The following is an adaptation of remarks delivered by SEM President Tomie Hahn during the 2021 conference General Membership Meeting, held virtually due to the impact of the global Covid-19 pandemic.

I begin by giving thanks.

First, my thanks to the Board for working through an unexpected transition of leadership, and, of course, the pandemic. My thanks to Bev Diamond for stepping into the role of Past President. My sincere gratitude to Executive Director Steve Stuempfle for his patience and support this past year, as I learned the duties of SEM President.

I’ll be frank, it’s been an emotional year for me.

Last January, amid the chaos, ruptures, and confusion in our Society, I embarked on a Year of Listening with SEM Sections, Special Interest Groups, Committees, and individuals. In these informal meetings, I have learned about the concerns, needs, and dreams of our members. The range of issues that were raised are vast and I am grateful for the wisdom and creativity everyone shared with me. I have been holding bi-monthly meetings with Council Chair Eduardo Herrera and Council Secretary Yuiko Asaba to strengthen communication between the Board and Council. With the change of leadership, I hope that this continues.

But now is a time for healing and renewal.

How did our Society arrive at this challenging moment? And WHY did it take so long to even begin to address the inequities, among a host of other concerns? The inspiring pre-conference and roundtables were clearly a leap forward towards opening new visions for our Society. It was truly enlightening and powerful. All of us have a lot of work to do to continue the positive momentum. I am ready.

What IS ethnomusicology in 2022?

Since 1989, I have witnessed cycles of adaptation, innovation, and re-creation of what ethnomusicology is, through reflexive re-positioning of our place as ethnomusicologists in the field and the world...frankly, the active re-modelling of our field is what attracted me to ethnomusicology as a graduate student. At that time, I found it curious that a discipline would re-invent itself; now I understand why flexibility matters.

Now, how do we move ahead? These are difficult, but potentially exciting times—if we listen and shift perspectives. Let’s seize the opportunity of now to energetically renew the field. Can we open ourselves to new possibilities? Can we critically dive into our own histories and wield that knowledge—not to complain, but to locate and organize an ethnomusicology we can cultivate in the years ahead? We cannot miss this opportunity to rejuvenate and rebuild our field together—in my eyes, it would be detrimental to remain stagnant, allowing us us to slide further afield.

But now is a time for healing and renewal.

I am ready.
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. Incorporated in the United States, SEM 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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For institutional memberships, please visit the University of Illinois Press website.

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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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- 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
Moving Transitions
Tomie Hahn, SEM President

Greetings all! Happy year of the Water Tiger!

Continuing our gratitude to all who volunteer their service to SEM, we are featuring childhood photographs of a few past and present Board members.

I hope you enjoy identifying them!
SEM Awards Honorary Memberships for 2021

Dr. Mellonee V. Burnim
Lester Monts, University of Michigan Emeritus

It is my sincere pleasure and honor to introduce Dr. Mellonee Victoria Burnim as a recipient of the coveted Society for Ethnomusicology’s Honorary Membership. Dr. Burnim’s career and commitment to the tenets we hold as a community of scholars and practitioners of world music are exemplified by her 40-plus years as a graduate student and faculty member at Indiana University. During her tenure there, she chaired the Departments of African American and African Diaspora Studies and the Department of Folklore and Ethnomusicology and helped maintain the longstanding prestige of IU’s storied ethnomusicology program.

Early in her career, Dr. Burnim accepted the challenge to develop IU’s celebrated African American Gospel Ensemble. Many of us will remember the 25th annual meetings in 1980 held at Indiana University when the Gospel Ensemble and the African American Arts Institute’s two other performance units, The Soul Revue and The African American Dance Company, presented command performances for meeting attendees. Drawing on her pre-ethnomusicology experience as a gospel music performer, Dr. Burnim showcased the musical talents of predominantly African American students whose heretofore religious and musical heritage was not included in the curricula of Euro-based music schools. The repertoire, spiritual content, vocal expression, and overall training of the ensemble led to a performance of exceptional quality.

Another one of the many high points of Dr. Burnim’s career is her devoted service to SEM. She currently chairs the Diversity Action Committee, dealing with many of the crucial issues facing SEM and the academy at large. She co-chaired the Program Committee for the 1991 Annual Meeting, which was a grand success. I had the good pleasure to co-chair that committee with her, but early in the process, I observed her superb organizational skills and found it was best that I follow her lead.

Let me extol a bit more about our esteemed colleague. As a strong and authoritative voice in our field, the primary focus of Dr. Burnim’s work is to engage and advance the study of Black gospel music. Through her insightful and in-depth research, she is well known for capturing the complex and nuanced perspectives of African American music and culture. Her publications affirm the powerful influence of gospel song and instrumental performance as creative artistic genres and as tools for comprehending the innermost socio-cultural complexities of Black religion. Dr. Burnim’s research profile and its contributions to the scholarly literature force a newly-found intellectual focus on music that, for many decades, remained unmentioned in the academy. Her body of work, which includes research, performance, mentoring, and teaching, changes how we fundamentally view African American culture. The pinnacle of that work is, in part, anchored in the book titled *African American Music: An Introduction*, co-edited with her close friend, IU colleague, and past recipient of the Honorary Membership, Dr. Portia K. Maultsby. The 2006 version of the book was selected as one of the 100 most outstanding books by African American women authors by the editor of the ZORA Canon.

In conclusion, Dr. Burnim’s research, performance, and teaching furthers the potential of African American music and its role in modern ethnomusicology discourse. She is incredibly successful in developing robust methods for infusing this music in a colonized academic setting. In the following statement, she expresses her sentiments regarding the agency of ethnomusicology in her life and career:

> The joy and power of ethnomusicology for me is that it is inclusive. The music I grew up with in my hometown in rural Texas was never a music that was part of the curriculum – not in elementary school, not in high school, not in the most prestigious music schools in the country. When I was finally introduced to ethnomusicology as a graduate student, then I could study the music that was so powerful in my life and the lives of those I love, and that’s important.”

So, with all the fervor and passion I can summon, I introduce to the SEM membership our esteemed colleague, friend, scholar, and mentor, Dr. Mellonee Victoria Burnim.
Good afternoon, dear colleagues. It is my incredible privilege to share this encomium today, honoring my mentor, colleague, and friend, Dr. Patricia Shehan Campbell, on the occasion of her induction as an Honorary Member of the Society for Ethnomusicology. Given her sustained outstanding commitment to the fields of ethnomusicology and music education, she is unequivocally deserving of this honor. A member of the Society since 1980, Dr. Campbell has been presenting papers, panels, and workshops at the annual conference since 1982. Over the last 30 years, she has taken on considerable service with the organization, serving as Second Vice-President of the SEM Board (2009–2011) as well as Chair of the Education Section (1987–1994). She has also served on the Publications Committee (1987–1989), did two stints on the SEM Council, and recently served on the Editorial Board of *Ethnomusicology*. Her dedication to the Society of Ethnomusicology is evidenced by more than 30 years of extraordinary service, distinguishing her as a worthy recipient of an Honorary Membership.

Through her leadership and continuing contributions, the Education Section has flourished, contributing three to four events to the conference program each year. Her vision and guidance have been the driving forces behind much of the growth of the Section since its inception. She was instrumental in the development of the Ethnomusicology Goes to Middle School program that brings ethnomusicologists out to local schools to share diverse musical cultures with children and youth. She proposed, developed, and supported the creation of the Board-sponsored Day of Ethnomusicology event that brings high school students to the conference to engage in dedicated programming designed to introduce youth to ethnomusicology as a discipline and a career path. Her sustained efforts have created consistent opportunities for SEM members to make meaningful contributions to local communities as part of the annual conference. Pat has made an undeniable contribution to the field of ethnomusicology. Her work in the ethnomusicological study of children’s musical cultures is considerable, resulting in the monograph *Songs in Their Heads* and the *Oxford Handbook of Children’s Musical Cultures*, and a renewed attention by ethnomusicologists to the study of the musical enculturation and education of children and youth. She and Bonnie Wade co-edited 28 volumes in the Oxford Global Music Series (2004–2018) as well as Oxford’s textbook, *Global Music Cultures*, published just this year. Pat is also the editor of the new seven-volume Routledge World Music Pedagogy Series (2018–2021), which is directed toward the teaching of diverse musical cultures in classrooms from kindergarten through graduate school. Her work on the boards of Smithsonian Folkways Recordings (2008–2019) and the Association for Cultural Equity (2019–present) has likewise underscored the ways and means of teaching music globally and culturally.

Pat’s scholarship has made the world’s music more accessible for those endeavoring to bring diverse music-making traditions to students through ethical and meaningful practice. In recognition of Dr. Campbell’s contributions, the Education Section has made a monetary donation to the Rita Klinger Memorial Gift, established by Dr. Campbell in 2013. This gift will now be dedicated and featured as a memorial citation on the SEM website. In honor of her more than 30 years of active scholarship, leadership, and service in the field of ethnomusicology and in celebration of this, her 50th year as an educator, I hope you will join me in congratulating Dr. Patricia Shehan Campbell and welcoming her as an Honorary Member of the Society for Ethnomusicology.

**What are Your Dreams?** [continued from pg 1]

This week I am sensing we are beginning to take steps forward. I believe our collaborative actions will build on our strengths as a community.

I want to know: *What are your dreams?*

There are many members I have not yet heard from. I will continue this year of listening into the year ahead. Do you want to be a part of the movement forward? If so, please contact folks in the Council, Board members, and myself.

I close by asking everyone to take several deep, rejuvenating breaths followed by a smile—in communitas. Let our performance of breath and smiles around the world signal our dedication to heal our planet and advocate for uplifting our community, built from many communities.
We know as scholars that there is the official story and then there is the story behind the story. I will start with a little of the latter and end with the former.

As accomplished Black sacred music practitioners formally trained in Western and European classical music, we are often asked variously in intracultural spaces, “Can you play us?” or “Can you sing us?”

These queries are a way of prompting us to demonstrate competency in carrying the culture, doing the culture, in a manner that certifies our credibility for researching Afro-descendant culture. And in the value system of the ivory tower, the partitioning of oral transmission is illegible and inaudible without being published in preferably book-length publications. This is where Dr. W. James Abbington's work intervenes.

Editor, practitioner, organist, liturgist, minister, conductor, and convener of sacred folk music workshops, Dr. W. James Abbington is our griot, epitomizing this adeptness, as a Pentecostal-raised, concert organist who has spent his career collecting, transcribing, and transmitting African American sacred folk music and congregation-al song tradition, with an emphasis on hymnody in edited volumes and anthologies, following in the steps of fellow honorary member Dr. Bernice Johnson Reagon.

When I asked his mentees and colleagues to describe him in a word or a phrase, they said the following:

“Renaissance Man… He goes beyond Black Christian church music but also an expert in Protestant hymnody across denominations regardless of race”;
   (Dr. Birgitta Johnson)
“Sanctified Brilliance and Holy Ghost Bathed Genius”;
   (Rev. Dr. Jeremiah Wright)
“To me, he epitomizes the wealth and diversity of everything Black Sacred Music has been, is, and will be”;
   (Dr. Brandon Waddles)
“Trailblazer, icon, mentor.”
   (Dr. Jeffrey Allen Murdock)

For me, Dr. Abbington's work functions as a form of midwifery, ensuring that the intersection of the social life in our oral music transmission in music and sermon remains in conversation in the texts. There is not a credible Black sacred music curriculum in which his work is not mentioned.

Of particular interest to ethnomusicology is his publication of our research as both scholars and practitioners, alongside important liturgists, homileticians, historians, and ethicists, making an important intervention in Black Church Studies literature.

We learn from his official biography that, along with his roles at Candler, where he has taught since 2005, Abbington is executive editor of the African American Church Music Series by GIA Publications (Chicago). He has published over ten hymnals and collected volumes and ten recordings. From 2000 to 2010, Abbington served as co-director of music for the Hampton University Ministers’ and Musicians’ Conference, and as the national director of music for both the Progressive National Baptist Convention and the NAACP. In 2010, Hampton’s Choir Directors and Organists Guild honored Abbington by naming their Church Music Academy after him, and in 2015, he became the second African American to be named a Fellow of The Hymn Society in the United States and Canada.

When asked about the momentous moment of his career, Dr. Abbington replied that it was the full-circle moment of: “Coming back to Atlanta to teach at Candler School of Theology | Emory University (with tenure), an institution that I could only admire as an undergraduate at Morehouse College from across town, but never imagined teaching there AND at Morehouse as an adjunct professor of Church Music.”

And we are elated that Dr. James Abbington is joining the ranks of esteemed honorary members of the Society for Ethnomusicology.
I. Invocation

Agoo!
These are Sacred Grounds. Let us take off our shoes and socks.

SONGS OF INVOCATION: “Laale Muloo,” “Mm…. a ma yεyie”

I am indebted to the Traditional Custodians of the land where I live, work, and speak. I am standing on lands that are home of the Illini, Peoria, and the Miami Nations. These lands became home to the Fox, Patawatami, Sauk, Shawnee, Winnebago, Ioway, Mascouten, Piankashaw, Wea, and Kickapoo Nations due to colonial encroachment, violence, death. Tears. Blood. Trauma. GAPS!

Hm, but Akan Elders say, Onyame nku wo a, ͻtease foͻ yε kwa
If the Supreme Being has not killed you, the living, the enemy works in vain
So
They are STILL here.
“Guide their feet”

I am indebted to the African Ancestors without whose bodies, forced and free labor, this country would not exist. They ran so we ALL could walk.
“Guide their Feet”

I am indebted to all the Asians, Europeans, Africans, Mexicans, Americans, and all other Ancestors who helped carve this land and on whose shoulders we stand.
“Guide their Feet”

I invite all our colleagues who have transitioned and all those who could not join us today. I honor and invite them all into this space.

Mo nyinaa mommra, mommra, mommra
Mommra pro, pro, pro!
Pro! Pro!
“Guide their Feet”

Photo by Tony Jones Media
Courtesy of Ama Oforiwaa Aduonum
Ethnomusicologists
Pursuers of living things making music
Here we are again
Virtual
Strutting our fine selves on Zoom, Whova
COVID-19 still here
Delta
Vaccine mandates
Vaccine hesitancy
Could not stop us
Still, we rise
Rise
Rise

Whereas we gathered here for this 66th Annual Conference

Whereas we gathered as co-conspirators in reconciliation and healing, sharing, encouraging, learning, conversing
Musicking for social, restorative, and emotional justice for all
Agreeing to disagree
Pa-ta pa-ta

Whereas some of us are still learning to mute our mics, unmute before speaking, turn on videos, use the reaction features to raise our hands, vote, chat

Whereas the Gertrude Robinson Network of Black Ethnomusicologists organized the all-day Pre-Conference Symposium, celebrating the legacy of Historically Black Colleges and Universities

Whereas we established the Professor Portia K. Maultsby Equity and Inclusion Fund


Whereas we bestowed Honorary Membership on Professor James Abbington, Professor Mellonee Burnim, Professor Patricia Sheehan Campbell, and Professor Meki Nzewi

Whereas we conferred many awards and prizes to emerging and established scholars whose work promises to move the field in exciting, important, unconventional ways

Whereas we participated on many panels, roundtables, lectures, section meetings, keynotes, gatherings for various schools, video screenings, virtual tours, watched music and dance performances, and workshops

Whereas we had difficult but necessary conversations, spoke out about racial, social, and emotional injustice, institutional racism, inclusion and equity, disability, impostor syndrome, decolonization in our Society, Our Lives

Whereas we shared our creativity, ideas, flexibility, vulnerability, courage, frustrations, and disappointments

Whereas we brainstormed, formed new connections, strengthened old ones, and charted new parts

Whereas we found moments to connect with friends on chat, laugh, tease, and breakouts, sipped wine, coffee, tea, water—the first medicine—and shared tears

Whereas we sat in chairs, in wheelchairs, on sofas, on the floor, or stood to participate

Whereas Professor Mellonee Burnim, our beautiful warrior-ethnomusicologist, High Priestess of Gospel Music, great granddaughter of Nana Yaa Asantewaa of Ejisu Asante who led the War of the Golden Stool against the British.

SONG: oko yi ko é Yaa Asantewaa (Asante Hemaa Naa Yaa Asantewaa song)

Professor Burnim was nominated twice for SEM President, now an Honorary Member. Today, she will deliver the Charles Seeger Lecture. She will speak about her “Ethnographic Encounters,” and ask, “For Whom Do We Speak?”

Photo by Tony Jones Media
Courtesy of Ama Oforiwaa Aduonum
III. Be it resolved

Sustainability advocates
Ghanaian Akan say
Enam dua so nti na ahoma aduru soro
It is because of the tree that the rope reaches the sky

We also say, Onipa ye adeɛ a, oyɛ de gye ayeyie
When someone performs good deeds, she deserves praise

Be it resolved
Beautiful SEM family and community, thank you for participating in this amazing conference

Be it resolved
Georgia State University, University of Georgia at Athens, Florida State University, Robert Woodruff Library, Atlanta University Center, Indiana University
Onipa ye adeɛ a, oyɛ de gye ayeyie
We thank you for your Institutional Support
Well done
Ye ma mo mooo....mo!
Lo-lo-lo-lo-lo

Be it resolved
2021 Program Committee
Professor Cheryl Keyes, Chair, and crew, Professors Samuel M. Araujo, Jr., Melvin L. Butler, Benjamin Harbert, Ingrid Monson, Dwandalyn Reece, Yun Emily Wang
It is because of the tree that the rope reaches the sky
Onipa ye adeɛ a, oyɛ de gye ayeyie
We thank you for your commitment, hard work, many meetings, long hours, superb programming!
Well done
Ye ma mo mooo....mo!
Lo-lo-lo-lo-lo

Be it resolved
2021 Local Arrangements Committee
Professor Oliver Greene, Chair, and Crew, Professors Marva Griffin Carter, Sarah Eyrel, Frank Gunderson, Fredara Hadley, Jean Kidula, Rumya Putcha
Onipa ye adeɛ a, oyɛ de gye ayeyie
We thank you for the hard work, many meetings, long hours, local programming.
Well done
Ye ma mo mooo....mo!
Lo-lo-lo-lo-lo

Be it resolved
Professor Fredara Hadley, Co-Chair, Professor Loneka Battiste, Co-Chair, and the Gertrude Robinson Network Eii!

Proud descendants of Mama Africa!
ɔkɔto nwo anoma ampa
The crab does not give birth to a bird
We thank you for organizing the Pre-Conference Symposium
Highlighting and celebrating the musical and historical legacies of Historically Black Colleges and Universities HBCUs
Marching band traditions, choral traditions, divine nine, etc.
Lifting Every Voice, Singing, and Stepping
It was EPIC
Onipa ye adeɛ a, oyɛ de gye ayeyie
Well done
Ye ma mo mooo....mo!
Lo-lo-lo-lo-lo

Be it resolved
SEM Business Office Staff
Kurt Baer, Program Specialist, and Jennie Williams, Editorial Assistant
We thank you for your continuous support
Onipa ye adeɛ a, oyɛ de gye ayeyie
Well done
Ye ma mo mooo....mo!
Lo-lo-lo-lo-lo

Be it resolved
The Indiana University Conferences
Kristy Ebelhar, SEM Conference Manager
Onipa ye adeɛ a, oyɛ de gye ayeyie
Well done
Ye ma mo mooo....mo!
Lo-lo-lo-lo-lo

Be it resolved
Professor Tomie Hahn
Listener of the Year
Nea onim no sua a, ohu
She who does not know, knows by learning
You listened for a year
You are now Our ɔbaatan
Sweet Mother
Obaatana onim nea ne ba bedi
It is the mother who knows what ALL her children will eat
We look forward to your leadership and to the courageous moves you bring to our Beloved Society
Woforo dua pa a, na yeapia wo
It is when you climb a good tree, that we push you
Come
We will climb and push together with you

[continued on next page]
IV. Momrma/Invitation

Beautiful colleagues
Ethnomusicologists
What new paths can we chart?
Applied ethnomusicologists asked
What shall we imagine together at SEM?
Crossroads Project/Section asked
Professor Burnim will ask
For whom do we speak?
What are our commitments to those from whom we learn?

Our Elders say
Etire ntee a, yenyyae kye soa
If the head has not fallen off, we don't stop wearing a hat
Come
Let us continue to be courageous
Challenge ourselves
Drunk with decolonization
Equity
Live Our wildest dreams

Stunning ethnomusicologists
Our Elders say
Wo foro dua a, foro tenten, na wo te hwe a, atumpan ama wo dammirifua
When you climb a tree, climb a tall one, so that when you fall, the talking drums will play condolences for you
We WILL climb tall trees
Come
Let us rise, rise, RI.....SE
Yes!
We can!

V. Nkekaho/Re-Invocation

SONG: Tama tama tamaléé-éé
I-yée-éeéé.....!!!!!

Stay Beautiful
Everyone
Thank You!

Photo by Lyndsie Schlink
Prepared and Approved by the SEM Council
Adopted by the SEM Board, January 12, 2022

This Position Statement is based on the “Resolution on Contingent Academic Labor” (2015) created by the Academic Labor Committee of the Society for Ethnomusicology (SEM). It is updated here to be issued as an official Position Statement, and to renew advocacy in regards to this disconcerting and ongoing trend in higher education. Renewed attention to this issue is critical now that the COVID-19 pandemic will undoubtedly exacerbate the economic precarity of the majority of instructors in higher education who work mostly in part-time, contingent positions.

For many years now, the majority of university instruction has been done by an increasing number of part-time employees while the percentage of tenured or tenure-line faculty members has steadily decreased to less than 30%. Meanwhile, “contingent” labor—when defined as non-tenure track, part-time, and graduate student employees—now comprises at least 70% of instruction in higher education. The trend towards “adjunctification” and the reliance on contingent labor has significant deleterious consequences for tenure-line faculty, contingent employees themselves, research, and students at all levels. Most importantly, these trends represent a challenge to academic freedom, job security, and the very nature of higher education.

According to the American Association of University Professors (AAUP), the majority of teaching-intensive positions are now given to contingent faculty. As a result, contingent faculty with teaching-intensive appointments have less (or no) time for professional development, research, or creative activity, reducing their effectiveness in the classroom, the general advancement of knowledge, and often stymieing their own career advancement and job security. Despite extensive student contact, contingent faculty with teaching-intensive appointments rarely have time for student advising and have a lower level of campus engagement. Women and underrepresented minorities are disproportionately represented in contingent positions while their presence in tenured positions remains comparatively small. Furthermore, contingent positions are more likely to be cut in response to “fiscal austerity” measures, destabilizing student learning while reproducing the social and material marginalization of underrepresented minorities and women.

The widespread reliance on contingent faculty also has dire consequences for tenure-line faculty and the value they represent for higher education. Full-time non tenure-track faculty generally are not required to do institutional service, so the shrinking core of tenure-line faculty are burdened with rising service demands. Tenured faculty are also more likely, then, to have an increased student advising load. More disturbingly, fewer full-time, tenured faculty members means less academic freedom overall and a weaker climate for invigorating, boundary-pushing research and intellectual thought. The dismantling of the tenure stream devalues tenured positions themselves as those faculty members are likewise seen as a “cost” for institutions of higher education rather than their primary resource. A world-class system of higher education requires a strong, united, and engaged faculty that receives the support necessary to carry out its professional and societal responsibilities.

In ethnomusicology, these trends are especially disconcerting. Our marginal existence in the academic hierarchy leaves our traditional teaching and research responsibilities especially vulnerable to this accelerating trend in academia. Furthermore, our field’s reliance on contingent labor, especially for the part-time teaching of ensembles, has reinforced artificial divides between teaching theory and practice, as well as research and performance. Ultimately, PhD-granting institutions, and those considering creating or expanding a graduate program, must question the ethicality of creating more holders of a highly specialized PhD in a context of few and diminishing placements.

Statement of Core Principles Regarding Contingent Faculty

The Society for Ethnomusicology urges fair and equitable treatment for all faculty members across the academic workforce. SEM embraces the Coalition on the Academic Workforce’s motto of “One faculty serving all students.” Recognizing that contingent faculty make indispensable contributions to their institutions, the Society for Ethnomusicology supports the following principles:

1. Fair and equitable compensation, including medical and retirement benefits.
   a. Minimum levels of per-course compensation for all faculty members serving off the tenure track that are equal to those of tenure-track faculty members so that all faculty members have the support necessary to devote the time and effort required to teach college-level courses. To ensure fairness and transparency, compensation levels should be a matter of public record.
   b. Access to health and retirement benefits through the institution for all faculty who teach 50% or more of a full teaching load.

[continued on next page]
c. Compensation of faculty for work outside of the classroom, including student advising, committees, and other service work.

d. Regular support for professional development in regard to teaching skills, new course creation, scholarship, creative activity, and occupational promotion.

e. Access to administrative and technical support from the department and institution.

f. Fractional positions for faculty who may wish to remain part-time over the long term, including fully proportional pay, eligible for tenure and benefits, with proportional expectations for service and professional development.

2. Pathways to job security for teaching service in excess of a defined number of years.

3. Enfranchisement to participate in the work and life of the department and institution, including curriculum planning, student advising, and shared governance.

4. Academic freedom, including freedom from retaliation, in all teaching and research.

5. Support for professional development, including institution-based research grants and financial support for conferences.


7. Access to administrative and technological support services, adequate office space, library, and other campus privileges.

8. Conversion of contingent appointments to appointments eligible for tenure, with only minor changes in job description.

9. Limiting use of contingent labor and avoiding new off-track hiring, except when such hires are genuinely special appointments or for short duration.

10. Support of contingent workers’ right to unionize.

Conclusion

The Society for Ethnomusicology is committed to reversing the shrinkage of tenure-line positions and asks its members who are involved in hiring and administrative decisions to advocate strongly against this deleterious trend in higher education. As we advocate for that goal, it is imperative that we ensure fair labor practices for contingent faculty who now hold the majority of teaching positions. We also recognize that we must be responsible in training future doctoral students in the realities of the academic marketplace whether in tenure-track positions, as contingent labor, or beyond academic positions.

The SEM Core Principles rely heavily on the following sources:


Coalition on the Academic Workforce, http://www.academicworkforce.org

Notes

1. In 1975 full-time non tenure-track faculty and part-time faculty together comprised 43.2% of the faculty workforce (excluding graduate student employees); in 1993 the percentage was 57%; and in 2011 it was 70.2%. In that time, part-time faculty grew substantially, from 30.2% of the faculty workforce in 1975 to 51.1% in 2011, whereas full-time non tenure-track faculty grew much more slowly, from 13% to 19.1%. In 2011 full-time tenured and tenure-track faculty comprised less than 30% of the faculty workforce, across all disciplines and degree-granting institutions in the U.S. (compared to 45% in 1975). (Statistics compiled by the American Association of University Professors [AAUP] using US Department of Education data.) https://www(aaup.org/issues/contingent-faculty-positions/resources-contingent-positions https://www(aaup.org/sites/default/files/Academic_Labor_Force_Trends_1975-2015_0.pdf


S: Could we start by talking about the motivation for the journal, and where the idea came from?

F: Before I was editor of *Ethnomusicology*, I was editor of the audiovisual content of the journal, which Ben has also been working on lately. I have a background in film—I’m working on my third film now. And Ben has written a book on film; he and I put our heads together and wrote up a proposal and we sent it through the channels. There wasn’t push back, but I remember the first conversation with the SEM Board, it seemed like they weren’t clear about what it was going to be. But at that meeting, there were lightbulbs going off in terms of the kinds of educational opportunities that film can provide in ethnomusicology. When we were starting, we were thinking in terms of cinema, or serious forms of documentary storytelling—and also feeling that there’s a renaissance that’s about to happen in scholarly film that in my opinion has to do with several things coming together at once. Like having extremely well-built technology that used to cost twenty thousand dollars now in my $700 cell phone.

B: So, Frank had stopped me in the hall after the SEM [2019] preconference symposium on Film and Advocacy; Jenny Gubner and Rebecca Dirkson had done this great symposium on ethnomusicology and film. And there were enough people doing this kind of work who were unconnected because there’s no real scholarly home for it. So that symposium made visible all these people doing this kind of work, and that was one thing. And the other thing was that ICTM has an A/V study group, and I was involved in that. It’s one thing when SEM is doing it, and it’s another thing when you see international scholars doing it in different ways with different sets of challenges and things they want to do with film. There’s this beautiful sort of disorganization with all the unexpected methods and issues that evolve out of these projects.

At the end of the book I wrote on music documentaries, I outlined a series of problems that block ethnomusicologists from making films. And it was meant to be a bit provocative. And at the end of the symposium that Jenny and Rebecca had put together, Frank started reading from these problems and started speaking about why we should be able to overcome them, and at first I was taking it as a critique and then I started to see that it was promising and hopeful. And so, this journal helps to solve a few of those problems. One of them is that people don’t do films because we don’t get credit for rank and tenure. And that seems like a silly thing but it’s one of the reasons only senior scholars have been producing films. It’s great that Tim Rice has made this beautiful film about Bulgarian musicians in Los Angeles, but he can only afford to do this because he doesn’t have to worry about whether all that effort counts toward him being able to keep his job.

F: And it depends where you are, what kind of school you’re at, you might be at a private arts college that has more interdisciplinary thought and with leadership that would recognize film. And so at this conference, all this stuff came up and there were about a hundred people there, and for the most part, that is where the impetus for this journal came from. We put the proposal together, we pushed it through, and now we’re starting.

S: So exciting! What you were saying, Ben, it seems to tie into this political position that we take on the left in which it seems the value of our labor somehow shouldn’t translate into capital, it’s a very persistent and kind of damaging position, I think. Because it’s not the world we live in, so many academics are adjuncting and not able to make a living. And our work does count, and it should be valued. And in this environment where we are right now, in terms of the many spheres, the internet, the data and creative output is so valuable, and we need to be able to tap into that in new ways. Film would seem a great way to do that.

B: I think things change when the medium changes as well. And what I mean by that is that all the ethical concerns that you’re pointing to right here become different when you’re working in film. Jonathan Stock and Bev Diamond are doing an edited volume on ethnomusicology and ethics and so Jonathon brought me into that and I did something on how the ethics of the documentary film world are somewhat distinct but related to the ethics of ethnomusicology. Like, we wouldn’t think to pay our interlocutors, but documentary film has taken different approaches to this question. The ethics of all of this become interesting when you shift over to filmmaking. Representation is different, the way it moves outside of libraries and universities and conferences; films can be more slippery, they can take representation in more of an artistic direction, where it’s open to interpretation.

F: Well, regarding ethics, it’s the same and different in terms of the kinds of research when we’re doing fieldwork, in our backyards or various places, in that we need to have signed consent especially if we’re thinking about releasing something to the wider public, beyond our universities. And that’s a multi-tasking thing that can be a pain, but it’s something we have to do. And another issue I imagine we’re going to have to talk about, and come up with policies around, has to do with copyright. Not just permissions from the people we’re doing interviews with, but the use of music in films. This is something that will be very particular to the kinds of things each person is doing. Do we need permissions? If so, sometimes permissions require money. And depending on where you are filming, every country in the world has their own particular laws in this regard. For instance, where I’m working right now, I’m hunting down copyright permissions for a film I’m working on, and I’m using like 35 songs, but I need in total about [continued on next page]
85 different copyright permissions because there's copyright for the performance in the film, and then there's the copyright for the recordings that I'm using as underlying film background music, and then there's compositional copyright for the composers of those songs. So, in some cases, one particular song has three different copyrights. So yeah, funds are involved. And that's something that, if you don't have a big budget, you have to think through, the kinds of sacrifices and choices you'll have to make. I think that's the sort of thing we're going to be hearing a lot about in our meetings, coming up with policies around copyright for this journal. So that's my roundabout way of responding to your ethics question.

S: Just thinking about what a huge issue that must be. In text, as researchers and scholars we can talk about these productions without needing to worry about the copyright. But as soon as you use the actual content, excerpts or quotations of the media itself, it becomes this whole other beast. Fascinating.

F: It's definitely a bigger problem than going someplace and interviewing someone and signing a release form and having your IRB signed off and you're good to go. There's definitely a lot more to it than that.

S: As you mentioned earlier, Frank, the technology has been democratized in a way that makes this more accessible to many more people. And I think about the issue of text—it's so important, to love reading and writing—but I think it's quite clear that in the wider, public culture, there's been a shift away from such text-heavy modes of information delivery, and that's one of the opportunities we have to harness in our field, I feel that strongly.

F: I feel that strongly too, and film is just another kind of text, it's just a different kind of text with a different set of information there. And, something that Ben and I talk a lot about—him more than myself because he's written a book about it—is this idea of cine-ethnomusicology. It's kind of an odd word, to me it's a word like culture, like I know what it is but when I have to define it, it's difficult. I know it when I see it! It has to do with demonstrating things about music that you cannot do with words. Whether it's just having cameras on during a rehearsal, and you just see all the things that are going on. And you see all the facial expressions, and all the starts and stops, and all the multivalent things that are going on in conversations in the corners, and what people are saying specifically. There's just so much that can be done with film in terms of showing how music is produced and made that text doesn't come close to doing—text in the traditional sense of words on paper. But again, film is text.

S: Yes, that makes sense—but it's also immersive and affective in another way. Of course, language can do that as well, but film adds this whole lived, immediate dimension.

B: Yeah, film is evocative. Film can establish a feeling and a world and a sense of space. All these things that we write about, films can give you a direct access to it, where you sort of live in that world, or live with the music. It seems like as ethnomusicologists we should get it. We put students in these situations all the time, or our colleagues, we ask them to "listen to this" and what we're really saying is "experience this!" And that's what film does from the minute you sit in a theater, you're opening yourself up to experience in this way.

S: Reproducing life in a way, isn't it?

B: Sure!

S: Ben, Can you say a little more about film and the theory vs. content issue you hinted at earlier?

B: Well, we tend to think of film as narrative pieces in part because so much cinema we have access to is narrative-driven, whether it's a Marvel movie or a film about an artist who never got his due, or a back-up singer from a rock band who was always obscured. It's always driven by narrative. And yet, from the outset of film, a lot of filmmakers used film's capacity to chop up time to jux-
there’s so much interesting work that happens within the field of ethnomusicology, and a lot of that gets put into journals that are very interesting to us, but not necessarily to people outside of our field, which I personally think is a shame, it would be good for us to have a wider reach in the work we do. My question is, do you see the work that JAVEM is doing to be providing a bridge?

B: Yeah, I think that those of us who have done scholarship as film have all, for one reason or another, engaged with our work as public scholarship, which sometimes means playing the films back to the communities. Anna Stirr, for example, has played her film in Nepal as well as for ethnomusicologists here and given back to those communities. Just about everyone I talked with, especially when I was working on the ethics chapter, talked about how important it was to have events that allow members of the community to speak, to give them a platform, or to use as fundraisers for the community. And for those of us who have done things that are issue-based, partnering with activist organizations—for instance, I’ve done that with my prison film—has allowed organizations to use films as fundraisers, for screenings that both stimulated discussions as well as ticket revenues to put to whatever they do. So I think that many of us have realized that potential of public scholarship and activism and representation. And these are old uses of it. For this, we’re trying to extend things, to keep things moving outward from—I don’t want to say ‘the ivory tower’—but we’ve decided to make the journal open access. That’s in part addressing the inequities that happen with international scholarship. We in the United States have institutions that can afford all these journals and all the streaming subscriptions, and in a lot of parts of the world institutions can’t afford all that stuff, it’s very expensive. So we’re keeping this open access so that not only can this work be useful outside of the classroom or outside of conferences, but it also can be affordable to the rest of the world, whether for people at other universities or to others there. But again, it gets to the value of this stuff; if we make this, we have salaried positions at universities. We don’t need the films necessarily to make money for our retirement accounts, we’re producing something that should have value for others, for the people we work with and for the communities who are affected by the issues we’re researching in this way.

S: And do you mean monetary value or informational value?

B: Both. Representation, and enabling screenings and events for that. Really, whatever is there. In other words, enough of us believe in the importance of sharing this material that it shouldn’t cost others an arm and a leg just to screen what we put together, especially if we’re getting grants from universities or from SEM or other scholarly organizations. And I think the third point to your question of moving into the public, I think what we’ll have out of [JAVEM] are resources that people can use in the classroom too. Especially short films, a twenty-minute piece that reveals something—that can be memorable for students. And I’m grateful for a lot of stuff that people have as supplementary material to their books, like Jesse Weaver Shipley’s Living the Hip Life, on Hip Hop. He has a short film on it, and I love playing it because students not only get a sense of the music but they get a sense of daily life in Accra, and just to be able to see the images of people wearing NBA basketball jerseys on the streets of Accra and making beats in these studios with livestock outside, those details are so important! The realism of film adds to what we’re discussing. It’s good for the classroom then.

F: Definitely, I mean the time it takes to read an article, next to the time it takes to watch a film, a ten-minute film, or a thirty-minute film, or a two-hour film even, is so different. I mean, I certainly wouldn’t want to see us compromise our intellectual sensibilities, having a well-written academic article is important. There’s more artistic potential for film making in terms of the decisions you make, where you go with it, the way you play with time, temporality, and the way you play with sound. And the fonts and the graphics, there’s so much more going on there—so, the art aspect of this is where the potential for our discipline really lies. And then also, the educational component is there, we can show these films in our classrooms, and we’re asking our filmmakers to provide commentary and guidance for classroom instruction. So, to me, the possibilities are quite wide-ranging and I’ve even seen it already, in the four films that have been submitted, there’s quite a range of material there—from playing around with truth and fiction, time and narration. So I’m really excited to see what comes in.

S: Well, we can’t wait to see the journal and see how this all comes together—thanks so much for speaking with me today.
Dr. Dwandalyn R. Reece, Member-at-Large, Groups & Professional Development

I am Associate Director for Curatorial Affairs at the Smithsonian’s National Museum of African American History and Culture. I assumed this post after serving twelve years as the museum’s first Curator of Music and Performing Arts. In that role, I built a collection of over 4,000 objects, curated the museum’s inaugural permanent music exhibition, Musical Crossroads, co-curated the museum’s grand opening music festival, Freedom Sounds: A Community Celebration, and the 2019 Smithsonian Year of Music initiative. Over the past year, I co-hosted the Sirius/XM podcast series All Music is Black Music and worked with Smithsonian Folkways to produce the Smithsonian Anthology of Hip-Hop and Rap (2021), a boxed set of 9 CDs with a 300-page illustrated book of essays, photographs, and extensive liner notes that traces the cultural and historical context of hip-hop and rap through its evolution to the global phenomenon it is today. This year, I am finishing up work on a book about the material culture of African American music, taking breaks from time to time to play with my brown and blue-eyed husky mix, 1Blueeyevy.

Dr. Samuel Araujo, First Vice President

A practicing fan of social dancing, I am a Professor of Ethnomusicology at the School of Music, Federal University of Rio de Janeiro (UFRJ), and Senior Researcher at the National Council for Scientific and Technological Development (CNPq), Brazil. My research and publications have mainly dealt with music-making and sound praxis as a component of sociopolitical processes pervaded by diverse forms of inequality, conflict, and violence. I am co-founder of the Study Groups of Applied Ethnomusicology (2007) and Music and Dance in Latin America and the Caribbean (2017) of the International Council for Traditional Music (ICTM). The participatory and dialogical research methodologies my research associates and I have developed in long-term collaboration with organizations and residents of Rio de Janeiro’s favelas have led to an intensive and continuous academic exchange between the research unit I coordinate—the Ethnomusicology Laboratory—and other research centers and public policy management units in Brazil and abroad. I am also cofounder and former president of the Brazilian Association of Ethnomusicology (ABET), and have served on the ICTM Executive Board, the Society for Ethnomusicology Council, as well as on editorial boards of journals such as Ethnomusicology, Latin American Music Review, Música & Cultura (ABET), Revista de Musicología (Argentinian Musicological Association), and the Malayan Journal of Music.
Dr. Damascus Kafumbe, Secretary

I decided to pursue a career in ethnomusicology because the field embraces many of my intellectual interests and creative skills. I am an academic, a multi-instrumentalist, a recording artist, a producer, a composer/songwriter, a dancer, and an instrument technician; the profession of ethnomusicology allows all these experiences to interlock in a fulfilling and engaging way. At Middlebury College, I teach courses mainly in the Music department, in addition to the African Studies, Black Studies, and Dance programs. I also run a summer study abroad program in Uganda, direct a traditional African music ensemble and an Afropop band, and maintain a collection of traditional Ugandan musical instruments. As a liberal arts college professor, I use ethnomusicology as a tool for shaping undergraduate students into well-rounded professionals, equipping them with life skills and preparing them for diverse opportunities. My research focuses on Kiganda royal court music, and I am presently finalizing two companion book projects that problematize the relationship between traditional music and national politics in Uganda. My current creative work includes composing and recording devotional music, which I share via media platforms. Since joining the Society for Ethnomusicology, I have served as a Council member, a Board Nominating Committee chair, a Program Committee member, and an African & African Diasporic Music Section co-chair. I have also served as a NECSEM Chapter president, member-at-large, treasurer, and Local Arrangements Committee chair. I am excited about working with the rest of the SEM Board of Directors to support and implement initiatives that will make our Society’s work more diverse and inclusive.

Dr. Deborah Wong, Past President

I am an ethnomusicologist and Professor of Music at the University of California, Riverside. I served as SEM President from 2007–2009 and am thinking hard about how to make the most out of this return to the Board for a brief year. It’s a gift. SEM is in the middle of deep critical reassessments and the main question is how far we can reinvent the epistemologies and infrastructures we inherited from the social sciences and humanities.

I have written three books: Louder and Faster: Pain, Joy, and the Body Politic in Asian American Taiko (2019), Speak It Louder: Asian Americans Making Music (2004), and Sounding the Center: History and Aesthetics in Thai Buddhist Ritual (2001). I served as editor for Nobuko Miyamoto’s extraordinary memoir, Not Yo’ Butterfly: My Long Song of Relocation, Race, Love, and Revolution (2021). With Sherrie Tucker and Jeremy Wallach, I am a series editor for Wesleyan University Press’s Music/Culture series, have served on the editorial boards for the various journals and book series, and am a curator for the new Asian Pacific America Series for Smithsonian Folkways. Active in public sector work at the national, state, and local levels, in 2021 I joined the boards of the Chinese American Museum DC, Great Leap, and RILM. My happiest hours of the week are preparing and then going on air with my weekly radio show Gold Mountain for KUCR 88.3 FM in Riverside. I do some of my best thinking when walking, whether in my neighborhood or out in the California deserts.
**SEM Prizes 2021**

**21st Century Fellowship, Chair: Marié Abe**


**Lois Ibsen al-Faruqi Award, Chair: Rachel Harris**
Turkish Music Academic Circle (TUMAC)

**Ida Halpern Fellowship, Chair: Anna Hoefnagels**
Jessica Gutierrez-Masini. “Native American Indigeneity through Danza in Southwest Powwows: A Decolonized Approach.”

**Ellen Koskoff Prize, Chair: Suzel Reily**

**Jaap Kunst Prize, Chair: Anna Schultz**

**Alan Merriam Prize, Chair: Tomie Hahn**


**Bruno Nettl Prize, Chair: Melvin Butler**


**Helen Roberts Prize, Chair: Michael Birenbaum Quintero**


**Charles Seeger Prize, Chair: Alisha Lola Jones**
Ailsa Lipscombe. "When Silence is Heard: Embodied Listening in Medical Facilities’ Competing Sonic Epistemes."


**Ruth Stone Prize, Chair: Revell Carr**


**Deborah Wong Research and Publication Award, Chair: Damascus Kafumbe**

Ameera Nimjee. “Dancing Creative: Mobility as Agency in Indian Performance Economies.”
SEM Prizes 2021
Select Committee Remarks

Bruno Nettl Prize

This year’s Bruno Nettl Prize goes to Anna Maria Busse Berger for her book *The Search for Medieval Music in Africa and Germany, 1891-1961: Scholars, Singers, Missionaries*, published by the University of Chicago Press. The author draws on exhaustive archival research, international travels, and personal narrative, and writes with arefreshing intellectual curiosity. Busse Berger marvels (and encourages us to marvel) at many of the previously undiscovered (or under-appreciated) connections between early comparative musicology (*vergleichende Musikwissenschaft*) and the work of German missionaries who were fascinated with participatory music making in Africa and what they saw (or heard) as its similarities to medieval music in Europe. There is a sense of wonder that pervades the text, as the author delves into a topic that connects with her own background and lived experiences as the daughter of a German Lutheran missionary. This book is highly ambitious yet lucid in terms of its organization and structure—with lively prose and sustained attention to micro and macro relationships, i.e., how individual histories connect to broader sociohistorical events. Demonstrating that “scholarly activity was not limited to a closed club involving only white missionaries” (2), Busse Berger also highlights the significance of Sierra Leonean musicologist, composer, and Guggenheim Fellow Nicholas G. J. Ballanta—foregrounding his work in the 1920s and 30s (much of which predates that of Erich von Hornbostel and other European scholars) on the aesthetics of African music, and the role that race and racism played in silencing Ballanta’s voice.

Busse Berger also explores “the remarkable interaction between the activities of missionaries, on the one hand, and the early twentieth-century scholarship on and performance of medieval and non-European music, on the other, as well as the lively interaction between early medievalists and ethnomusicologists (interactions that later disappeared).” Busse Berger set out, in her words, “to bring this triangle back to life” (10). And we are grateful that she has done just that. Congratulations Anna Maria Busse Berger!

Ruth Stone Prize

The Ruth Stone Prize is awarded annually by the Society for Ethnomusicology to recognize the most distinguished English-language monograph in the field of ethnomusicology, published as the author’s first monograph. The 2021 committee consisted of Revell Carr, Nomi Dave, Anna Stirr, and Christi Jay Wells, and I thank them for their diligent and collegial work. This year thirty books were submitted, and the committee was united in our final decision to select one winner and one honorable mention. In a year with many strong and relevant books, these are two books that stood out as extraordinary works that push ethnomusicology toward a more inclusive and self-aware future.

I will begin with the honorable mention. Dylan Robinson’s *Hungry Listening: Resonant Theory for Indigenous Sound Studies*, published by the University of Minnesota Press, is a provocative intervention in the study of listening practices. While drawing upon a range of epistemologies and perspectives, Dr. Robinson uncompromisingly centers indigenous voices and modes of musicicking with a compelling authorial voice. This work offers necessary challenges to the field of ethnomusicology and is a critically important contribution towards ongoing efforts at decolonization across academic disciplines and spheres of discourse. *Hungry Listening* is an important new book deserving of honorable mention.

As the winner of the 2021 Ruth Stone Prize, the Committee has chosen Alisha Lola Jones’s *Flaming? The Peculiar Theopolitics of Fire and Desire in Black Male Gospel Performance*, published by Oxford University Press. Dr. Jones gives us a powerful and perceptive inquiry into the performance of masculinity in the context of Black Gospel music in the United States. Grounding her analysis in two seemingly opposite tropes, the “Alpha-male” preacher and the “effeminate” choir director, Jones teases out the nuances in this and other problematic binaries through elegant, precise prose that is a pleasure to read. She clearly acknowledges her own positionality within the culture through an autoethnographic lens, while also challenging prevailing narratives both internal and external to the communities she studies. Jones is sensitive to the political implications and potential material impact of her work. Mindful, respectful, and reflective, she offers a strong model of ethics and best practices in ethnographic inquiry. Blazing a trail for the study of gender across the spectrum of sacred and secular popular music, Dr. Alisha Lola Jones’s *Flaming?* is richly deserving of the Ruth Stone Prize. Congratulations again to both Doctors Jones and Robinson.

Jaap Kunst Prize

The Jaap Kunst Prize Committee for 2021 consisted of Anna Schultz (chair), Braxton Shelley, Denise Gill, Marysol Quevedo, and Stefan Fiol. Dr. Ruthie Meadows’s article, “Tradicionalismo Africano: Women, Consecrated *Batá*, and the Polemics of ‘Re-Yorubization’ in Cuban Ritual Music,” offers a paradigm-shifting account of Nagybe Madariaga Pouymiró, a percussionist striving to reconstitute and reorder gendered practices in Cuban Santería by looking toward the gender norms of deity worship in contemporary Yorubaland. Meadows’s work critiques a still-pervasive popular and scholarly tendency to understand African elements in Cuban performing arts as artefacts frozen in time, and instead understands Africa as a source of knowledge and authority not only about the past but about the future. By following Pouymiró’s engagement with scholars of Yoruba ritual practice, Meadows’s ethnography challenges the false dichotomy between academic scholarship and religious praxis. Attending conferences is part of the author’s ethnography, wherein local academics
and the author herself are nodes in knowledge production. She also draws on a body of literature published in Spanish, making this a broad study that brings new insights to non-Spanish-reading/speaking ethnomusicologists. Meadows’ vibrant, dialogic text documents Pouymiró’s courage and perseverance in the face of an ongoing struggle, and it honors the historic importance of her success in forming the first group of women drummers authorized to play the consecrated batá. We are thrilled to award the Jaap Kunst Prize to Ruthie Meadows for this article of great methodological, theoretical, and historical importance.

Helen Roberts Prize

The 2021 Helen Roberts Prize Committee comprised Michael Birenbaum Quintero (chair), Sonia Downing, and Sonia Gaind-Krishnan. We were given the mission to recognize the most significant article in ethnomusicology written by members of the Society for Ethnomusicology after the first ten years of their scholarly career and published during the last year. The committee deliberated using a rigorous set of criteria to minimize implicit bias. We ultimately settled on awarding an honorable mention in addition to the 2021 Helen Roberts Prize itself.

The honorable mention for the 2021 Roberts Prize goes to a work that stood out for its supple negotiation of the theoretical literature on globalization and musical circulation while remaining grounded in the particular circumstances of music and musicians in (and on their way through) the specific site of Monterrey, Mexico. That chapter, which appeared in the 2020 volume Decentering the Nation: Music, Mexicanidad, and Globalization, edited by Jesús Ramos-Kittrell, is entitled “Sounding Cumbia: Past and Present in a Globalized Mexican Periphery,” written by Jesús Ramos-Kittrell. Felicitaciones Dr. Ramos-Kittrell!

For the Helen Roberts Prize itself, one article stood out as particularly significant for our field and our society. This is a multiply-authored work that provides a model for sustained collaborative research and that conceptualizes its findings using the frameworks of both academic ethnomusicology and indigenous ways of knowing and being in the world. Significantly, this is work designed to engage in processes of reconciliation. In doing so, the authors not only talk the talk of decolonial theory, but walk the walk of collaborative knowledge production.

In awarding the 2021 Helen Roberts Prize to this article, we want to highlight that the article is only one component of a still-emergent collaborative project focused on arts and storytelling about the forced relocation of the Kun’tewiktuk (“Kings Road”) Reserve community to the present-day Membertou First Nation location in Uma’ki, also known as Cape Breton Island and Nova Scotia, Canada. This project is directed by three Indigenous community-based researchers, all M’ikmaw language speakers and active members of the Mi’kmaw community, and one non-Indigenous settler researcher based at the Centre for Sound Communities at Cape Breton University.

Lois Ibsen al-Faruqi Award

We are delighted to offer this year’s Lois Ibsen al-Faruqi award to the Turkish Music Academic Circle (TUMAC). TUMAC is an independent, voluntary organization focused on musical research, education, practice, and publication activities. It was formed by academics and researchers from different disciplines, especially music science, for the purpose of scientific research, examination, compilation, and presentation of Turkish Music. TUMAC has published numerous articles, and organized outstanding oral history projects, symposiums, and concerts in the field of Turkish Music. Significantly, it is an independent organization formed without any government support, and continues its activities on a completely voluntary basis. Since its establishment four years ago, TUMAC has published research in Turkish music history, theory, musical instruments, repertoire, and bibliography on its website. TUMAC provides important contributions to the flow of information about Turkish music (especially maqam-based music) via its seminars and symposia (both face-to-face and online).

Stevenson Prize

It is the 2021 Stevenson Prize Committee’s great pleasure to inform the SEM community that the committee unanimously selected UNM Assoc. Prof. Dr. Ana Alonso-Minutti’s composition “Voces del desierto” for the 2021 Stevenson Prize. The Stevenson Prize “honors ethnomusicologists who are also composers by awarding a prize for a single composition, broadly defined as an original musical work created by the applicant.”

As one committee member commented, her composition is “...a most enticing musical journey...[that] captures and illustrates a current social reality with acute understanding of both subject matter and medium.” Dr. Alonso-Minutti’s fusion of the ethnographic and the musical is very well-conceived and effective. This interdisciplinary approach, combined with striking visual staging, and the piece’s connection to, and expression of, currents in the discourses of immigration, ethnomusicology, and composition, is without question exactly the type of work the Stevenson Prize is intended to celebrate.
Conference Calendar

Compiled by the Editor


University of Toronto Graduate Music Conference, virtual, 11–13 March 2022.

Armstrong Continuum, virtual, 7–8 April 2022. Contact: a.c.valin@columbia.edu

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.


“Second Symposium of the ICTM Study Group on Sound, Movement and the Sciences (SoMoS),” Co-hosted by Universitat Autònoma de Barcelona and Music Technology Group, Universitat Pompeu Fabra, Barcelona, 26–28 October 2022.

the society for ethnomusicology
Lonán Ó Briain, Associate Professor of Music at the University of Nottingham (UK), was awarded a Philip Leverhulme Prize (£100,000). These prizes “recognise the achievement of outstanding researchers whose work has already attracted international recognition and whose future career is exceptionally promising.”

Dr. Niyati Dhokai’s work with the Veterans and the Arts Initiative was recently featured in a National Endowment for the Arts Podcast that highlights how she and her team have designed community arts programming for military-connected community members, changes to their programming during the COVID-19 pandemic, and the impact of community arts programming on the health and well-being of military-connected community members. The podcast can be accessed at https://www.arts.gov/stories/podcast/dr-niyati-dhokai.

Moving Transitions

Clockwise from far left to center:

Damascus Kafumbe
Katherine Hagedorn
Dwandalyn Reece
Stephen Slawek
Bruno Nettl
Mark Slobin
Ellen Koskoff
Donna Kwon
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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.

- Back issues of Ethnomusicology 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

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.

- SEM 2021 Pre-Conference Interview: Celebrating the Musical Legacy of HBCUs with Loneka Battiste and Fredara Hadley.
- 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: Jesse Freedman; Assistant Editor: Hannah Snavely

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

2022 Joint Annual Meeting
with AMS and SMT

10–13 November 2022
New Orleans, Louisiana

Pre-Conference Symposium on 9 November
organized by the Gertrude Robinson Network

Ethnomusicology Internet Resources

The SEM Website
SEMAAnnouncements-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 canadienne 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