis has featured heavily in my doctoral training and peer-reviewed publications, I must confess that I don’t know quite so much about transcription! As such, substituting “transcription” where William O’Hara uses “music theory” in the passage quoted above, provides me—an Indian ethnomusicologist of (Western) popular music—sufficient grounds to problematize an epistemology that’s often paired up with analysis, but is a different beast altogether in my view.

Despite rigorous training in analysis, musicology, and ethnomusicology over the course of my graduate studies, there are conspicuous gaps in my musical knowledge when it comes to transcribing the very things my fellow ethnomusicologists have theorized quite a lot in their published work, namely time, rhythm, meter, and temporality in music. For an ethnomusicologist of Erasure, this poses no real problem—I can manually transcribe their 4/4 dance tunes pretty swiftly, and extract voice-leading details from the transcriptions, which I typeset into arhythmic graphic notation, and (re)present to the culture-bearers themselves, who don’t read musical notation, but are able to comment on my analyses with surprising ease. What I can’t do, apparently, is transcribe anything at all that falls outside the standardized synthpop/EDM prototype; Indian popular music (fusion) is no exception.

Even though fusion is the music I know best, having spent the first two decades of my life in the Indian metropolis of Pune, speaking mainly Hindi, Gujarati, and Marathi, I feel exposed and insecure when I have to transcribe it using Western music theoretical parameters. This goes back to my shaky Western classical piano training too. Back in India, and later in Ireland, I remember teaching myself things like Mozart cadenzas and Chopin nocturnes by copying what I heard in recordings, because few teachers/professors were willing to (or able to) explain this material to me in a way that I, as an Indian learning European piano music in the pre-internet age, could follow.

Academic musicology, and later ethnomusicology, proved less problematic, because even though I couldn’t access the actual instruments for which the theoretical formulations were developed (for example, gamelan or harpsichord) I could absorb the analyses slowly and concomitantly, through academic texts on transcription. Conscious of my patchy knowledge of art musics (this includes Western art music [WAM] and my own “home” culture of Indian classical music), I worked through the literature on transcription and world music analysis, from Ellington, Nettl, Arom, Agawu, Tenzer, and Roeder to Simone Kruger Bridge’s ethnographic study of UK ethnomusicology departments, which tackles the question of transcription pedagogy in university music (Kruger Bridge 2010). Empowered (and occasionally infuriated) by ethnomusicology, and keen to remove myself from cultish Western classical piano circles in Ireland and in India, I even produced a masters’ thesis titled “Music Theory, Tonality and Postcolonial Ireland,” featuring extensive transcriptions of my “home” popular musics, notably Indian Ocean’s fusion rock song *Kandisa*, and the Bollywood extravaganza *Mitwa*, scored by Shankar-Ehsaan-Loy.

[continued on next page]
Confronting Transcription [continued from previous page]

It took me months to learn how to typeset these case-studies that didn’t fall neatly into Western time signatures, but I swallowed my pride, fought through the impostor syndrome I experienced, and submitted the M.Mus thesis, for which I was awarded first-class honors. This was at a time, not so long ago, when working-class Indian students like me were few and far between in UK-Irish analytical circles. Equally, my competency in WAM piano performance and later Schenkerian analysis meant I was expected to participate in the same competitive scholarly environment as more privileged BBIPOC and white students, who had considerably greater resources, and more academic capital to sustain them through an advanced degree in music. Navigating these elite academic spaces before Philip Ewell shattered the glass ceiling of music theory and analysis proved disastrous for my mental health, but deflecting to ethnomusicology of Western dance music has had the opposite effect.

Fast-forwarding some nine years, Kandisa (the case-study from my M.Mus thesis) has found its way into a peer-reviewed journal (Felfeli-Crawford 2021), and also into my recently defended Ph.D. thesis, “Music Analysis: Erasure and Beyond.” This leaves me—an Indian woman with a music Ph.D. from an Irish university—free to contemplate transcription as a “black box” competency (to evoke O’Hara again) that has always been in circulation high up, but not featured prominently in my graduate studies. It seems to me that ethnomusicologists who have had the good fortune to specialise in WAM performance, composition, or theory first, and then deflect to shiny new world musics or return to their own indigenous or popular musics, haven’t considered what transcription involves for minority non-elites as myself, who know how to perform “our” musics, plus WAM, but who are way behind when it comes to notating complexities of rhythm, improvisation, or ornamentation, to say nothing of analyzing timbre, which is also something of a “black box” topic to me.

Of course, in such cases, it is tempting to ditch notation altogether, in favor of new, computer-derived alternatives, which I also use from time to time. But notation offers my minority non-elites as myself, who know how to perform “our” musics, plus WAM, but who are way behind when it comes to notating complexities of rhythm, improvisation, or ornamentation, to say nothing of analyzing timbre, which is also something of a “black box” topic to me.

A good example of this problem is found in my transcription of Asheem Chakravarty’s vocal solo, which infuses Kandisa’s rock song exterior with a beautiful improvisation in the style of Hindustani Rag performance. Figure 1(a) is the first (and previously published) version; figure 1(b) is an updated, corrected, and more detailed version, prepared by me both under considerably different academic conditions, and with different outputs at stake [see following page]. Figure 1(a) was prepared for an M.Mus. thesis, and is now published in Ethnomusicology Forum, while 1(b) was prepared for my final, submitted, Ph.D. thesis, where it features apposite LGBTQ+ synthpop songs of Erasure.

There isn’t enough time nor space to dwell on the long years of music academic training that separate figure 1(a) from figure 1(b); suffice it to say I’ve come full circle in many respects, to appreciate how meaningful criticisms of my work can produce good results. Transcription is no exception, but I’ll be honest, in the case of Kandisa, I felt I was fighting a losing battle, in that I improved the notation without fully understanding what makes it better than the original effort. As such, the second transcription might look better on paper (and it sounds closer to the original too, if you listen to my sound file), but it is the work of a minority scholar who still doesn’t get “how the music goes” in Western music theoretical terms. If you look back over the two transcriptions, you’ll see how the first example—while pretty ropey if we measure it via the “white supremacist’s toolbox” discussed by Baragwanath (above)—does capture the primary tones and elaborations that emerge again in subsequent voice-leading graphs. Compared to the improved figure 1(b), figure 1(a) is crude and unsatisfactory, but it has been very well received when I’ve shared it with the band, and also when I’ve circulated it to my fellow music-loving Indian friends from lower-middle-class classical, pop, rock, jazz, and fusion circles. Then there’s this recent performance of Kandisa shared by the bassist Rahul Ram, featuring a well-rehearsed (rather than improvised) lockdown cover version of the song; listen here to the vocal improvisation as performed by this group of Indian musicians: https://youtu.be/xmKelRyoY34?t=242.

While the rhythmic expression is quite far away from Asheem Chakravarty’s original recording, the performance is evocative and sophisticated, especially in the outer sections (verse: “alam balam” and chorus: “kandisa”). Plus, Indian Ocean’s drummer Amit Kilam makes a surprise appearance at the very end, heaping praise on the performers in Hindi. I was moved to tears by the whole video, and by Kilam’s lovely words, and I think the cover of the vocalise legitimizes my attempt at transcription—the business of figure 1(a). We Indians, it seems, are not that bothered about nailing rhythm in our fusion improvisations, as long as we capture the primary tones of the raga being exposed (here, Raga Desh) and as long as our ornaments (gamaka) pay sufficient tribute to the late Asheemji’s original. In that respect, the band members probably appreciated the published figure 1(a) as my tribute to Asheem too, if bassist Rahul Ram’s positive reaction is anything to go by (email, July 2021).
Confronting Transcription  [continued from previous page]

Figure 1(a): *Kandisa*, vocalise (transcription by the author, 2011–2021; 2020–2021)

Figure 1(b): *Kandisa*, vocalise (revised version produced in one week during August 2021)
Meanwhile, the much-improved figure 1(b), while still not 100% accurate, makes me rethink not only the limits of Western musical notation, but also the challenges of transcribing “my music” for academic qualifications that are not offered in my native India, and which (pace Fanon) exacerbate feelings of inferiority and Otherness for people with less conventional or privileged musical training. By transcribing a song that I’ve known inside-out since my teenage years in India, without any actual training in the basics of transcription, I put myself out there for sure. My vulnerabilities were known right away, making me susceptible to criticism from a whole bunch of people, including Indianist ethnomusicologists, white and BBIPOC music theorists, plus fellow Indians back home who don’t care very much for Kandisa, including those who prioritize performative and practical music-making above (my) academic theorizing and transcribing. On top of all this, including Kandisa in a Ph.D. thesis on the 1980s synthpop was perhaps also not the best move on my part (mainly because of the competing histories of value on offer) but I’m glad I had the opportunity to tackle transcription head on, if only to re-evaluate the strengths and limitations of an epistemology that I have no formal training in.

That being said, I’ve always felt that notating something (even if that’s deemed vague and patchy by academic ethnomusicological standards) should be encouraged, so that transcription doesn’t become a “black box” or “expert” competency that’s only used by career analysts and ethnomusicologists on the one hand, and privileged ethnomusicology students with a whole bunch of expensive tech at their disposal on the other. Since ambivalence and discomfort reflect (I think) a much healthier academic environment, transcription could be encouraged from within (Western) popular music also, since, for many music scholars from non-elite Indian cultures like me, notation has a kind of “old-school” appeal; it’s a useful way for us to express our interest in Western popular music that is now academic currency in its own right, but wasn’t always known to us.

So yes, I’ve shown here how my naïve allegiance to the white supremacist’s toolbox resulted in a few sleepless nights up till the very end of my Ph.D.! On the bright side, improving my transcription of Kandisa has provided considerable cultural confidence for me to put into place future work in analytical ethnomusicology, which will go beyond the heteronormative (and quite familiar) Indian fusion and filmi cultures of my youth, and into the brave new world of LGBTQIA+ electronic dance music of the West, which remains a taboo subject in my home circles in India. Watch this space!

Works Cited

Baragwanath, Nicholas. 2013: “The Supremacist’s Toolbox, Existential Angst, and Current Approaches to Teaching Basic Music Theory” https://www.researchgate.net/publication/332381570_The_Supremacist’s_Toolbox_Existential_Angst_and_Current_Approaches_to_Teaching_Basic_Music_Theory


Krüger Bridge, Simone. 2010: Experiencing Ethnomusicology: Teaching and Learning in European Universities (Farnham: Ashgate).

Member News

National Endowment for the Humanities Grants, Announced August 2021

Andrew McGraw (University of Richmond). NEH Digital Humanities Advancement Grant ($47,357). “America’s Music Scenes in the Age of Social Media.” A series of workshops to identify best practices for automatically collecting and archiving online data about musical events.


Frank Gunderson (Florida State University) has received a Fulbright Distinguished Chair Award for a ten-month teaching and research stay at University of Dar es Salaam, Tanzania. He will be leading a group digital humanities initiative entitled “Oral History Narratives of Musiki wa Dansi (dance music) in Dar es Salaam, Tanzania.”

Sydney Hutchinson has relocated to Berlin, where she is a research associate at Humboldt University’s Institute for Musicology and Media Studies. She has received a multi-year grant from the DFG (German Research Foundation) for her project titled “Second World Music: Latin America, East Germany, and the Sonic Circuity of Socialism.”

https://www.musikundmedien.hu-berlin.de/de/musikwissenschaft/pop/mitarbeiter/sydney-hutchinson/sydney-hutchinson


Danielle Brown (My People Tell Stories) has collaborated with Brooklyn-based Haitian filmmaker Mano Alexandre Jr. on a documentary film titled Parang. The film has been nominated for an Emmy Award. The film can be viewed at https://www.mypeopletellstories.com/

The Asian Music journal and Editor Ricardo Trimillos are pleased to announce the publication of a special issue on throat-singing in Inner and Central Asia for its Summer/Fall 2021 volume. Entitled “Transregional Politics of Throat-Singing as Cultural Heritage in Inner and Central Asia,” the issue is a product of over five years of collaboration between the guest editors Charlotte D’Evelyn, Robert O. Beahrs, Andrew Colwell, and Johanni Curtet. Outstanding contributions from Saida Daukeyeva, Carole Pegg, Ted Levin, and Valentina Süzükei make this an international, multi-generational effort and landmark study of transregional heritage politics in Inner and Central Asia.

Mary Talusan co-produced a newly released double album called Kulintang Kultura on Smithsonian Folkways. The recordings pay homage to the late Danongan “Danny” Kalanduyan, a talented musician who championed kulintang gong music in the United States. Disc 1 features traditional Philippine repertoire by Kalanduyan’s ensemble. Disc 2 turns highlights Filipino musicians in the diaspora who weave the sounds of kulintang into electronic, hip-hop, rock, jazz, and other contemporary styles. Kulintang Kultura: Danongan Kalanduyan and Gong Music of the Philippine Diaspora is the music of Filipinos both rooted and scattered, both ancient and modern—music that has held fast and continues to inspire. The album can be purchased here: https://folkways.si.edu/kulintang-kultura
SEM News

The Crossroads Project

We at the Crossroads Project (a.k.a. Crossroads Section for Difference and Representation) are thrilled to announce a few initiatives that keep us engaged in social change and help us be proactive about important conversations generated at the SEM annual meetings.

Book Club

The Crossroads mission is ongoing. We are launching a book club to chat and learn about current works that deal with music in relation to social justice, reparations, racism, and other forms of discrimination related to gender, sexual orientation, and disabilities.

This year, we decided to read Dylan Robinson’s recent book *Hungry Listening: Resonant Theory for Indigenous Sound Studies* (University of Minnesota Press, 2020). Starting in November (after the SEM meeting), we will read one chapter per month, then gather online monthly to discuss strong points and arguments, as well as elements we may not grasp. For the last meeting in March, Dylan will join the conversation.

We’ll send you the book! If you are interested in joining the book club but cannot access a copy for a variety of reasons (notably financial), please reach out and we’ll get you a copy. We do not want anyone to feel they can’t join because they can’t obtain the book. Using Crossroads funds, we plan on buying numerous copies to support access to knowledge for all.

LINGO!

Beginning in 2020, The co-chairs of The Crossroads Project and Section began to see ourselves as the “vibes team” for care, repair, and deep listening across all our relations. In honor of our elders and ancestors, we are launching a game called LINGO. It’s somewhere between the Bingo and Jeopardy of diversity and representation in SEM. During SEM 2021 Virtual we will host the game on Kahoot!! The game highlights five categories:

- **L** is for Legacy/lore of the Society for Ethnomusicology
- **I** is for Inclusion (publications, awards, initiatives, and notable achievements)
- **N** is for Noisemakers (highlights people and groups who raise their voice for change)
- **G** is for Good Governance (e.g., people, SIGs, Sections)
- **O** is for an Ode to the history and musical interactions of the Crossroads Project

This is an online, asynchronous, and fun activity for inclusivity. Stay tuned for instructions as we gather online again!

Website

To satisfy and fulfill the affective and emotional labor of our new mission—to bring care and healing from the repeat signs and wounds from past diversity efforts in SEM and our disciplines of study—we want to stay close and make useful information and tools available. For that, we have created a website: https://semcrossroads2020.wixsite.com/home. This website is a collective space of sharing. Please reach out if you want to share useful resources, info, or testimonies.

On the homepage, we aim to promote vernacular expressions that resonate with the goal of the Crossroads section and rotate them. Right now, we highlight a phrase from the Lakota language—*Mitakuye oyasin*, “All are related.” Let us know what you think about featuring this phrase on our website (is it meaningful, appropriate?). Do reach out to us with sayings, expressions or idioms from your work or culture that encompass equality, justice, and/or community!

[continued on next page]
The Religion, Music, and Sound Bibliography

The Religion, Music, and Sound Bibliography (RMSB) is a new open-source bibliographic project launched in May 2021. The bibliography exists as a venue for people interested in sharing RMS scholarship and for anyone interested in easily accessing this expansive body of timely research. It explores the broad ranging intersections of religion, music, and sound, and is hosted by the semi-public Zotero group of the same name (RMSB), which can be accessed here: https://www.zotero.org/groups/2662946/religion_music_and_sound_bibliography/library

The RMSB currently consists of over 650 fully searchable bibliographic citations, most of which include tags, abstracts, and other searchable keywords and text. In its current form, however, the RMSB is incomplete in many ways, including its overreliance on English-language sources. It is our hope that through the contributions of others that the bibliography will continue to grow and, in doing so, may better represent the diversity of recent research related to religion, music, and sound.

Those interested in contributing to the bibliography can do so by creating a Zotero account—https://www.zotero.org/user/register—and requesting to join the RMSB group. Complete guidelines for adding citations and applicable metadata are available on the Religion, Music, and Sound Section webpage: https://www.ethnomusicology.org/general/custom.asp?page=Groups_SectionsRMS

Please be sure to review the guidelines before adding citations to the RMSB

The RMSB was created by the Religion, Music, and Sound Section (RMSS) President, Dustin Wiebe (UC Davis) and RMSS member Nicole Reisnour (The Hebrew University of Jerusalem), in collaboration with RMSS President-elect, Heather MacLachlan (University of Dayton).

SEM Hires Kurt Baer as New Program Specialist

SEM is pleased to announce the hire of Kurt Baer as our new Program Specialist. Kurt is a PhD candidate in ethnomusicology at Indiana University with a background in program management at various organizations, including Indiana University, the Mandela Washington Fellowship Program, and the Lotus Education and Arts Foundation.

Kurt’s dissertation research, funded with the support of a Fulbright Scholarship and the Chulalongkorn University ENITS Scholarship for Thai Studies, focuses on the ways that people use Northeastern Thai pong lang music to represent different understandings of heritage, place, and identity. His research interests include music and heritage, tourism, food and drink, and online communities. With a background in saxophone performance, he still performs both locally and abroad with several groups. When not in the office, dissertating, or performing, he also enjoys working around the house, cooking, and cocktails. He is working toward qualification as a Certified Specialist of Spirits and Certified Cicerone.

SEM will benefit greatly from Kurt’s broad knowledge of ethnomusicology and his multifaceted experience in nonprofit administration and public service. We welcome him to the SEM office and look forward to his contributions to the Society!

Photo courtesy of Kurt Baer
Conference Calendar
Compiled by Adriane Pontecorvo and James Cowdery


Association for Chinese Music Research, online, 28 October 2021. https://acmr.info/conferences/

Society for Music Theory, online, 4–7 November 2021. https://societymusictheory.org/meeting2021


British Forum for Ethnomusicology, Milton Keynes, 7–10 April 2022. Contact: bfe2022conference@gmail.com


American Musical Instrument Society, Calgary, Alberta, 8–11 June 2022. Contact: Darcy Kuronen, darcykuronen@gmail.com.


Join RILM to learn how to use our resources to research music and other performing arts in Africa and the African Diaspora.

When and Where: To Be Announced (watch SEM-L for details)
What: In-depth insights into our resources.

RILM Abstracts with Full Text
Complementing the flagship music bibliography with full-text coverage of 250 journals

RILM Music Encyclopedias
The go-to source for full-text music encyclopedias from around the world

MGG Online
The dynamic online edition of the comprehensive and authoritative music encyclopedia, with integrated Google Translate and ever-expanding content
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.
- 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.

Ethnomusicology Today: The SEM Podcast

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
- Episode 12: Collective Sound-making in Argentina with Eduardo Herrera and Michael O’Brien

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 15.2: Music and Affect
- Volume 16.1: Music and Theory
- Volume 16.2: The Writing Issue
- Volume 17.1: Music and Faith
The Society for Ethnomusicology

2021 Virtual Annual Meeting

28–31 October 2021

Eastern Daylight Time (GMT-4)

Hosted by Georgia State University,
University of Georgia, and Florida State University

Pre-Conference Symposium on 27 October

Ethnomusicology Internet Resources

The SEM Website

SEMANouncements-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
Ethnomuicology 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