

SEM Celebrates Bruno Nettl

Rebecca Nettl-Fiol, University of Illinois Urbana-Champaign
and Stefan Fiol, University of Cincinnati

A memorial celebration of Bruno Nettl's life and legacy (1930–2020) was held on Saturday evening, November 12, 2022 at the Megaconference in New Orleans. Sponsored by the SEM and the University of Illinois School of Music, the event was attended by colleagues, family, and friends, and featured speeches, poems, and performances representing the types of music that Bruno loved and studied during his life.

SEM President Tomie Hahn opened the event with a limerick, followed by a "Spokane Mountain Song" performed by Chad Hamill, sung in the context of longhouse ceremonies on Spokane tribal homelands in Wellpinit, WA, which he described as a catalyst for the convergence of physical and spiritual realms. Bruno's step-grandson, Stefan Fiol, gave a moving account of growing up with Bruno as a grandfather, providing him with a role model in life and in his career as an ethnomusicologist. A vocal performance of the Carnatic kriti "Sree gananatham bajare" was given by Stefan's 9-year-old daughter, Amaya Subbalakshmi Fiol, who spontaneously volunteered to sing in memory of her great-grandfather. This performance stole the show and took down the house. Bruno would have been very proud and moved by her performance.



Bruno Nettl holding a tanpura
Photo courtesy of Natalie Fiol

Mozart, the "family composer," was represented by two current University of Illinois graduate students, Kristina Nelson and Sarah Kwilecki, playing Horn Duo 1-2 k. 487, arranged for 2 violins. One of Bruno's first PhD students, Dan Neuman, who had given a keynote address at the Society for Asian Music meeting the night before honoring his two gurus, Sabri Khan and Bruno Nettl, then offered remarks about Bruno as "a great man of great humility" and a "mensch of first order." Addressing Bruno's Jewish heritage and Czech background, Phil and Christine Bohlman performed an excerpt of a melodrama for speaker and piano, titled *Die Weise von Liebe und Tod des Cornets Christoph Rilke* ("The Love and Death of Cornet Christopher Rilke") by Viktor Ullmann, based on a prose-poem by Rainer Maria Rilke. Former student Vicki Levine followed, highlighting the fact that about one-third of the forty-five doctoral dissertations that Bruno advised were written by women. She read their names, and also shared a limerick that she wrote in his honor.

Next came a kamancheh performance of *Dastgah Chahargah* by Payam Yousefi, a PhD candidate

at Harvard and second-generation student of Bruno's by way of AJ Racy, honoring Bruno's vast contributions to the study of Persian music and culture. Bruno's daughters, Becky and Gloria, recounted what it was like to grow up with Bruno as a dad, sharing stories, both poignant

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The Society for Ethnomusicology, *SEM Newsletter*

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The object of the Society for Ethnomusicology is the advancement of research and study in the field of ethnomusicology, for which purpose all interested persons, regardless of race, ethnicity, religion, gender, sexual orientation, or physical ability are encouraged to become members. Its aims include serving the membership and society at large through the dissemination of knowledge concerning the music of the world's peoples. 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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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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General Membership Meeting Report: In Communitas

Tomie Hahn, SEM President

As many of you know, I begin all presentations with a brief shared breathing experience. So, in *communitas*, let's breathe and settle in.

Here we are. Together. At last. *At last.*

The road has been rough, but we are here and we're getting stronger.

In 2020, *The Chronicle of Higher Education* did a survey, and noted "A Mental Exhaustion."

"Faculty members are experiencing high levels of stress, hopelessness, anger, and grief. They report heavy workloads and say their work-life balance has deteriorated. Many say they miss the 'human connection' in teaching, and more than one-third have considered changing careers and leaving higher education. The pandemic has taken a significant toll on the lives of the faculty, with potentially profound implications for the future" (Tugend 5). "The twin pandemics of this year—health and racial justice—have forced to the forefront problems that have long seethed in higher education" (p 6–7).

That was THREE years ago. I can honestly say that each person here has suffered and struggled in these intense years. With so many truly heinous and troubling crises in the world, how do we move ahead? While watching news reports from Ukraine over the summer, I heard a woman say (translated...) "After losing all, I must rethink the meaning of life. My purpose."

It is unimaginable.

When Roe was struck down, infuriated and grieving, I felt the pang of loss and call to arms. Now Affirmative Action, human rights, controversial elections around the world, and the list continues. The news of the takeback of Kherison this week gives me hope!

How, as ethnomusicologists, can we rethink **our meaning**, how we practice, how we can become the voice for *and with* others that we study and perform with?

Last year I asked: *What IS ethnomusicology in 2021?* In my two years of Radical Listeners to SEM members,

I've noticed how SEM groups, chapters, and individual members are taking on great challenges to reinvent, restructure, and rejuvenate their practices, classes, as well as policies. How inspiring! It is an uplifting sign that we are listening seriously to each other and finding ways to improve. What is theory in a time of decolonization? BLM? Women's Rights? How can fieldwork, our use of media, our communication with others, as well as our performances, artmaking, and writing, make a difference?

I speak to you as a family, as a community passionate about sound, about music and how it moves us, and moves others. Let's continue to find innovative ways to strengthen our family, change some of our ways—however difficult or painful it may be. It will be a revelation. Graduate students deserve a future grounded in a wide array of methodologies, time-honored practices alongside current technologies and the changes they develop, contemporary ideologies and interdisciplinary

arity. Actually, we all deserve a renewal of this sort.

This year's pre-conference and conference bows to new perspectives and such changes. This year we have moved ahead with large-scale initiatives to support African/African American communities, Indigenous communities, Latinx communities, and Asian/Asian American communities. It is a commitment to engage slow activism to recognize and support these communities of color within our Society.

So, my report is a positive one. We are a Society of resilient advocates and activists. In THIS time in history, I truly believe the humanity of what we do as ethnomusicologists and artists is and will be significant.

There are many people and groups to thank for making this conference so extraordinary. While they are listed in the Business meeting program, I'd like to spotlight a few here...

Our gratitude to the **SEM Gertrude Robinson Network**, whose members organized a Louisiana-oriented pre-conference symposium: "Powerful Possibilities: Promoting Sustained Relationships between the Society for Ethnomusicology and Historically Black Colleges and



Tomie Hahn delivering GMM Remarks SEM 2022. Photo: Deborah Wong

[continued from previous page]

Universities,” co-chaired by Loneka Wilkinson Battiste and Abimbola Kai-Lewis. Our thanks to the pre-conference committee: Sakinah Davis, Fredara M. Hadley, Joyce Jackson, and Cheryl Keyes. *Thank you all for creating a truly inspiring and moving program!*

Our gratitude to the **Program Committee**, led by our patient and resilient Eduardo Herrera. Many thanks to the chairs and members of the **Board Nominating Committee** (chaired by John-Carlos Perea) and **Council Nominating Committee** (chaired by Yuiko Asaba). Acknowledging that it was a particularly challenging election for SEM this year, I offer thanks to *everyone who ran* for election. Your service is incredibly valuable to our family.

Thanks to all who have made this conference distinctly exceptional, including the roundtable and concert “Music and Climate Change at Tulane,” the tour of The Historic New Orleans Collection, pop-up concerts featuring local ensembles, and the Education Section programs for local K-12 students and teachers...and your presence.

Special programming at the 2022 Annual Meeting was made possible in part by SEM’s **NEW Portia K. Maultsby Equity and Inclusion Fund**, which supports the engagement and participation of individuals from Black, Indigenous, Latinx, and other historically underrepresented groups in the Society and the field of ethnomusicology. This new fund, initiated by a leadership gift from Gage Averill, is already making a difference! SEM thanks everyone who has made a charitable donation to one or more of our funds during the past year. These donations offer strong support for our various programs. We would like to acknowledge several individuals who have made major gifts during the past two years: Gage Averill, Charlotte Frisbie, Grace Hagedorn, Portia Maultsby, Timothy Rice, T.M. Scruggs, Ric Trimillos, and Deborah Wong. In addition to monetary gifts, we offer our gratitude to those who have contributed their time and labor.

There’s more brilliance to share! The **debut issue of the *Journal of Audiovisual Ethnomusicology***, a.k.a. “**JAVEM**,” is live. **Go. Take a look.** *It is absolutely breathtaking.* Many thanks to everyone who worked on and supported this visionary project, particularly co-editors in chief Frank Gunderson and Benjamin Harbert and the editorial team—Rose Hikiji, Isobel Clouter, Dario Ranocchiari, and Maria Mendonça.

Heads up, the new **Global Online Chapter** (previously referred to as the Virtual Chapter) will hold its **first online conference** in the spring of 2023. Thanks to the international committee, led by Jennifer Post, which has been working diligently. Everyone, this project is going to make a difference. See the Fall *SEM Newsletter* for information on how to get involved.

Kate Brucher, new editor of **our journal *Ethnomusicology***, reports many fascinating articles arriving for review. Keep them coming! She awaits your manuscripts.

Sonia Gaiind-Krishnan has completed her first year as editor of the **SEM Newsletter**. She’s doing a spectacular job. Sonia is one enthusiastic editor and is dreaming up many new ideas, such as a regular poetry column. Contact her if you have any ideas for new columns.

NEWS FLASH! During 2023, the SEM Business Office will **redesign and relaunch the SEM website!** Stay tuned. We are hoping members will submit photographs for the website, as well as thoughts on the design.

This year we received a \$50,000 “American Rescue Plan Act” grant from The National Endowment for the Arts that is specifically for general operating expenses in response to the pandemic. I want to acknowledge my great appreciation to our Executive Director, Steve Stuempfle whose deeply humble guidance has kept me and the Board steady and inspired!

In closing, thank you all for your labor, for getting yourself here, and for the shimmering brilliance of this week. It *IS* making a difference. I invite all of you to consider how SEM can continue to grow...

Please contact me, or contact Board or Council members to share your thoughts.

With that, I close the 67th General Membership Meeting of the Society for Ethnomusicology. (*Gavel*)

Reference Cited

Tugend, Alina. 2020. “[On the Verge of Burnout: Covid19’s Impact on Faculty Well-being and Career Plans](#),” *The Chronicle of Higher Education*.

the society for
ethnomusicology

Moving Transitions

Tomie Hahn, SEM President

Happy Lunar New Year of the Water Rabbit!

This is our third year of Moving Transitions, honoring past and present Board members. Thank you for volunteering your time to support SEM.

Enjoy identifying them!



[answers on page 18]

Nettl Memorial [continued from front page]

and funny, with a slideshow of photos that delighted the audience. Colleague Tom Turino was next, talking about the evolving relationship with Bruno over the years, from model, to mentor, to close friend, and then “much much more.” Emphasizing his contributions to the field and the University of Illinois, Tom noted that “he lived and breathed ethnomusicology, with a single-minded zeal few others can match.”

Bruno had great admiration and love for Carnatic music. Varshini Narayana (venu), a PhD student at the University of Chicago and second-generation student of Bruno’s by way of Phil Bohlman, performed “Adi Deva Paramatma” in Ragam Sindhu Bhairavi, accompanied by David Nelson on mridangam. Tony Seeger concluded the celebration with a singalong adapted from labor songwriter Joe Hill’s “Preacher and the Slave.” The chorus went:

“We will eat by and by
In some conference high in the sky
Read and write, do it right
Then we’ll eat marzipan and pie by and by.”



Rebecca Netti-Fiol and Gloria Roubal, daughters of Bruno Netti
Photos this page: Deborah De La Torre (SEM)

What would Bruno have made of this gathering? He always loved a party, and he loved to be fêted. And he would be pleased to know that everyone got their “just desserts” at the reception that followed, featuring an array of delicious New Orleans sweets, along with a slide show and a chance for folks to chat and reminisce. Bruno was someone who thought a great deal about legacy, and was keenly aware of the passage of time. In recent decades he expressed the opinion that ethnomusicology was changing so rapidly that he didn’t have much to say to younger generations. So he made it his personal goal to revisit and revise his own ideas from the past—to focus on what he’s changed his mind about.

Bruno’s legacy lies in the 49 students who secured teaching jobs in Ethnomusicology with a University of Illinois degree during his tenure; in the prizes and lecture series



Amaya Fiol (great-granddaughter) singing, with Stefan Fiol (grandson)

that bear his name; in the fundamental questions that he asked—and we continue to ask—about the role of music in society, about the ideals we carry into our fieldsites, publications, and classrooms. But for those of us who knew him, his legacy persists above all in the model of care and generosity that he brought to academic life.

Bruno was a mentor to so many in the field of ethnomusicology, modeling what it is to have a successful career and fulfilling life. He showed us how to honor our teachers, to gently support those less privileged, to gracefully let go of grievances, to memorialize all occasions, to balance demands with levity, to be politically engaged, and to believe strongly in things. He was supremely aware of the meaningfulness of each moment and the need to be kind and loving to each other.

Due to the pandemic, earlier efforts to celebrate Bruno’s life had to be postponed. The family is so grateful to SEM for offering this opportunity to honor this beloved man. It was evident that those assembled represented the essence of his life’s passion and were his “tribe.” He would have been delighted and humbled by the outpouring of love and respect.



Stefan makes his way to the podium amid the full house of well-wishers

Resolution of Thanks SEM 2022

Melvin L. Butler, University of Miami

Through many dangers, toils, and snares — we have already come!

WHEREAS, We have been afforded the grace and the privilege to gather on this hallowed ground—the region of Bulbancha, the place of many tongues—this historic and modern-day hub of expressive creativity. This hallowed ground, less than a mile and a half from Congo Square, where the rituals of the Houma, Chitimacha, Atakapa, Caddo, Choctaw, Houma, Natchez, Tunica, and other indigenous peoples, along with the songs and dances of innumerable enslaved African men, women, and children, and free persons of color, lent meaning and possibility to this land.

WHEREAS, We have come together, as we did ten years ago, here in the city now called New Orleans—this birthplace of Louis Armstrong, Mahalia Jackson, in a place built on the blood-bought legacies of unapologetically Black peoples and expressive cultures—and flavored by the living traditions of Mardi Gras, the Black Masking Indians, and the Second Line.

WHEREAS, Many of us are still basking in the afterglow of last year’s Resolution of Thanks, so powerfully rendered by Ama Oforiwaa A-DUO-num. We felt and heard the voices of the ancestors permeating and transcending the virtual space.

WHEREAS, We have been guided by the gentle fierceness and courageous empathy of President Tomie Hahn, whom I thank for giving me this plattform to offer thanks, and for urging us to breathe together, to feel together, to be together, to be present with one another, right here, right now, in this space.

WHEREAS, the SEM Board, the SEM Council, and the rich assortment of committee chairs and members have done heavy lifting to keep our Society afloat amid turbulent waters.

WHEREAS, We are back together again, both physically and virtually, appreciating that we have survived, even as we also acknowledge, as Philip Bohlman has reminded us, “Survival has been selective, necessitated by the precarity of life and our moral imperative.”

WHEREAS, it felt so empowering to witness the pre-conference symposium:
Powerful Possibilities! Inspiring and Innovative Connections with HBCUs.

And WHEREAS, the 2022 Pre-Conference Symposium Committee, namely, co-chairs Loneka Wilkinson Battiste and Abimbola Kai-Lewis, and committee members Sakinah Davis, Fredara Hadley, Joyce Marie Jackson, and Cheryl Keyes

Have created space for the varied timbres of Xavier University of Louisiana Jazz Combo, Dillard University Female Ensemble, and Jackson State University African Dance and Drum Ensemble.

These talented musicians embody the powerful affirmation that, to quote Weldon Irvine and Nina Simone,
“We can all be proud to say, to be young, gifted and black is where it’s at.”

WHEREAS, I stand, along with so many others, on the shoulders of mentors and advisors and professors. Shout out to Gage Averill (my dissertation advisor at NYU many years ago), and amazing role models such as Kyra Gaunt, whom I met 22 years ago at my first ever conference MACSEM in NYC, and later, as a star-struck graduate student at the 2000 megaconference in Toronto, Portia Maultsby, Mellonee Burnim. You saw me. You have paved this way for me to be here and to believe that I can claim ownership of this disciplinary space.

WHEREAS, I sit, along with many of us, in meetings of the Gertrude Robinson Network, which has nourished me and so many other Black scholars. Thank you to the Robinson Network leadership, Kennedi Johnson, Deonte Harris, & Ty-Juana Taylor

WHEREAS, the**2022 Program Committee** has given so generously of their time and energy to organize an array of enlightening presentations. To Eduardo Herrera, Chair, Marié Abe, Guilnard Moufarrej, Gayle Murchison, Laura Risk, Braxton Shelley, and Ben Teitelbaum, we say thank you.

Resolution of Thanks [continued from previous page]

WHEREAS, the National Endowment for the Arts has awarded us a grant for general operating support, and

WHEREAS, The indefatigable Stephen Stuempfle, Executive Director, Society for Ethnomusicology, worked hard to secure that NEA grant and also labored over the past several years to make our Society run smoothly and efficiently.

WHEREAS, we also benefit from the labor of Kurt Baer, SEM Program Specialist, Deborah De La Torre, SEM Editorial Assistant, and Holly Hobbs, who assisted greatly with local programming.

WHEREAS, this conference would not be possible without the profound contributions of those whose names I have forgotten—and of so many who have worked selflessly behind-the-scenes in quiet but no less consequential ways.

BE IT RESOLVED, that we extend our heartfelt thanks to all of the aforementioned individuals and groups for making this event—The 67th Annual Meeting of the Society for Ethnomusicology, held jointly with the American Musicological Society and the Society for Music Theory—a most memorable conference.

BE IT RESOLVED, that we honor all those who have contributed with time, energy, money, and thought, to supporting the Society’s initiatives and helping to enhance the inclusive excellence of our society.

BE IT RESOLVED, that we look ahead to the upcoming panels, presentations, and events tonight—including the newly formed SEM Orchestra at 8pm, which celebrates creative performance as a vital aspect of ethnomusicological pursuits.

BE IT RESOLVED, that we honor the many hotel employees who have welcomed us, cleaned our rooms and prepared our meals, given us directions, and answered our questions.

BE IT RESOLVED, that we look ahead to the Global Online Chapter conference in Spring 2023, to our conference in Ottawa in Fall 2023, to our virtual conference in 2024, and to our 2025 conference in Atlanta.

BE IT RESOLVED, that we honor the Bridges that brought us over troubled waters and yet connect us to a bright future.

AND BE IT RESOLVED, that we shall continue to labor together, having faith that SEM’s best days lie ahead of us and that we can and will continue to do good work.



SEM Board Members, L–R: Zoe Sherinian, Damascus Kafumbe, Denise Gill, Chad Hamill, Tomie Hahn, Melvin Butler, Dwandalyn Reece, Samuel Araujo. Photo: Stephen Stuempfle

SEM Awards Honorary Memberships for 2022

Meki E. Nzewi Kwasi Ampene, Tufts University

It is my distinct honor and privilege to present to you the eminent scholar, Professor Meki Emeka Nzewi, as a 2022 recipient of the Society for Ethnomusicology's Honorary Membership. For a distinguished career that spans over five decades, Professor Nzewi presents us with a rich tapestry of legacy infused with postcolonial declamations on the scholarly study and performance of the musical arts of Africa. A professor emeritus at the University of Port Harcourt in Nigeria, he is an African musical arts and science theorist, composer, music-dramatist, creative writer, mother drum-



Dr. Meki Nzewi

mer, and an institutional builder who also delves into literary writing. Professor Nzewi's legacy is sustained by the generations of teachers, scholars, and producers of the Nigerian movie industry he has directly or indirectly mentored. There is no music department in Nigeria without an acolyte or a disciple of Professor Nzewi. In a tribute published in 2008 by the *Journal of the Musical Arts in Africa (JMAA)* to celebrate his 70th birthday, Professor Nzewi is described as "the most energetic and original thinker of his generation," and "one of the strongest voices to have come out of the African continent in the field of musicology" (Kofi Agawu, 2008: 1).

Always conscious of dominant tropes and knowledge production in the musical arts of Africa, and his positionality as an African scholar who graduated from college in the heady days of Africa's independence movements in the 1960s, Professor Nzewi's African-centered discourse resists colonial discourse and colonial legacy. A humanist to the core, his research and publications are illuminating of the underlying philosophy, principles, soft science, and creative theory that are the hallmark of expressive arts in Africa and the application of his publications in contemporary education systems, from K-12 to tertiary institutions in Africa. The result is a bundle of creative output that does not mince words about his fastidious commitment to an authentic African viewpoint in the academy. He has published four books, thirty-four journal articles, produced five music-theatre works, seven musicals, three operas, and three poetic-dance theatre

works. Further, he has composed works for orchestra, choir, solo voice, Igbo traditional instruments and other ensembles. His unwavering search for authentic African thought led to the careful choice of words as titles of some of his influential books. *Musical Practice and Creativity: An African Traditional Perspective*, (Iwalewa-Haus, University of Bayreuth-Germany, 1991), *African Music: Theoretical Content and Creative Continuum*, *The Culture-Exponent's Definitions* (1997), and a series of five pedagogically-oriented books titled, *A Contemporary Study of Musical Arts Informed by African Indigenous Knowledge Systems*, published by CIIMDA in South Africa. Not only are his pedagogical books one of the main staples in universities across Nigeria, but they have also been adapted to primary and secondary school curricula in Nigeria.

Professor Nzewi was born in 1938 in Nnewi, which is part of Anambra State in Nigeria. In 1961, he was admitted to the University of Nigeria-Nsukka and following his graduation, he joined the Nigerian Broadcasting Corporation in 1965 as a music producer. In 1966, he was hired as a Senior Research Fellow in the Institute of African Studies at the University of Nigeria-Nsukka. Under the tutelage of the late Professor John Blacking, Professor Nzewi received his PhD in ethnomusicology in 1977, at Queens University in Belfast-Northern Ireland.

The 2000s found him in the Republic of South Africa where he taught in the Department of Music at the University of Pretoria. In 2004, he became the founding director of the Centre for Indigenous Instrumental Music Practices of Africa (CIIMDA) at the University of Pretoria. Begun as a partnership with Concert Norway (Rikstonsertene) and funded by

the Norwegian Foreign Office, CIIMDA now involves six countries from the Southern African Development Community (SADC). The countries are Botswana, Malawi, Mozambique, Namibia, Eswatini (formerly Swaziland), and Zambia. Back in Nigeria, he was a long-time faculty member at the University of Port Harcourt in Nigeria. In 1993 and with his unwavering goal of highlighting the human-centeredness in African musical arts, Professor Nzewi founded and co-directed the AMA Dialog



Dr. Kwasi Ampene

[continued on next page]

Honorary Memberships [continued from previous page]

Foundation at Nsugbe in Anambra State. Since 1991, Professor Nzewi and his orchestra of Igbo ese tuned drums, percussion, and flute successfully toured Africa, Europe, the US, and Asia in what has been described as his “African musical evangelism” (Okafor, 2013: 3).

His students recall his influence fondly. In 2018, and on his 80th birthday celebration, Professor Arugha Aboyowa Ogisi, in the Department of Music, Delta State University submitted the following, “I often recall how ...you introduced something novel on how the course of [Nigerian] opera is taught. You divided us, the entire music students of the department, into three groups and thereafter charged and challenged us to create and produce an opera per group. You left us to go about the task without hindrance; ... You may not know it, but that ingenious teaching method of yours stirred our creativity and enhanced our confidence as regards the creation of opera... This was a high point in my career that I will live always to remember.” For his part, Professor Femi Adedeji, the immediate past president of Association of Nigerian Musicologists (ANiM), views Professor Nzewi in dialectic terms: highly placed but so humble; troublesome but humorous; rich in every sense, but poor in accumulation of material things. Professor Adedeji recalls his first encounter with Professor Nzewi in 2006 at an International Conference in Malaysia. He asked for a mentorship relationship at which Professor Nzewi responded bluntly, “Okay, but Reverend, I’m going to offend you... You are a Reverend Pastor; what informed me of my scholarship is the impartation of the Ancestors. They are the source of my knowledge...” This incident Professor Adedeji would never forget. Having solicited a paper from Professor Nzewi to be published in the *Nigerian Music Review*, Professor Adedeji wasn’t prepared for the surprise when he finally received Professor Nzewi’s paper. The paper came with no references! Professor Adedeji immediately called Professor Nzewi thinking there was an omission, but he responded in his usual calm voice by posing a question: “how do I cite the Ancestors? What I wrote in that paper was supplied by the Ancestors.”

I would like to end my encomium with my personal encounters with Professor Nzewi. Although I was familiar and admired the originality of his works, I first met Professor Nzewi in 2005 at the Second International

Symposium on the Music of Africa (SISMA) organized by Professor Agawu at Princeton University. He gave a resounding keynote speech that held his audience spellbound, sitting on the edge of our seats for almost two hours. In a dramatic turn of events, he captivated all of us at the closing dinner with humorous skits in the style of a standup comedian. How can you forget such an encounter with Professor Nzewi?

My second meeting was in January 2019 at the three-day symposium honoring another distinguished scholar and composer, Professor Akin Euba, in Lagos-Nigeria. Sponsored by the Department of Creative Arts, at the University of Lagos (UNILAG), the days were packed with formal activities related to the symposium, but we were fortunate that we had the evenings to ourselves and we spent them in the hotel’s only restaurant consuming local Nigerian dishes and engaging in discussions on a wide range of topics which invariably were led by the one and only Professor Nzewi! My third encounter was in 2020 when the co-chairs of the then African Music Section (AfMS) of SEM—Scott Linford, Karl Haas, and I—invited Professor Nzewi to present the third Annual Keynote Lecture. As the Outgoing Chair, I worked with Professor Nzewi for several months and when we changed from in-person to a virtual conference, we had to videotape his lecture and play it during the conference, but set him up for a live zoom meeting for the question and answer portion. This is my fourth iteration of meeting with the distinguished professor and though he is in Nigeria, or in South Africa, or even sometimes in the US, I have benefitted from his philosophical wisdom from our forebears and from interacting with him to obtain information for our keynote and the writing of this tribute in his honor.

I will end with a prototypical African proverb: *saman pa na ye to no badin*... It is a distinguished Ancestor that children are named after. Esteemed colleagues, it is with a deep sense of humility and honor that I present to you, Dr. Meki Emeka Nzewi!!! Thank you!

the society for
ethnomusicology

Honorary Memberships [\[continued from previous page\]](#)

Philip Bohlman

Anna Schultz, University of Chicago

It is a great honor to offer this encomium for my teacher, collaborator, and colleague, Philip V. Bohlman. A past president of SEM with more than 380 works to his name, Phil is one of

ethnomusicology's most important, inspiring, and prolific scholars. And yet somehow, he finds time to mentor a bevy of students, edit multiple series, serve the music disciplines, and lecture internationally. In response to my questions about how he manages to do so much, he mentions early-morning writing sessions; moments of work in planes, cars, and beach chairs; and the support of his family. His explanation makes

sense, but the math still doesn't quite add up. Almost as an afterthought, he admits that he simply loves writing. This love of words is, I believe, Phil's secret sauce. As readers, we hear it in how he transforms the noteworthy into the profound; how he revitalizes obscure words and creates new ones. Phil's delicate crafting of words help us to appreciate music's humanity in all its contradictory, mysterious resonance.

Phil Bohlman began the MA under Bruno Nettl at the University of Illinois in 1978, where he wrote a 500-page thesis on German folk music in Wisconsin, followed by an only marginally shorter PhD dissertation on the music of German-speaking immigrants in Israel. These two monumental studies set Phil on the path toward a many-decades exploration of oral tradition, migration, nationalism, and music's role in religious experience. He has also become a thought leader on music's relationship to colonialism, translation, performance, racialization, modernity, minoritization, global history, memory, ontology, pilgrimage, and representation. Phil's work is required reading for any student of Jewish music, European and American folk and popular song, and South Asian sound and space. He is also one of the most perceptive historians of global musical thought. His *World Music: An Introduc-*

tion is widely read and translated; his edited volume, *The Cambridge History of World Music* won the Bruno Nettl Prize from SEM; and another volume, *Jazz Worlds/World Jazz*, received the Ruth Solie Award from AMS.

The expansiveness of Phil's vision also informs his tireless work toward a unified and globally inclusive musicology. He served for more than a decade as co-editor of *Acta Musicologica*, the journal of the International Musicological Society; he convenes the International Doctoral Workshop in Ethnomusicology in Hildesheim; he collaborates with institutions and colleagues in Berlin, Vienna, Kolkata, and elsewhere. Indeed, collaboration is evident also in his co-editing of *Chicago Studies in Ethnomusicology*, among other important series.



Ronit Ghosh, Olha Kolomyets, Anna Schultz, Philip V. Bohlman, Tomal Hossain, Bertie Kibreak. Shantiniketan, India, December 2022.

This same caring, collaborative spirit marks Phil's mentoring and teaching. He begins each seminar by reading a short script based on his work in progress, collaboratively working through ideas with students...and then listening. It has been 28 years since I was Phil's student, but his teaching remains the ideal toward which I strive.

As Mike Figueroa, Jaime Jones, and Tim Rommen noted in their introduction to his *Festschrift*, Phil is deeply attuned to the meaning and practice of performance. This is central to his research on the cabaret-esque, and to his role as artistic director of the New Budapest Orpheum Society. As advisor, Phil honors the important work of students by marking doctoral defenses with the gravity befitting this important rite of passage. Given Phil's own gracious nurturing of life's significant moments, I regret that I am unable to honor him in person for his more than forty years of exceptional scholarship, teaching, and service to the discipline. I hope he relishes the uncanny experience of hearing one former student's words emanating from the mouth of another. Please join us both in congratulating Philip V. Bohlman and welcoming him as honorary member of the Society for Ethnomusicology.

Cheryl Keyes

Ray Briggs, California State Long Beach

As a hopeful applicant to the ethnomusicology program at UCLA, a little more than twenty-five years ago, I visited an African American music class that proved pivotal to my academic, musical, and ultimately professional life. While I was born and raised in Memphis, TN and immersed in the richness of African American music and culture, up to that time none of my formal music education had been inclusive or reflective of this background. Imagine, then, my surprise at sitting in the classroom of a world-renown academic institution and hearing a blast from my past: George Clinton's Parliament Funkadelic landing "The Mothership." (Need I say more?) I was mesmerized. Leading the class was a professor who truly understood the music on numerous levels and possessed the unmatched ability to expound upon it with eloquence and aplomb. Thus began my lifechanging introduction to the outstanding work of my mentor, role model, dear friend, and as recently dubbed by Dr. Ama Oforiwa Aduonum, the "High Priestess of Hip-Hop Studies," Dr. Cheryl Keyes—esteemed recipient of an SEM Honorary Membership for 2022.



Dr. Cheryl Keyes

Through common use (and misuse) the term "multi-talented" often loses its effectiveness and can be reduced to nothing more than a trite compliment. However, in attempting to appreciate the magnitude and breadth of Dr. Keyes's academic and creative work as a musician, scholar, educator, mentor, and more recently, administrator, it is wholly apropos.

Dr. Keyes's contributions to and impact on the scholarly study of African American music are immeasurable. As the culmination of painstaking fieldwork conducted in New York City, Detroit, Los Angeles, London, and Mali, her trailblazing book, *Rap Music and Street Consciousness* (University of Illinois Press, 2002), was the first monograph on rap music and hip-hop culture to foreground and examine the musicological aspects of the artform. This tour de force has been lauded as a seminal addition to the study of popular music and resulted in a CHOICE Award for Outstanding Academic Book Title. Ever the prolific researcher and scholar, she has writ-

ten numerous articles that have been published in the leading academic journals of our field, such as *Ethnomusicology*, *The Journal of American Folklore*, *The World of Music*, and *Folklore Forum*. As clear evidence of the high regard for her work in the academy and the industry, she was selected as one of only ten experts (and the sole female scholar) to join the ranks of such luminaries as Chuck D, MC Lyte, Questlove, Mark Anthony Neal and other executive committee members tasked with producing the 300-page and 9 CD-set *Smithsonian Anthology of Hip-Hop and Rap*.

As a multi-faceted artist, Dr. Keyes is an accomplished flautist, pianist, vocalist, composer, documentary filmmaker, and entrepreneur. She was featured on flute and piano with the Duke Ellington and Count Basie Orchestra alumnus, jazz trumpet & flugelhorn stylist, Clark Terry, and his All-Girl All-Star Invitational Band at the Wichita Jazz Festival. While still an undergraduate student at Xavier University here in Louisiana, her talent for writing was recognized by R&B legend Eddie Bo, who invited her to join his band and selected her composition "First Time Around" for inclusion on the album *The Other Side of Eddie Bo* (1977). She was featured on keyboards for jazz clarinetist and master teacher, Alvin Batiste's first album, *Musique D'Afrique Nouvelle Orleans* (1984). While miraculously juggling the demands of the academy as Professor of Ethnomusicology at UCLA, Dr. Keyes has remained active as a musician, vocalist, composer/arranger, and artistic director on the Los Angeles music scene; she was central to the Instrumental Women Project's "Lady Jazz" concert series at the Ford Amphitheater, and performed at the Playboy Jazz Festival where she received rave reviews from jazz critic Don Heckman of the Los Angeles Times. A true visionary, Dr. Keyes has seamlessly united her academic and artistic talents to write, produce, and direct the documentary *Beyond Central Avenue: Contemporary Female Jazz Instrumentalists of Los Angeles*. In 2008, she established her own record label, Keycan, which became a platform for composing, producing, and performing several of her own recording projects that have garnered the highest honors. Her first release, *Let Me Take You There* (2008), won the NAACP Image Award for Outstanding World Music Album, while *Hollywood and Vine* (2018) received the Global Music Award Silver Medal for Outstanding Achievement.

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Dr. Ray Briggs

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Honorary Memberships [continued from previous page]

Daniel Neuman Robert Garfias, University of Washington Emeritus

It is with great pleasure that I present my good friend, Daniel Neuman. A long time SEM member and an excellent ethnomusicologist, he has worked long and primarily on North Indian music. A devoted student and friend of



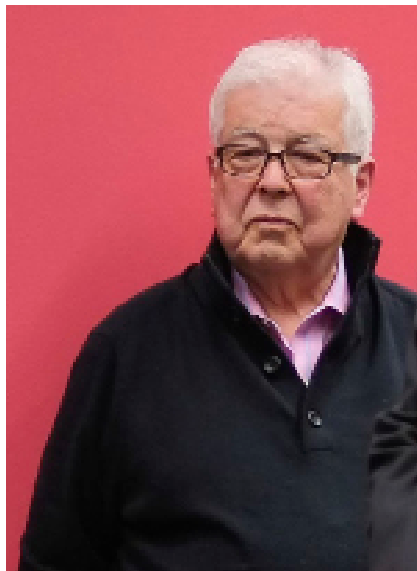
Dr. Daniel Neuman

taught at Dartmouth College, the University of Washington, and the University of California, Los Angeles where he held the Mohindar Brar Sambhi Endowed Chair in Indian Music. He also served as Director of the School of Music at the University of Washington, then as Dean of the School of Arts and Architecture at UCLA, and subsequently served as Executive Vice-Chancellor and Provost at UCLA.

He is the author of *The Life of Music in North India: The Organization of an Artistic Tradition*, and co-author of *Bards, Ballads and Boundaries: An Ethnographic Atlas of Music Traditions in West Rajasthan* (with Shubha Chaudhuri and Komal Kothari). He is now Professor Emeritus, UCLA. Please join me in congratulating Dr. Neuman on his honorary membership to SEM.

Bruno Nettl, one lesson he learned well was that the first step in studying the music of another culture is to learn to play that music from step one, a principle I strongly support.

Dan Neuman is an internationally acclaimed scholar of North Indian music. He received his PhD in Anthropology from the University of Illinois and has



Dr. Robert Garfias

Cheryl Keyes cont'd.

Academic-related leadership and advisory posts held by Dr. Keyes include Past-President of the U.S. Branch of the International Association for the Study of Popular Music, SEM Board of Directors, Program Chair for the 2021 SEM Conference, and inaugural Associate Dean for Equity, Diversity, and Inclusion for the Herb Alpert School of Music (UCLA), among others. She currently serves as Chair of the Africana Studies Department at UCLA.

Dr. Keyes has been an extraordinary mentor to me and numerous other UCLA ethnomusicology students. To provide a broader picture of Dr. Keyes' impact in this capacity, I asked several of her former students to share their thoughts:

Dr. Marc Bolin:

As a mentor, Dr. Keyes goes above and beyond what is required, whether it be a letter of recommendation, a phone call to help me prep for an interview, or a follow-up text after an interview asking how things went. I am exceedingly grateful for her guidance and care. She believed in me when others didn't. Moreover, she espouses the acceptance and compassion I want to exemplify.

Dr. Ben Doleac:

Dr. Keyes is the best advocate a junior scholar could ever have. She taught me to stand up for myself and navigate the sometimes treacherous waters of the Academy. And, in information-packed meetings and seminars, no one can pack more knowledge into 45 minutes than Professor Keyes!

Dr. Birgitta Johnson:

In graduate seminars or Black popular music classes, her intellectual sharpness was just as fierce as her ability to spontaneously go to the piano and play some stride or scat a jazz riff in clear soprano to demonstrate a musical point. It was an honor to learn from her and watch her open so many doors by modeling academic rigor and excellence.

Dr. Abimbola Cole Kai-Lewis:

Most recently, I had the pleasure of serving on SEM's 2022 Pre-Conference Symposium committee with Dr. Keyes. She repeatedly identified solutions to emerging challenges and provided recommendations that led to the overall success of the event. It confirmed the lasting commitment that she has to nurturing her former students as well as young ethnomusicologists.

This is but a snapshot of the extraordinary professional work of a most remarkable woman. Due to space constraints, I cannot express the incalculable impact that she has had on me and the growing list of mentees whose lives have forever been changed through her dedication, thoughtfulness, humility, and unparalleled modeling of excellence. Please join me in celebrating the conferral of an Honorary SEM Membership to Dr. Cheryl Keyes!

SEM Welcomes New Board Members

Melvin Butler, President-Elect

I am a scholar-performer with broad interests in music and religion of the African diaspora. My publications center on popular music and religion in Caribbean transnational contexts. I explore the cultural politics of



Melvin Butler

musical style and religious expression, calling particular attention to how people construct their individual and collective identities within exuberant ritual environments. My book, *Island Gospel: Pentecostal Music and Identity in Jamaica and the United States* (University of Illinois Press, 2019), focuses on the theological and experiential connections between Jamaican and African American gospel performance. My next manuscript will delve into music and transcendence in Haitian religious settings. At the heart of my writing lies a critical consideration of how music relates to processes of boundary crossing, identity formation, and social positioning. Over the years, I have also maintained a career as a saxophonist. In the 1990s, I toured and recorded with celebrated Haitian band Tabou Combo. I have also shared stages with jazz artists such as Betty Carter, John Daversa, Joey DeFrancesco, Christian McBride, Jimmy McGriff, and Dr. Lonnie Smith. The highlight of my performance career has been my ongoing work with Brian Blade and the Fellowship Band, with whom I am featured on six albums. I am currently an associate professor in the Department of Musicology at the University of Miami, where I live on campus and enjoy serving as an advocate and resource for students.

Zoe Sherinian, Member-at-Large, Prizes

I am Professor of Ethnomusicology at the University of Oklahoma with research interests in Christian indigenization, world percussion, the intersectionality of caste, class, and gender, activist ethnomusicology, queer theory, and ethnomusicological film. My geographic focus is South Asia where I primarily study the relationship between caste and music. I also teach African American music. My first book is titled, *Tamil Folk Music as Dalit*

Liberation Theology (Indiana University Press 2014), and I am co-editor of *Making Congregational Music Local: Indigenous Songs and Cosmopolitan Styles in the Music of Global Christianity* (Routledge 2017). I have published articles on the indigenization of Christianity in *Ethnomusicology* (2007), *The World of Music* (2005), and *Women and Music* (2005). I also have the lead article in the book *Queering the Field: Sounding Out Ethnomusicology*, edited by Barz and Cheng. I have produced and directed two ethnomusicological documentary films, *This is A Music: Reclaiming an Untouchable Drum* (2011), on the changing status of Dalit (outcaste) drummers in India, and the multi-award winning *Sakthi Vibrations* (2019) on the use of Tamil folk arts to develop self-esteem in young Dalit women at the Sakthi Folk Cultural Centre. I am presently writing a monograph entitled *Drumming Our Liberation: The Spiritual, Cultural, and Sonic Power of the Parai Drum*. Other current projects include co-editing with Sarah Morelli a teaching-reader called *Music and Dance as Everyday Life in South Asia* which will be published by Oxford University Press in 2023. I am an active musician who performs and conducts trainings on the parai drum, and who plays the mrdangam and jazz drum set. I received my MA and PhD (1998) from Wesleyan University and BA from Oberlin College. I served



Zoe Sherinian with Dalit women at the Sakthi Folk Cultural Centre
Photo Credit: Tani Ikeda

as secretary for the SEM Board (2013–15), as member of the SEM Board Nominating Committee (2019), and on the Council (1997–2000). I have been a member of the Applied Ethnomusicology Section, Crossroads for Diversity, co-chair of the Section on the Status of Women, co-founder of the Gender and Sexuality Task Force, and co-founder and co-chair of the South Asian Performing Arts Section. I have also been an article reviewer for the journal *Ethnomusicology*, chair of the program committee for the Southern Plains Chapter, and prize reviewer for multiple committees/sections. I have consistently enacted and am committed to continuing the work to implement diversity, equity, and inclusion in all facets of the Society for Ethnomusicology.

Denise Gill, Treasurer

I am an ethnomusicologist who lives, writes, and teaches on Muwekma Ohlone land in the San Francisco Bay Area. I like to spend some time every morning with creative writing. I am associate professor of ethnomusicology and of Islam and the Arts at Stanford University, where I offer classes in music, Feminist Studies, Religious Studies, and Stanford's Center for the Comparative Studies in Race and Ethnicity. I am an ethnographer and musician who has the joy of nurturing long-standing relationships with musicians and listeners in Turkish-speaking communities.



Denise Gill

My publications are products of ethnographic and participatory action research, as well as historical work in Ottoman and in Turkish archives. I am the author of the prize-winning book *Melancholic Modalities: Affect, Islam, and Turkish Classical Musicians* (Oxford, 2017). My research and pedagogy are unified by a commitment to challenge center-periphery structures in feminist and de-imperializing ways. As a member of SEM, I have had the privilege of serving as a Council member, as chair of SSW's Wong Tolbert Prize committee, as chair of the Medical Ethnomusicology SIG, as chair of the Klaus P. Wachsmann Prize committee, and on the committee for the Jaap Kunst Prize. Some of my most invested and impactful work for SEM happened during or emerged from my experience as the Board-appointed chair of the Diversity Action Committee. I am honored by the Society's confidence in me to serve on the Board, and I look forward to working with our colleagues as we continue to labor to make SEM more diverse, inclusive, accessible, and equitable.

Chad Hamill, 2nd Vice-President

I am currently serving as Executive Director of Indigenous Arts and Expression and Senior Advisor to the President on Indigenous Affairs at California Institute of the Arts. I did my BFA and MFA in world music at CalArts and taught my first music course there, which sparked my interest in pursuing a PhD in ethnomusicology. I've spent the past 15 years at Northern Arizona University, first in the School of Music and then in the Department of Applied Indigenous Studies (AIS). After chairing AIS, I led NAU's Office of Native American Initiatives and worked with Native Nations in Arizona and across the present-day US on things like tribal leadership education, K–12 engagement, and environmental capacity-building. In 2018, while an American Council on Education Fellow, I returned to CalArts to spend time with President Ravi Rajan. During the visit we discussed our shared passion for equity, justice, and art in Indian Country and in 2021–2022, I spent my sabbatical year there building a foundation for Indigenous arts. I've been fortunate to continue that work in my current role, giving back to an institution that occupies a special place in my heart. In terms of my research, I'm interested in Indigenizing the scholarly process, weaving traditional songs, stories, music, and visual arts into performance presentations that reflect Indigenous ways of knowing and being in the world. Examples of this work (as well as stuff I've published) can be found on my website: www.motherearthsongs.com. Outside of my academic and artistic pursuits, I'm an avid trail runner and plan to run as long and as far as my feet will carry me!



Chad Hamill

The SEM Orchestra 2022

Katelyn Best, West Virginia University

On Saturday, November 12, amidst the bustling evening atmosphere of the 2022 Joint Annual Meeting, the Society for Ethnomusicology held its annual Society for Ethnomusicology Orchestra performance. Attendees gathered as the concert opened with an original piece by Evan Ware titled *In 4*, a compositional response to Terry Riley's *In C*.

Standing at the front of the room, Ware methodically rendered a steady pulse of four as the sounds of the piano, clarinet, and trumpet expressively intertwined with one another in different registers and keys. From contemporary and jazz to choro-samba and Middle Eastern- influenced

composed for guitar, bass, claves, and voice took on new form with the added instrumentation of the bouzouki, flute, clarinet, trumpet, violin, and piano. Finally, Michael Boyd's *Getting Across Town* expanded artistic interpretations through the creative structure and design of the score before the entire Orchestra came together in a final improvised performance.

Through the efforts of the co-directors, performers, composers, and attendees, the event was able to successfully come together documenting another memorable performance representative of the diverse range of voices of the Society. After a day filled with conversation, this event provided an expressive space in which to foster old and new relationships through musical performance. For those who may have missed this year's concert, mark your calendars for next year's performance, as the SEM Orchestra community is certainly one to take part in. It's the support of the community that makes these kinds of events happen. For more information about the SEM Orchestra and access to this year's program, visit <https://semorchestra.wixsite.com/sem-o>.



Performers/composers (l to r): Katelyn Best, Michael Frishkopf, Cynthia Folio, Stephen Guerra, Frank Heidlberger, Evan Ware, Steven Loza, Esmael Abofakher, and Alec Norkey.
Photo: Ryan Best

pieces, the performances throughout the night featured a range of compositional and performance styles showcasing the work of members of the joint AMS/SEM/SMT community.

Since its inception, the Society for Ethnomusicology Orchestra (SEM-O) has provided a unique space for ethnomusicologists to come together through music. As the Society for Ethnomusicology's first official performing group, the SEM-O has brought together friends and strangers alike within the Society to celebrate and showcase the compositional works of its members and to perform on instruments of their choosing. What happened to be particularly special about this year's event was the ability to include voices from the AMS and SMT societies as well through musical collaboration and sonic networking.

In addition to *In 4*, the night's events featured Stephen Guerra's *Acorde Vagabundo*, which showcased Guerra's composition of a choro based on samba rhythms. Michael Friskopf's composition titled *Kurd* offered opportunities for melodic exploration based on the Middle Eastern *maqam*, which provided the tonal foundation for the piece. Katelyn Best's composition of *Your Smile*, which was originally

the society for
ethnomusicology
presents

The 2022 SEM Orchestra Performance
Saturday November 12, 2022 8:00-10:00PM
Hilton New Orleans Riverside Downtown Hotel (Royal)

In 4	Evan Ware
Kurd	Michael Friskopf
Acorde vagabundo	Stephen Guerra
Your Smile	Katelyn Best
Getting across town	Mike Boyd
Improvisational Framework Piece Part II	SEM Orchestra

Scan here for access to the full program

On Poetry and Transformation

A note from the Editor

Poetry is having a moment—again. (Or is it *still*?) Acknowledging a resurgence in interest in poetic forms, Joy Harjo recently noticed that “poetry tends to hang out at points of transformation,” and we—humanity in general and our Society in particular—are indeed at one of these points. Perhaps owing to the precarity shaping our time, in the layered crises of health, racial justice, and ecological decline, poetry as a form of written expression has taken on renewed significance.

What is it about the poetic form? Even while I study the intricacies of poetics, I find myself asking: what makes a poem effective, exactly? Poetry, when taken as a mode of communication, is *baffling* in a certain sense: semantic seizures couched in crumbling linguistic structures that may on the surface appear to conflict with the sorts of content-driven, research-oriented prose we academics tend to produce.

Poetry turns on its sonic elements, its phonemes and alternate syntactical forms, as performance studies scholar Deb Kapchan reminds us in [her piece](#) in the current issue. Her recent work *Poetic Justice* (UT Press 2022) is based on thirty years of fieldwork as an ethnographer and translator in Morocco. Poetry is where logic breaks down but language still functions to inform us in unexpected ways. Poetry is a portal to our inner lives—poems tiny conveyors of affect. Metaphor is a driver of this sort of knowing, and metaphor is key to translation of concepts that are deeply sensory but perhaps unknowable in a rational sense.

In the following pages, we present our inaugural poetry column, which we hope to highlight in the Newsletter in coming issues. Sean Williams offers an invitation, and will be guest-editing the column in forthcoming issues; she is a linguistics specialist extraordinaire, a deeply prolific writer, who is a.k.a. Captain Grammar Pants on social media platforms. Sean recently published “Poetry as Transgressive Ethnography” in *Ethnomusicology*, which considers the work that poetic prose can do within the field, as an inscription tool in the fieldsite, and as a form of non-linear expression.

We invite you, the SEM community, to submit your poetry-themed work, so that we may carve out a sustained space for personal reflection on our experiences as ethnomusicologists. We are not only professionals working in a field, we are people who form an interconnected web of associations, as colleagues and friends, mentors and students—a family of sorts. And while poetry requires certain vulnerabilities, it is within those openings that we strengthen our bonds as community.

This invitation welcomes the widening scope of writing forms that are legitimately knowledge-producing. Send your poems to [Sean](#) and your other thoughts about poetry to semnewslettereditor@gmail.com. Happy writing!

Poetry Invitation

Sean Williams, Evergreen State College

In a recent article for the *Ethnomusicology* journal (66:3), I argue that we can include the act of creating poetry to help us more effectively plumb the depths of our ethnographic work. Most of us experience at least some chaos when we encounter a field site for the first time, even when it is close to home and in a language and culture we believe that we understand.

When we experience something new, however, we have the opportunity to explore that potentially chaotic moment using an additional path that can add strength and focus to our work: poetry that enables us to envision and engage places,

people, and sounds. How does that help us to move forward in our research, writing, and teaching? It can break down walls between us and what we need to understand.

When I was in my 40s, I experienced something that could not be rendered in linear prose: seals in the Galápagos Islands regarding me as nothing more than a fellow mammal rather than as an enemy to be feared. I was visiting Ecuador as the lone ethnomusicologist with a group of scientists from my home institution; on our first day we went out to snorkel, and half a dozen seal pups immediately joined me, swimming in dizzying circles around me. Thousands of tiny air bubbles arose through the water around me, and I saw that they were weaving a cage of stars. My first poem emerged like an alien being from my heart precisely because I needed that path to explore difference. Because I saw, for the first time, that I was a mammal in the water with other mammals, my world was upended, and poetry became the only way I could express it. I started with the cage of stars because it was so vivid to me—it still is—and lurched through words and phrases until I saw that these animals weren’t “tame.” I was swimming in my wildness. I could not have arrived at that realization with prose only.

Since then, I have come to recognize when a poem is brewing inside, and I have learned that when I am confounded or fail to have words to describe a situation, I need to allow poetry to help me sort it out. The American composer Eric Whitacre has led a virtual choir since 2010; I am one of several thousand members of this choir. Some of us had the opportunity to perform



Sean Williams

Poetry Invitation [continued from previous page]

onstage at Carnegie Hall in 2022, and I was one of the lucky few to join the group. I am also the daughter of a fine architect who championed the sound of buildings. During the dress rehearsal I felt the uncanny sensation of the building holding us and singing with us. I was overwhelmed by the memory of my architect father speaking with his neighbor Josefa Heifetz (daughter of the famous violinist Jascha Heifetz) about the stunning acoustics of Carnegie Hall, and what it meant for someone to perform on that stage. There will be a poem to help me sort through the shards of a father-daughter relationship in which the one thing I did in my life that might actually have won his approval happened too late.

Once every three years I lead a two-month spring study abroad visit to the southwest coast of County Donegal in Ireland to study with native Irish speakers, musicians, poets, playwrights, and artists. It's often quite cold when we arrive—sometimes even snowing. In 2007 a poet invited my group of 18 students over for a meal in Teelin during the middle of a storm. Kate Newmann, the poet, invited a neighbor—Pat Byrne, a local fisherman who was once a renowned fiddler—to join us for the company and the welcome. He hadn't played the fiddle in many years because of what fishing had done to his hands. But then, something of a miracle occurred as my students greeted his presence with joy and respect. One of my students handed his fiddle to Mr. Byrne with an inviting smile and nod.

Pat Byrne's Hands

His hands bear welts and scars
The fiddle itself, battered and loved
A family rich in tunes and airs
A master fiddler who never plays.

Years of fish work –
The water, the cold, the knives—
Have sliced the notes from his fingers
And frozen the tunes from his bow.

Yet on a rough May evening
Eager young faces kindle new warmth
Their joyous hunger sparks
A gentle spring thaw.

Melted drops of a once-frozen air
Form tears of a future memory
The bumpy bog road of bow across strings
Draws the past forward through time.

This first column is my invitation to you, regardless of whether your status is that of a first-year graduate student or professor emeritus. We are starting a new column in the *SEM Newsletter* to include poetry that has been written as part of our ethnographic work. Please note that this is for our collective engagement, not just for remote appreciation. I know that putting one's poetry out there reveals vulnerabilities, and I'm not immune to the fear of being considered a bad poet. But please know that the quality of our poetry is not the point; the point is that the act of creating something in addition to linear prose allows other lenses of understanding to appear in our minds. My hope and expectation is to feature a poem in each issue. Oh, and none of my poems rhyme.

If you have a poem that you would like to submit for consideration, please do this: **Send an e-mail to williams@evergreen.edu**. In the subject line, write "Poetry Submission." Send me a short paragraph setting up the context of the poem, and the poem itself.

Moving Transitions

Left to Right

First Row:

Charlotte Heth
Cheryl Keys
Donna Buchanan

Second Row:

Sarah Weiss
Chad Hamill
Denise Gill
James Cowdery

Third Row:

Matthew Allen
Melvin Butler
Vicki Levine
Bev Diamond

Poetic Justice: Listening, Poetry, and Ethnography as Translation

Deborah Kapchan, Department of Performance Studies, NYU

Sound has no universal system of representation. Like movement, we can measure and graph it (as ethnomusicologists are fond of doing) in order to demonstrate its high and low pitches, its waves and decibels. But sound as something that we translate like idioms when we hear them? The screech of a subway car in B flat has no equivalent in words, no color except one we paint in imagination. Sound moves through us, and like everything that moves more quickly than thought, it eludes our grasp even as it forms the very substrate of our being.

If we cannot read sound, it is even harder to write it, translate, and transcribe it. And what we can't represent often escapes our awareness, sliding under the thin veil that separates being from its inscription in the passage of time. Making the processes of listening conscious is one way to come up for air on the sound waves that buoy us inalterably both forward and towards the transcendent depths. There is a pedagogy to listening, and to learn to attend to the sounded world is to come one step closer to representing it to ourselves.

To understand the words you are reading at this moment requires the skills of literacy, the ability to decipher symbols, abstract letters on the page, that then translate into meaning. Many would argue that it is precisely this capacity of representation (and not language use per se) that distinguishes humans from other sentient beings on the planet (though such exceptionalism has not led us far in caring for our environment).

Before they were written, however, words were audible phonemes organized, like grammar, to make sense. We heard them, we sang them, we ordered them into rhyming couplets and quatrains, into verses that spoke of cosmology and our very own birth as a species. Poetry was the melding of words and song, the first book of psalms, a mnemonic method for humans to understand who they were among the many.

It is easy for humans to forget (how) to read poetry, (how) to attend to the cadences of words for the import of rhythm; and yet remembering ourselves in poetry is like learning to listen: it opens awareness to other worlds. It is profoundly ethnographic in so far as poetry documents not just ideas but the emotional soil from which they arise. Poetry, like ethnography, involves us in the cultural

sensorium, the flesh of existence. The word comes from Merleau-Ponty, who considered flesh to be an element of being, like water, air, earth, or fire. The human body is flesh, but it intertwines with the flesh of the world, like a pulsing rhythm or a condensation of vibrations that come together at certain moments to create style and poesis. Humans can remember poetry again, as it is never very far away from who we are.

For the last three decades I have been involved with a project of poetry translation in Morocco. This project grew out of my first passion, the one I knew about when I was just a child. (Who is not enthralled with poetry when brought up with its rhythm and rhyme?) Translation is not academic, but my placement in the academy gave me license to do it—an entry point or portal provided by having studied and written about Moroccan culture. In short, my ethnographic past.



Deborah Kapchan

On Translation and Ethnography

In the introduction to my recent book, *Poetic Justice: An Anthology of Contemporary Moroccan Poetry* (2020), I tell the story of how ethnography provided the tools for understanding Moroccan poetry, how I never would have recognized the way poets employed verses from the oral repertoire and recycled them into written form if I hadn't spent years in the Moroccan marketplace or listening to popular songs. The intertextual weave between orality and literature is not surprising. It happens all the time and in many traditions, but the reason these written poems resonate the way they do, the attribute that makes them profoundly *Moroccan*, is their integration in a multi-generational oeuvre that exists in the ethos of the land. Not the "nation," as the milieu predates national boundaries, but the sediments of history that cling to a shared genealogy, whether of flesh, blood, and bone, or architecture, cuisine, song, and stone.

But if ethnography provides the keys to translation, translation is also a method of ethnography, an intercorporeity with the flesh of the world. While scholars have written extensively on both the hermeneutics of the ethnographic process and the dangers of assuming that cultures are easily translatable, in what follows I share how poems themselves are ethnographic sound texts, and how close reading, like close listening, opens vistas onto worlds that poets themselves are weaving.

[continued on next page]

Poetic Justice

In *her* book, *Poetic Justice*, Martha Nussbaum describes the import of literature in shaping the moral imagination of a nation. Here “nation” is the appropriate word, as the “reading public” is largely created by national education, media, publication and economic systems that do or do not foster a literary imagination. Literature (and particularly the novel in *her* book) creates empathy for peoples and cultures far from one’s own, even if they are in close physical proximity (as we are in cosmopolitan contexts).

Poetic justice also means immanent justice, justice that arises for the good and as a matter of course, the kind that creates hope in a corrupt and cynical world. In the almost thirty years that I have spent collecting and translating Moroccan poetry, poetic justice has been a constant. I have attended festivals in Morocco, spoken with poets, and witnessed how poetry shapes the Moroccan cultural imagination. While attending closely to the poems in their social context, several themes have come to the fore: socio-political critique, nostalgia for a rural life that has mostly disappeared with urbanization, mysticism (Sufism), and women writing their bodies, desires, and disappointments into being. That these themes are shared across regions and sometimes generations and genders is significant, speaking to a cultural unconscious that is shared. What does the reader understand from the following poems (all taken from *my* book *Poetic Justice*)?

Socio-Political Critique

In Abdellatif Laâbi’s poem, “À mon fils Yassine,” we learn about the “years of lead” in Morocco, the decades under the rule of King Hassan II when dissidents were jailed and many people disappeared. While the poem works even without that knowledge, while the prison might even be read as a metaphor, the reader is also initiated into a chapter of Moroccan history.

To my Son Yassine

My beloved son
I received your letter
You already talk to me like an adult
you stress your efforts at school
and I feel your passion to understand
to chase away obscurity, ugliness
to penetrate the secrets of the big book of life
You are sure of yourself
you count your riches for me
without doing it deliberately
You assure me of your power
as if you were telling me, “don’t worry about me
look at me walking
look where my steps are going
the horizon over there that immense horizon
holds no secrets for me”
and I imagine you
your beautiful forehead held high

and straight
I imagine your great pride

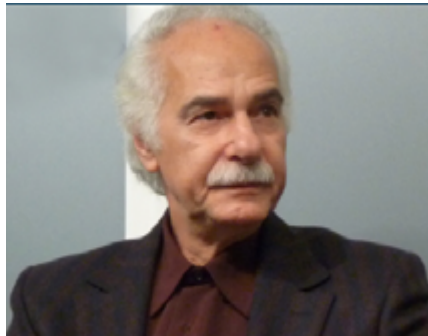
My beloved son
I received your letter
You tell me:
“I think of you
and I give you my life”
without suspecting
what that simple phrase does to me
my crazy Heart
my head in the stars
and with these words from you
I have no doubt believing
that the Big Festival will happen
the one where children like you
having become men
will walk with giant steps
far from the misery of the shantytowns
far from hunger, ignorance, and sadness

My beloved son
I received your letter
You wrote the address yourself
you wrote it with confidence
saying if I address it myself
papa will receive my letter
and perhaps I’ll get a response
and you began imagining the prison
a large house where people are shut in
how many and why?
why can’t they see the sea
the forest
they can’t work
so that their children have something to eat
You imagine something bad
something not pretty
something that makes no sense
and makes one sad
or very very angry
You also think
that those who built the prisons
are certainly crazy
that and so many other things
Yes my beloved son
that’s the way you begin to think
to understand men
to love life
and detest the tyrants
it’s like that
that I love you
that I like to think of you
from the depths of my prison

Laâbi writes to his son from the depths of *his* prison. And yet incarceration sows the seeds of his son’s understanding. His son must strategize at an early age, must write the address in his own hand in order for the letter to traverse the gatekeepers. Might a guard have

compassion upon seeing the child's handwriting? Prisons, of all kinds perhaps, become incubators for critique and future change.

Laâbi talks about the "big Festival," which in Arabic is *Aid Al-Kabir*, the holiday that commemorates Abraham's sacrifice to God when every head of household in Morocco slaughters a sheep. This is without question the most important holiday of the year in the Islamic world, not only a religious occasion, but a time of bounty when even the poor eat meat (charity is one of the pillars of Islam and is practiced at this time). But Laâbi reorients the meaning of the festival, making it a symbol of social liberation "far from the misery of the shantytowns / far from hunger, ignorance and sadness." There is a vision of poetic justice in the future.



Abdellatif Laâbi

Poetic justice is also a theme of Ali Azaykou's work. Azaykou was a poet and an Amazigh (or Berber) activist, whose works greatly influenced the Amazigh cultural movement. In the poem, "Words," he talks about the Tamazight language and its endangered status, comparing the ethnic identity itself (Amazigh) to a verb that is active, moving:

Amazigh is my verb
unrecognized
bearer of meaning
Who can dance with it?
Alone I hold fast
to my word
ropes around its neck
Yet my living language
continues to speak
to the deaf
it is not tired
The thirsty word must
quench our thirst

Amazigh is my verb
though no one wants it
"it's just a dream," some say
"that will never come true."
abandoning me
others say,
"your verb carries a painful past
whose suffering we don't want
to know."

Amazigh is my verb
It wants to shatter
the time of silence
to ignite hearts
that like galaxies
unite
in the heavens

Azaykou's poems, though written here, were also oral calls to activism that during his lifetime did indeed ignite a cultural movement. Since his death, the Royal Institute of Amazigh Culture has been created and street signs and official buildings are demarcated in both Arabic and Tamazight. It is also taught at the college level. His poems were the anthems to a movement.

Nostalgia

Amazigh identity meets nostalgia in Abderrahim El Khassar's poem, "A Faraway Home":

The hand that came out of the book and caressed my cheek is the hand of the old woman whose breath used to fill the corners of the house. I long for the sound of bracelets on her wrists, her Indian hair, her toothless laugh. I yearn for the water urn in her room, for her Amazigh red scarf, the dust that used to fly off the doom-palm tray as she sieved wheat, the din she made at the end of the night heating water for her ablutions. I yearn for her, lonely and forgotten there, in a house far away at the graveyard.



Abderrahim El Khassar

In this poem, there is a longing not only for a deceased woman, but for a home. It reaches out of a book, the archive of the past, to touch the speaker's cheek, evoking a world where women kept clay urns because there was no running water, where the elderly lost their teeth for lack of dentists. El Khassar reaches into the sensuality of sound (bracelets, her toothless laugh, the din of heating water), tactility (dust), and smell (her breath), recreating an Amazighi woman and her world.

If El Khassar evokes nostalgia for past persons and sensoriums, poet and president of the Moroccan House of Poetry, Mourad El Kadiri, personifies the place of his birth, while bringing out the intertwining vicissitudes of personal and social change. In the poem entitled "Salé," a coastal city near the capital, we witness not a rural past, but urban transformation.

Salé

1.
 Sister, my little sister
 Why has your knife grown blunt
 Why has your ember died out
 Yesterday, it used to blaze
 Why have your blossoms turned yellow...and wilted
 You were known for waterwheels and grasslands
 You were known for acorn trees in Maamora:
 A lady...a bride
 A beauty mark and eyelashes
 eyebrows, hair plaits
 and tresses
 dreaming of henna and maidservants
 a bride's palanquin
 that turns around
 and around her father's house
 dreaming of a bridegroom
 arriving by Bab al-Khmis gate
 and on the pier
 out there
 what's to be done will be done

2.
 Sister my little sister by God
 He was a little child
 who went to Koranic school
 bread in his hood ...with no meat
 And for a weekly fee
 he learned to recite...and read the slate
 He would get excited
 when the fqih was on leave
 and run with a radiant laugh
 up and down the steps and slopes
 to the Bouregreg River
 Oh Bouregreg
 your sight was a delight
 your taste, rapture...and a cure
 and your water sweet as sugar
 He was a rabble-rouser from home to home
 from Lamrissa Gate
 to Khiyar quarter
 and in Znata
 you showered the plowmen's little kids
 who chanted to the baker Bouzekri
 to get their bread done early
 I went out to ramble...to walk around
 to put on the light in the lighthouse
 to shake off the ash
 from the children's hands
 to keep the promise of a visit
 to al-Amaoui the unionist
 the scar-cheeked prisoner....They thought him a Gnawi
 musician
 He dreamt of a bird...in the house
 of the sun...of the daylight
 the color of the sky
 Thus was the dream of this man

3.
 Sister my little sister by God
 Doves no longer
 bring peace
 Food no longer
 lasts for the year
 The well has dried up
 No wheat... no beans ... no barley
 but
 the little child
 who went to the masjid
 bread in his hood...with no meat
 He had you on his mind
 and made a promise to the slate
 the clay-washed slate
 that he would erase all the letters
 but your letters
 he swore he would spell them
Salé
 Long life....long life
 my lady
 all your gates lead to one
 City of Salé

El Kadiri personifies the city as a sister and a bride, both a person with the dreams of youth, and a place that is fertile and verdant. The speaker recalls his childhood there, when a piece of bread in the hood of his *djellaba* was lunch, when he wrote holy verses on a slate with chalk at Quranic school and celebrated the days off. El Kadiri cites



Mourad El Kadiri

place names—Lamrissa Gate, the neighborhoods of Khiyar and Znata (named no doubt for the Berber tribe, the Zenata, the first North African peoples to accept Islam in the 7th century after the Arab invasion) and the river, the Bouregreg river that separates Salé from its sister city, the capital of Rabat. The Bouregreg river is where the salt water meets the sweet: “Oh Bouregreg / your sight was a delight / your taste, rapture ... and a cure / your water sweet as sugar.” While

these places and names may not reverberate for non-Moroccans, they have historical resonance for people of the *bled*, the land. As do historical figures like al-Amaoui, a leader in the worker's union who was imprisoned in Salé. Although conjuring a world that is gone, El Kadiri finds poetic justice in his devotion to the city, ending with a Sufi-inflected reminder: “all your gates lead to one.”

[continued from previous page]

Sufism

Islamic practice in Morocco is deeply mystical, involving saint worship and ecstatic ritual. In Touria Ikbal's poem, "And He Tells Me," the reader is introduced to a form of initiation, one that is recognizably Moroccan with a paradoxical ending.

And He Tells Me

And he tells me:
Submit yourself to me
I will be your master
the guide to all you need
I will lead you
on the path of truth

And he tells me:
Take off your sandals
Divest yourself
of all that is not you
Give yourself over to my wisdom
and walk in my footsteps

And he tells me:
My gaze will always be on you
You will not sink down
Your eyes will be closed
as from now on mine will be on you

And he tells me:
the moment has arrived
your master is here
He who has no master
strays from the path

And then he disappeared just at the moment
I was preparing to follow him

Ikbal draws the lines of devotion and submission in Moroccan Sufism for the reader, echoing the saying, *Ili ma-aandu shaykh, shaytan shaykh-u*, "he who doesn't have a master, Satan is his master." Is the "he" of the poem the Beloved, the lover that symbolizes God in Islamic poetry? Is he a living shaykh like the one in the Qadiri order in the north of Morocco? Is the "he" in the poem the larger He, *هو* /hu/ God?

At the moment of total submission however (Islam means "submission"), the shaykh as "other" disappears. Is he internalized? Or has he been an illusion all along? Is it only at the moment of total divestment of all worldly possessions, of giving up the shoes on one's feet as well as "all that is not you" that one finds the path? The reader is left in the paradox that devotion itself creates, as self merges with Other only to become itself again. God is immanent and poetry here is the attempt at doing mystical experience justice.



Touria Ikbal

Women Writing their Bodies

Women do not loom large in Arabic poetry. Sometimes they are objects of desire, but homoeroticism is more prevalent in Andalusian poetry, which was mostly written by men. The presence of women poets writing their own desires and disappointments on the page is thus significant. There are many examples, but here is one written by Fatiha Morchid, a poet as well as a pediatrician.

I haven't yet felt at ease in the surrounds (To my Soumaya)

A quarter of a century has gone by
these surrounds
yet still I'm not at ease with what's around

Still preferable
to draw the border
though I continue to wait
for a touch to collapse
the wall
on the side of my heart

A quarter of a century has gone by
and still the dream is a kid
that tries to pick up the neighbor's daughter
who believes
she got pregnant
from a kiss on the lips

And the moon
is the cake of God
distributed among lovers

A quarter of a century has gone by
unawares
and still we
plan
daily details
postponing love
until sometime...

[continued from previous page]

How many sometimes have slipped away?
How many of them are left?

A quarter of a century has gone by
while you've been looking at me
yet don't see me
and I listen to you
but don't hear
the echo of my own songs
Still I insist on singing
hoping my soul can
create rapture
from the mouth of the earth



Fatima Morchid

A quarter of a century has gone by
Seedlings
have become trees
and sap is still
looking for a passage
We are still preparing the birds
for rain
afraid
the shade will leave us

A quarter of a century has gone by
day after day
while we flirt
with steady words
polish
the front windows
of companionship
intertwine our hands
in the darkness

A quarter of a century has gone by
and we're still
sacredly
nurturing our isolation
for fear of solitude

While many of the poems that I've translated by women are lush with desires, whether for love or for freedom, this poem expresses the disillusionment of following the path of cultural expectations. The author plays with the polysemy of the word *juwar*, meaning "neighborhood/surroundings" but also "nearness/proximity." She has lived with her partner for twenty-five years, but still there is no closeness in the neighborhood of intimacy. The protagonist doesn't hear the songs of her own heart; still she sings, seeking rapture not from her companion (presumably her husband) but from the "mouth of the earth," an image that evokes what is profoundly feminine and perhaps, like justice, immanent in herself.

Conclusion

Poetry heals the mind/body split by expressing ideas in a way that transports the reader from one emotional register to another. Poetry is subject to syntax, like Western music to the diatonic scale; but there is a grammar specific to poetry, and with it, a license to manipulate rules for effect. Poetry cites, recycles, names and evokes, but often does so obliquely, privileging form over meaning, and thus approaching music more than any other genre of literature. Its impact comes from the juxtaposition of images, metaphor and symbols that resonate in historical memory, a cultural template.

As the poems above demonstrate, poets also tell stories. Listening to them, we understand not just a narrative but a cultural vocabulary. Is this not what ethnography is, deeply listening for years in order to not just understand but to feel the cultural milieu?

To be moved by the poem, to be changed and transformed, a certain attitude of humility is required, a body immersed in another sensorium, an ear attuned to a register that hums above and below the decibels of human hearing. Culture is not only a concept, it is a sensory world. And being not only bi-lingual but *bi-sensorial* is just one of the tasks of the translator as well as the ethnographer.

SEM 2022 Prizes

21st Century Fellowship

Elisa Alfonso, “Re-Sounding History: Soundscapes, Musicking, and Traumatic Memory Among Pedro Panes”

Bradley DeMatteo for “American Samleing: Voices from the Cambodian Diaspora of the United States”

Alan P. Merriam Prize

Amanda Weidman, *Brought to Life by the Voice: Playback Singing and Cultural Politics in South India*

Honorable Mentions

Beverley Diamond, *On Record: Audio Recording, Mediation, and Citizenship in Newfoundland and Labrador*.

Juan Diego Díaz, *Africanness in Action: Essentialism and Musical Imaginations of Africa in Brazil*

Bruno Nettl Prize

Ross Cole, *The Folk: Music, Modernity, and the Political Imagination*

Honorable Mention

Jennifer Kyker, “Music under the Ground: Ethnomusicological Research on the Ground-Bow in Africa”

Helen Roberts Prize

Andrew Weintraub, “The Act of Singing: Women, Music, and the Politics of Truth and Reconciliation in Indonesia”

Denise Gill, “On Theory, Citational Practices, and Personal Accountability in the Study of Music and Affect”

Jaap Kunst Prize

Alison Martin, “Plainly Audible: Listening Intersectionally to the Amplified Noise Act in Washington, DC”

Charles Seeger Prize

Melissa Scott, “The Call to Prayer and the Sonic Materiality of Displacement in Amman Jordan”

Deborah Wong Research & Publication Award

Kai Tang, *Engineering the Minorities: Folk Music as Intangible Cultural Heritage in 21st Century Mainland China*

Ellen Koskoff Edited Volume Prize

Michael Bourdaghs, Paola Iovene, and Kaley Mason *Sound Alignments: Popular Music in Asia’s Cold Wars*

Ruth Stone Prize

Braxton Shelley, *Healing for the Soul: Richard Smallwood, the Vamp, and the Gospel Imagination*

Nadia and Nicholas Nahumck Fellowship

Emily Kaniuka, “The Body Between Rhetoric and Reality: Hardcore Punk, Moshing, and Political Ambiguity”

Klaus P. Wachsmann Prize

Jennifer Kyker, “Music under the Ground: Ethnomusicological Research on the Ground-Bow in Africa”

Portia K. Maulsby Prize

Braxton Shelley, *Healing for the Soul: Richard Smallwood, the Vamp, and the Gospel Imagination*

Honorable Mentions

Juan Diego Díaz, *Africanness in Action: Essentialism and Musical Imaginations of Africa in Brazil*

Alejandro L. Madrid, *Tania León’s Stride: A Polyrhythmic Life*

Judith McCulloh Award

Dwandalyn Reece

UCLA Ethnomusicology Archive

Honorable Mention

Jeffrey A. Summit

For more information, please visit the [SEM Prizes and Awards](#) webpage.

the society for
ethnomusicology

2022 SEM Prizes Selected Committee Remarks

The 21st Century Fellowship

Juan Diego Diaz

The 21st Century Fellowship furthers excellence in ethnomusicological research through support to two highly qualified Ph.D. students for dissertation fieldwork. The selection committee was composed of James Revell, Francesca Inglese, and last year's recipients of this fellowship, Victoria Mogollón and Subash Giri. I am grateful to them for their service.

This year we evaluated a pool of twenty applications, sixteen from students at universities in the US, three in Canada, and one in Ireland. They are all deserving, and we look forward to seeing how their work unfolds and impacts our discipline and the communities they work with. Among these, the committee read with particular enthusiasm, and agreed to award two.



Elisa Alfonso, Juan Diego Diaz.
Photos: Deborah De La Torre

The first is **Elisa Alfonso's** dissertation project on sound and memory among Pedro Panes immigrant children from Cuba to the US in the early 1960s.

Weaving together literature on children's musicking, migration, and trauma, this project highlights the sensory experience of this exodus and offers theoretical and methodological tools to study and benefit migrant children in multiple contexts. Congratulations Elisa!

The second awardee is **Bradley DeMatteo**, whose dissertation on Cambodian American communities also deals with trauma, vocality, and collective memory. Instead of positing refugeehood as the dominant characteristic of Cambodian diasporic voices, Bradley also considers expressions of diasporic identity, Anti-Asian racism in the US, and an eagerness to imagine potential futures. Congratulations Bradley!

Alan Merriam Prize

Michael A. Figueroa

Winner

Amanda Weidman, *Brought to Life by the Voice: Playback Singing and Cultural Politics in South India* (University of California Press, 2021). Through a rich historical and ethnographic study of the Tamil film industry, this

author demonstrates how playback is not just a cinematic technique, but a powerful and ubiquitous element of aural public culture that has shaped the complex dynamics of postcolonial gendered subjectivity, politicized ethnolinguistic identity, and neoliberal transformation in South India. The book does no less than shift the frame from representation to performativity, and from visibility to presence, as it unmoors, to borrow the author's own phrasing, "the very semiotic ideology of cinema as representation."

Honorable Mentions

Beverly Diamond, *On Record: Audio Recording, Mediation, and Citizenship in Newfoundland and Labrador* (McGill-Queen's University Press, 2021). A social history of audio recording in Newfoundland and Labrador, the committee lauded the author for her commitment to local history and to an ethics of engagement and reciprocity that no doubt will inspire the scholars who read this book for years to come.

Juan Diego Díaz, *Africanness in Action: Essentialism and Musical Imaginations of Africa in Brazil* (Oxford University Press, 2021). This study catalogs an expansive breadth of Bahian musicians' strategic deployments of discursive and material tropes of Africanness, offering the discipline a comprehensive critical study of essentialism in African diaspora music.

Jaap Kunst Prize

Marysol Quevedo

First, I want to thank this year's Kunst Prize committee members for their time, generous comments, and discussion in our deliberations: Jocelyn Clark, Stefan Fiol, and Ruthie Meadows. This year's Jaap Kunst Prize recipient is **Allie Martin**, for her article titled "Plainly Audible: Listening Intersectionally to the Amplified Noise Act in Washington, DC" which appeared in the *Journal of Popular Music Studies*.



Marysol Quevedo, Allie Martin

The committee unanimously selected the work for Martin's thoughtful engagement with legal proceedings, protests and community engagement, and sound through the exemplary, though not unique, case of racialized and sonic practices of gentrification in Washington D.C.. By coining the term "intersectional listening," Martin reveals the complex dynamics of a community not easily split through racial, gender, ethnic, or class differences. Intersectional listening "attends to the complexities of sound, power, and race in a changing city." Congratulations Dr. Martin!

Ellen Koskoff Edited Volume Prize

Vicki Levine

The committee to award the 2022 Ellen Koskoff Edited Volume Prize included Deonte Harris, Victoria Levine (chair), Jesús Ramos-Kittrell, and Margaret Sarkissian. After carefully considering eight excellent nominees, we decided to award the prize to *Sound Alignments: Popular Music in Asia's Cold War*, edited by **Michael K. Bourdaghs, Paola Iovene, and Kaley Mason**. *Sound Alignments* challenges us to rethink global history through investigations of the complex interplay between



Kaley Mason, Vicki Levine

music and geopolitics. The contributors foreground musical routes, covers, and fronts, re-telling the Cold War from the orientation of musicians and particular songs that circulated across Asia. The authors reveal fascinating contradictions between economic, class, and social alignments through detailed analysis of both lyrics and musical structures in Asian popular songs. This is a beautifully crafted, edited, and produced volume. Annotated with scholarship in multiple non-European languages, the book has an extensive bibliography, a sturdy index, and informative contributor bios. Many of the authors work outside of US institutions, creating an international and disciplinary diversity that enhances the editors' stated goal of decolonizing scholarship on Asian music. *Sound Alignments* offers critical perspectives on the position of music in Cold War studies, the narrow view that ethnomusicology has advanced, and intellectual blind spots that have driven music studies in this area. With rich ethnographic detail, theoretical sophistication, and broad content, *Sound Alignments* sets new standards for the study of music in the context and afterlife of global conflict. Congratulations to the editors and contributors!

Bruno Nettl Prize

Kiku Day

This year's Bruno Nettl Prize goes to **Ross Cole** for his book *The Folk: Music, Modernity, and the Political Imagination*, published by the University of California Press. Cole's book draws on a large variety of archival and documentary sources in order to contextualise the folk

revival in Britain and the USA in the late 19th and early 20th centuries and places it in the context of the political movements of their times. He brings forward thought-provoking arguments—among others, that modernity is a modernist misreading of the past, with particular attention to collectors of folk music. In both Britain and the USA, he shows how racial issues are intertwined with folk music, myths, and nostalgia. Cole points to the power imbalances between collectors of folk music and practitioners in the early 20th century. In the case of the USA, Cole exemplifies his argument with the case of John Lomax, whose work aided the politics of white supremacy. In the case of the UK, Cecil Sharp's work can be interpreted as 'a battle against time in defence of a nation's cultural and ethnic memory.' Cole furthermore brings the book up to the present and even into the future by bringing attention to the role of folk music in the rising alt-right movement in the USA. The discourses concerning an 'Anglo-Celtic identity' that lean towards the rhetoric of cultural purity are an important aspect of current state in the world, and are worth watching carefully. Cole skilfully shows that no culture is created from a vacuum, and this book is an important contribution to the scholarship of ethnomusicology in understanding how multifaceted politics and notions of authenticity in music can be. Congratulations Ross Cole!

Deborah Wong Research and Publication Award

Andrea Bohlman

The 2022 Deborah Wong Research and Publication Award goes to **Kai Tang** for the support of her project, "Engineering the Minorities: Folk Music as Intangible Cultural Heritage in 21st Century Mainland China." The award committee, which consisted of Andrea Bohlman, Mary Talusan Lacanlale, and Felicia Youngblood, was impressed with the depth and breadth of Tang's fieldwork. They noted in particular Tang's clear explication of the interlocking mechanisms of discrimination relevant to her research and her research associates lives. The project raises high stakes questions about the politics of naming and framing minorities through music, and we look forward to reading her work.



Eduardo Herrera, Kai Tang

Helen Roberts Prize Sonja Downing

The 2022 Helen Roberts Prize Committee would like to award this year's prize to two co-winners: "The Act of Singing: Women, Music, and the Politics of Truth and Reconciliation in Indonesia" by **Andrew Weintraub**, and "On Theory, Citational Practices, and Personal Accountability in the Study of Music and Affect" by **Denise Gill**. While these articles have very different approaches and purposes, their strengths were such that we felt they both deserved recognition.

Weintraub has written a substantial ethnography about the brave women in Indonesia who are speaking – and singing – out about their (and their foremothers') traumas during a time of great political violence in the 1960s in Indonesia. He synthesizes a deep historical context with ethnographic writing that centers singers' perspectives on how they are both grappling with their experiences of violence, imprisonment, and ostracization, and how and why they are educating audiences on this period of time that has long gone silenced by the Indonesian government.

Gill's work is more theoretical in orientation, as she reviews her own previous writing in *Melancholic Modalities: Affect, Islam, and Turkish Classical Musicians*. Here she extends practical and urgent advice for theorizing, pushing fellow scholars to be fully aware of the impacts of who and what theories undergird our work. The committee



Denise Gill, Alisha Lola Jones

The Portia K Maultsby Book Prize Cheryl Keyes

The inaugural committee for the Portia K Maultsby Book Prize included Ingrid Monson (Harvard University), Austin Okigbo (University of Colorado, Boulder) and Cheryl Keyes, Chair (University of California, Los Angeles). The winner of the 2022 Maultsby Prize goes to **Braxton D. Shelley**, for *Healing for the Soul: Richard Smallwood, the Vamp, and the Gospel Imagination* (New York: Oxford University Press, 2021).

Braxton D. Shelley's *Healing for the Soul* stands out as an excellent exposé on Richard Smallwood's life and musical creativity, with clear unpacking of vamp as an important aspect of gospel music performance. Shelley's book is deeply interdisciplinary, moving effortlessly between music analysis, ethnography, theology, ontology, African American studies and voice studies practices as illustrated in specific music events. *Healing for the Soul* develops and explicates two key concepts, 'tuning up' and the 'vamp' that demonstrate the inter-relationship between musical and spiritual transcendence. As a whole, the book is beautifully written and engages in a broad range of scholarly dialogue. The author brings together the rare combination of theological and cultural insights to gospel music as a musical genre of religious and cultural significance via its pinnacle moments in the craftsmanship of gospel composer and pianist, Richard Smallwood.



Braxton D. Shelley, Cheryl Keyes

The committee also awarded two honorable mentions, to **Alejandro L Madrid** for *Tania León's Stride: A Polyrhythmic Life* (Urbana: University of Illinois Press, 2022) and **Juan Diego Díaz** for *Africanness in Action: Essentialism and Musical Imaginations of Africa in Brazil* (New York: Oxford University Press, 2021).

Klaus P. Wachsmann Prize Denise Gill

The committee for the 2022 Klaus P. Wachsmann Prize for Advanced and Critical Essays in Organology consisted of Dr. Sylvia Antonia Nannyonga-Tamusuza of Makerere University, Dr. Daniel Piper, curator at the Musical Instrument Museum, Dr. Michael Silvers of the University of Illinois at Urbana-Champaign, and Dr. Denise Gill of Stanford University (chair). The 2022 Wachsmann Prize was awarded to Dr. **Jennifer Kyker** for her exceptional article "Music under the Ground: Ethnomusicological Research on the Ground-Bow in Africa," published in *Ethnomusicology* Vol. 65, No. 2 (Summer 2021). The committee found Kyker's article to be an intellectually ambitious analysis of

SEM 2022 Prize Committee Remarks [continued from previous page]

the ground-bow, an understudied instrument that, when neglected by ethnomusicologists, has also resulted in an inattention to children and their musical practices. Kyker brings her skills as an ethnographer, an oral historian, and a multi-lingual analyst to her meticulous research of intellectual genealogies, music performance, historical records, and classification systems to bear in this profound essay that motivates a rethinking of ethnomusicological method including and beyond organology. Kyker ultimately investigates and rearticulates a body of twentieth-century scholarship to invite ethnomusicologists to challenge and reformat the way we conceptualize the literatures we draw on and habitualize in our field.

The Nadia and Nicholas Nahumck Fellowship Corinna Campbell

The committee (whose members are Corinna Campbell, Christi Jay Wells, and Ama Oforiwa Aduonom) is pleased to announce **Emily Kaniuka** as the fellowship recipient for 2022. This fellowship is intended to help support research on a dance-related subject and its subsequent publication. Kaniuka's fellowship proposal is titled, "The Body Between Rhetoric and Reality: Hardcore Punk, Moshing, and Political Ambiguity."



Corinna Campbell, Emily Kaniuka

As one committee member wrote: "Kaniuka's work promises to be an important study making critically important interventions in the discussion of US hardcore/punk scenes. Their work takes an innovative approach to both archival and ethnographic inquiry with a focus on movement practices, and specifically moshing, that runs against the grain of ubiquitous assumptions regarding the movements themselves and the identities of those who create and enact them. This study promises to productively disrupt the centering of whiteness, maleness, and heterosexuality in the discussion of this genre and its subcultures, foregrounding the contributions of BIPOC, non-men, and queer participants. As such, their study will likely serve as a vital resource for all who teach and research this genre and its fandoms."

In the words of another reviewer: "Kaniuka's work is an exciting, groundbreaking work on embodied practices, focusing on the embodied practices in the mosh pit. It employs movement analysis to bridge ethnographic and archival research. With this study, Kaniuka critiques and challenges hardcore punk's anti-establishment roots and promises to recenter the voices of communities whose contributions to the genre have been silenced."

Congratulations to Emily Kaniuka on their successful proposal and promising research.

Judith McCulloh Public Sector Award Svanibor Pettan

The Public Sector Award, named for Judith McCulloh, is intended to recognize the valuable impact of ethnomusicological work that benefits the broader public and typically involves organizations outside academic institutions. The award is given every other (even) year to a major public sector project that has attained significant recognition, or to an individual or organization whose ongoing work contributes significantly to public understandings of ethnomusicology. The selection committee for 2022 consisted of Niyati Dhokai, Eleanor Lipat-Chesler, Ian Middleton, and myself, Svanibor Pettan, who served as chair.

The committee considered a total of 21 proposals from five countries - mostly from the United States, but also from Ireland, Spain, Ukraine, and the United Kingdom. It was indeed very difficult to put in a comparative perspective the achievements related to radio programs, pedagogical initiatives, books for children and those for scholarly audiences, archives, music ensembles, and various publishing activities, and to assess concrete projects versus lifetime achievements and individuals versus institutions. After evaluations and discussion, the committee members decided to announce three awardees - two winners and one honorable mention.

The first winner is **Dwandalyn Reece**, who has made a particularly strong mark at the National Endowment for the Humanities, where she served as Senior Program Officer between 2000 and 2009, and at the Smithsonian Institution's National Museum of African American History and Culture, where she was Supervisory Curator of Music and Performing Arts and, since 2019, also as the Acting Associate Director of the Office for Curatorial Affairs. Her creative leadership in building a collaborative, visionary culture is marked by passion and urgency towards the goal of effecting positive change. She distills highly complex histories into focused takeaways for public audiences from diverse backgrounds. Reece is skilled at identifying the essential few sounds, words and details that stick in the mind. Her writing, speaking, and curation style reach the maximum breadth of people quickly and

SEM 2022 Prize Committee Remarks [continued from previous page]

directly. Like a sharp breath of fresh air, a punch in the pit of the stomach, or a burst of joyful noise—her work is a visceral experience that jolts you and makes you think.

The nomination letter for Dwandalyn Reece sums up her work best: “In her presentation [at the 2016 SEM Pre-conference], she discussed the challenges and surprises involved in developing music collections and exhibitions at the National Museum of African American History and Culture. The museum’s ‘four pillars’ of public engagement include the opportunity to understand history through interactive exhibits; helping all Americans recognize the global influences on our histories; exploring the values of resilience, optimism, and spirituality in African American history; and serving as a place of collaboration in a public institution open to all. Dr. Reece has lived those pillars and brought forth those values in her work with the public.”

The second winner is the **UCLA Ethnomusicology Archive**. Founded in 1961 and known for its exemplary service to the international scholarly community, the Archive has focused heavily on public sector and outreach efforts over the past two decades, particularly to underserved communities in California. Our committee based its decision on the Archive’s history of public sector engagement and a large-scale project that has been underway since 2003.

The UCLA Ethnomusicology Archive’s outreach-focused initiatives are designed to engage with and serve communities outside the university in aspects of ethnomusicology, usually in partnerships focused on audiovisual documentation and preservation. Another type of project in which the Archive presented a four-month *Historic African Drumming Laws* exhibit at the strategic location of the Los Angeles County Law Library enabled thousands of people of all cultural backgrounds a thought-provoking foray into aspects of colonialism, postcolonialism, and music-related law in an African context. Perhaps the most important recent case is the Archive’s groundbreaking online publication of sixty major field collections from the 1960s to the present in collaboration with the British online publisher Adam Matthew. This five-year endeavor has been a model of how to work with collection donors and community expectations, and how to actively provide historically significant field collection to the public.

The nomination letter summarized the compelling aspects as follows: “The Archive has developed a model of long-term community engagement that leverages relationships with community organizations, and with faculty, students, and staff past and present...The Adam Matthew Publication Project described above worked out a new model for how digital publishing can be used to make culturally invaluable historical resources available in ways that are ethically and legally responsible, while returning some income to the Archive to permit digitization of fragile older collections—a critical, though extremely

expensive undertaking not otherwise supported by the university.”

Since there can be no triple winners, our committee would like to warmly recognize **Jeffrey A. Summit’s** creative and inspiring projects with an honorable mention. His work impacted many different organizations in the public sector, some of them within the advocacy projects *Abayudaya: Music of the Jewish People of Uganda* and *Delicious Peace: Coffee, Music, and Interfaith Harmony in Uganda*, aiming at supporting educational means with a scholarship fund and at interfaith collaboration, respectively. In the United States, Summit’s work has been noticed and recognized by various audiences, including the academic community, listeners to National Public Radio programs, religious organizations, the music industry, and museums. Together with the collaborators in the field, Summit defined five essential elements of his initiatives as Community Partnerships; Advocacy/Activism; Direct Service; Education; and Sustainability. His long-term network-building efforts can serve as a model and encouragement for ethnomusicologists facing different situations in different parts of the world. In addition, he submitted the best-written application in terms of articulating how his work meets the specific criteria for this award.

The nomination letter includes the following thought regarding CD *Delicious Peace*: “The CD becomes a sonic portrait of a complex and multifaceted community, situated both culturally and historically in a continuum of many languages, religious ideologies, and social networks.”

In conclusion, in two years, a different committee will be in a position to review the remaining and

also new proposals for the Judith McCulloh Public Sector Award. Remarkable accomplishments by several extraordinary, inspiring colleagues and institutions will be there waiting for committee members to make their not-at-all easy judgments. On behalf of our 2022 Committee, I would like to congratulate Dr. Dwandalyn Reece, the UCLA Ethnomusicology Archive, and Prof. Jeffrey A. Summit, and wholeheartedly thank Society for Ethnomusicology for giving us the opportunity to learn from the human goldmine of candidates about how ethnomusicology can and does make our world a better place.



Steven Loza, Svanibor Pettan, Jeffrey Summit

Charlotte Wilson Heth Receives the 2022 American Folklore Society Lifetime Scholarly Achievement Award

The AFS Lifetime Scholarly Achievement Award aims to acknowledge and recognize the extraordinary sustained work of folklorists in various contexts throughout our discipline, as they labor, often over the course of many decades, and in diverse situations, to accomplish the goals of the American Folklore Society, i.e., “examining and affirming the diversity of human creativity” and “advocating for respect and mutual understanding of the world’s diverse cultures.”

The 2022 honoree, Professor Emerita Charlotte Wilson Heth, has exemplified these ideals through her long and distinguished career. Through her scholarship, scholarly products, devoted teaching, and innovative public programming, Dr. Heth has advanced knowledge of and appreciation for the rich and profoundly meaningful musical and dance traditions of Indigenous North Americans, including musicians of her own nation, the Cherokee Nation of Oklahoma.

With a BA and MM from the University of Tulsa, prior to her doctoral work at UCLA, Charlotte Heth served as a junior high school and high school teacher of English and music in California, Oklahoma, and New Mexico and served as a Peace Corps volunteer in Ethiopia. With a PhD in Music (Ethnomusicology) from UCLA, Dr. Heth held appointments as an assistant, associate and full professor at UCLA from 1974 until her retirement in 1999. Her time at UCLA included terms as Chair of the Department of Ethnomusicology and Systematic Musicology, Director of the American Indian Studies Center, and Associate Dean of the School of Arts. She also held visiting and summer appointments at a wide range of other universities, including Cornell University, UC-Berkeley, University of Wisconsin, University of Minnesota, University of Michigan, University of Colorado, University of West Virginia, and Utah State University. From 1993-95 she served as president of the AFS sister organization the Society for Ethnomusicology.

Dr. Heth’s scholarly production includes a rich array of articles, books, edited journal issues and volumes, films, and albums, the latter under the New World Records and Smithsonian Folkways labels. From her seminal dissertation *The Stomp Dance Music of the Oklahoma Cherokee*, through her 1992 edited volume *Native American Dance: Ceremonies and Social Traditions*, and 1994 Smithsonian Folkways album *Creation’s Journey: Native American Music*, Dr. Heth has led generations of scholars as well as Native artists and community members to appreciate the complexities and nuances of Native American music, dance, and cultural ceremonies. She has inspired generations of students. Her depth of understanding, and first-hand knowledge has informed her curated exhibits at the Smithsonian Institute and Musical Instrument Museum of Phoenix, and her leading role from 1994-1999 as Assistant Director for Public Programs at the National Museum of the American Indian.

The Award Committee concurred with the praise offered by Dr. Heth’s nominator: that as a pioneering Native American scholar of traditional music, dance, and expressive culture, one who has provided

intellectual, methodological, and ethical leadership, as an administrator who has worked to strengthen Native American studies and its connections to Native American communities, and as a public-facing scholar concerned with cultural educational work and programming for K-12, museum-visiting, and general audiences, it is fitting to recognize and honor one of our elders, Dr. Charlotte Heth, with the Lifetime Scholarly Achievement Award in Oklahoma, a very important place at the heart of Indian Country.

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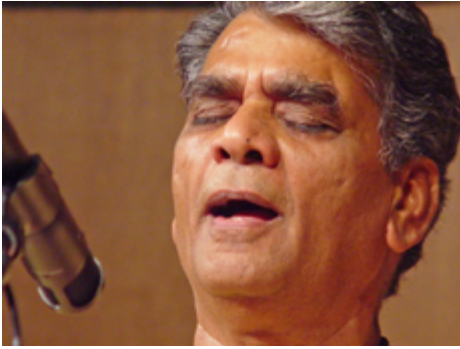


Charlotte Heth and AFS President Marilyn M. White

In Memoriam: Dr. Laxmi Ganesh Tewari

Michael Kaloyanides, University of New Haven Emeritus

Dr. Laxmi Ganesh Tewari, Professor Emeritus of Ethnomusicology at Sonoma State University in Sonoma County, California, passed away at 4 pm on Thursday, December 1, 2022 in Brentwood, California. He passed peacefully in his sleep. He is survived by his son Sudhanshu Tewari of Berkeley, California, ex-wife Carolyn



Dr. Tewari immersed in song.
Photo courtesy of Sudhanshu Tewari.

Mae Lucas, two brothers and three sisters in India. Dr. Tewari (pronounced Tea-wahree), was born in Kanpur, India to Dr. Vinayak Prasad Tewari and Saryu Devi Tewari on September 8, 1938. A singing prodigy from childhood, he was dubbed a "Walking Radio" by neighbors always asking him to belt out popular tunes. That talent evolved into a doctorate in Hindustani (North Indian) Classical Vocal music under renowned musicians at Benares Hindu University (BHU). Indian music is taught in an oral tradition, and similarly he lived and learned with well-known singer and instrumentalist Dr. Lalmani Mishra whom he considered a father figure and *guru*. His primary vocal teacher was Dr. Madhav Vaman Thakar.

While studying at BHU, Dr. Tewari was the host for several visiting scholars. Not long after, Professor Robert Brown secured for him a research position in Ethnomusicology at Wesleyan University in Connecticut, where Dr. Tewari taught Hindustani music while also studying Indonesian gamelan music with Pak Sumarsam, African drumming with Abraham Adzenyah, and Turkish folk music with Dieter Christensen. In 1970 he was part of a Wesleyan field research expedition to Central Anatolia to study and record traditional music in the villages around the city of Sivas. Dr. Tewari earned a second doctorate at Wesleyan in Ethnomusicology. He also met and married his wife Carolyn, and along with her, moved to California in 1972 to accept a teaching position in the India Studies Department at Sonoma State University at the invitation of Professor Roshni Rustomji. Dr. Tewari taught courses in religion, culture, and philosophy of Southeast Asia as well as Ethnomusicology and singing.

He won many awards and accolades from colleagues over his 40+ years there. He settled with Carolyn in Santa Rosa and stayed there for almost fifty years until retirement took him to live with his son in Berkeley, then senior living in Emeryville, California, and more recently in Brentwood, California.

Dr. Tewari was an active musician and scholar, performing Indian music, researching world music, and attending conferences all over the world. His academic output includes a book on Indian folk traditions in Trinidad, a book and CD on the religious practices of women in India, an album of recordings of Turkish folk music, and numerous scholarly articles.

He was also a master gardener and the garden at his home in Santa Rosa was a wonderful symphony of flowers, fruits, bees, butterflies, and birds. A deeply devout person, he was also a wonderful composer of Indian classical voice compositions, which included Khayals and songs of devotion, Bhajans. His other great accomplishment was starting a school of Indian Music – *Svar Sadhana* – roughly meaning "Voice Practice" but implying intense training and practice. His own training in India had involved waking up at 4am each day to practice voice training, attending University classes during the day, then more practice till midnight for seven to eight years.

At this school based at a private residence in San Jose, he trained many aficionados of Indian Music. He created a group of students, mainly Silicon Valley professionals, who studied with him for nearly twenty years until health challenges

made him cut his schedule. He was universally loved by his students, who respectfully referred to him as 'Guruji,' and more importantly he loved them back. Whether it was performing concerts for little or no remuneration, or participating in family celebrations of students and their children, he was always generous with his presence and involvement. He loved teaching and never held back his fount of knowledge. Whether it was holding intense music camps or inviting his students to accompany him on stage, he was a humble teacher. Never did a student feel small or incapable in his presence.

In addition to his scholarly work, Dr. Tewari wrote an autobiographical book titled "YOGA: Your Own Gateway to Awareness", describing his life's philosophy and how he led his life to realize it. Guruji will be sorely missed by all whom he taught and touched. May his soul rest in peace. *Om Shanti*.



Photo: Wesleyan Archives courtesy of Michael Kaloyanides.

Member News

Kwasi Ampene, Tufts University, was elected a fellow of the Ghana Academy of Arts and Sciences on October 20, 2023 and inducted in a ceremony in the GAAS Auditorium in Accra-Ghana with fourteen others on November 15, 2022. The Ghana Academy of Arts and Sciences was founded in November 1959 by the first president of Ghana, Kwame Nkrumah, with the aim to promote the pursuit, advancement, and dissemination of knowledge in all branches of the sciences and the humanities.

On November 11, 2022, **Dr. Ampene** was presented with the J.H. Kwabena Nketia Book Prize for his book, *Asante Court Music and Verbal Arts in Ghana: The Porcupine and the Gold Stool*, by the African and African Diaspora Music Section (AADMS) in the SEM at the just ended AMS-SEM-SMT 2022 Joint Annual Meeting in New Orleans. The Nketia Book Prize is awarded biennially for the best monograph on African music in the previous two years. Published by Routledge in 2020, *Asante Court Music and Verbal Arts in Ghana* is a comprehensive portrait of Asante court musical arts. Weaving together historical narratives with analyses of texts performed on drums, ivory trumpets, and cane flute, the book includes a critical assembly of ancient song texts, the poetry of bards (*kwadwom*), and referential poetry performed by members of the constabulary (*apae*). The focus is on the intersections between lived experience, music, and values and refers to musical examples drawn from court ceremonies, rituals, festivals, as well as casual performances elicited in the course of field work.

Noriko Manabe won the 2022 Outstanding Publications Award from SMT for “We Gon’ Be Alright? The Ambiguities of Kendrick Lamar’s Protest Anthem,” *Music Theory Online* 25(1): 2019. The article can be read at <https://mtosmt.org/issues/mt.19.25.1/mt.19.25.1.manabe.html>.

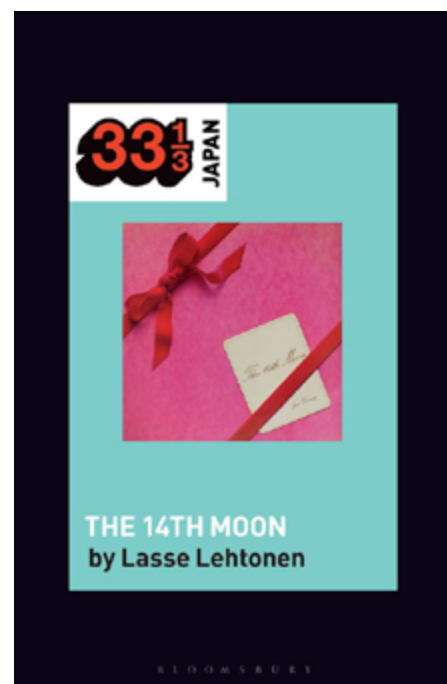
Additional awards from The Society for Music Theory (SMT) that went to Ethnomusicologists in 2022 include: the **Wallace Berry Award** to **Dylan Robinson** for *Hungry Listening: Resonant Theory for Indigenous Sound Studies* (Minneapolis: University of Minnesota Press, 2020); and the **Emerging Scholar Award (Book)** was awarded to both **Braxton D. Shelley** for *Healing for the Soul: Richard Smallwood, the Vamp, and the Gospel Imagination* (New York: Oxford University Press, 2021) and **Leslie A. Tilley**, *Making It Up Together: The Art of Collective Improvisation in Balinese Music and Beyond* (Chicago: University of Chicago Press, 2019).

the society for
ethnomusicology



Professor Kofi Opoku Nti, Vice President of the Arts Academy, fixing brooch on Kwasi Ampene's Kente cloth.

33-1/3 Japan, a book series on Japanese popular music, has published its ninth book, *Yūming's The 14th Moon* by Lasse Lehtonen. The book considers this album by Japan's iconic female singer-songwriter as an expression of Japanese feminism in the 1970s and as an early example of city pop. This book, alongside Brooke McCorkle's 33-1/3 Japan book on Shōnen Knife, was featured in podcasts by the [New Books Network](#) and [Popular Music Books in Process](#). More information about the book can be found [here](#). Potential authors interested in the series should contact the series editor, [Noriko Manabe](#) (info at norikomanabe dot com).



Conference Calendar

Compiled by Deborah De La Torre and the Editor

- Music and Censorship in the 20th and 21st Centuries, 10–12 February 2023, The Centro Studi Opera Omnia Luigi Boccherini. <https://www.luigiboccherini.org/2022/07/31/music-and-censorship-in-the-20th-and-21st-centuries-historical-political-and-social-context/>
- Black Sacred Music Symposium, 16–19 February 2023, Krannert Center for the Performing Arts, University of Illinois. <https://calendars.illinois.edu/detail/7?eventId=33449184>
- Desert Skies Symposium on Research in Music Learning and Teaching, 16–18 February 2023. Arizona State University. <https://desertskies.music.asu.edu/desertskies-2023>
- Association for Asian Studies 2023 Annual Conference, Virtual: 17–18 February 2023, In-person 16–19 March, 2023, Boston, MA. <https://www.asianstudies.org/conference/>
- 44th Annual Southwest Popular/American Culture Association Conference, Albuquerque, NM, 22–25 February 2023. <http://southwestpca.org/>
- Folk Singing Symposium, 24–25 February 2023. University of Sheffield, England, UK. <https://accessfolk.sites.sheffield.ac.uk/activities/symposium>
- MLA/TLA joint meeting represents the 92nd Annual Meeting of the Music Library Association, Hybrid, 1–5 March 2023. <https://conferences.wp.musiclibraryassoc.org/>
- Society for American Music 49th Annual Conference, Minneapolis, MN, 8–12 March, 2023. <https://www.americanmusic.org/page/MI2023GeneralInfo>
- Women at the Piano 1848–1970, UC Irvine, 17–19 March 2023. <https://www.womeninglobalmusic.org/womenatthepiano>
- “Listening Pasts—Listening Futures,” The World Forum for Acoustic Ecology, Hybrid, 23–26 March 2023, Atlantic Center for the Arts and Stetson University, New Smyrna Beach, FL. <https://www.wfae.net/conference2023.html>
- Society for Latin American Studies (SLAS) Conference 29–31 March 2023, Queen’s University Belfast. <https://www.slas.org.uk/events>
- “Applied Anthropology at a Crossroad,” 83rd Annual Meeting of the Society for Applied Anthropology, 28 March–1 April 2023, Cincinnati, Ohio, USA. <https://www.appliedanthro.org/publications/news/may-2022/2023-annual-meeting-theme-statement>
- Global Digital Music Studies Conference: A Conference in Honor of Dr. Barbara Dobbs Mackenzie, The City University of New York, 12–13 April 2023. <https://www.rilm.org/news/2022/08/6706/>
- British Forum for Ethnomusicology Annual Conference, University of Edinburgh, Scotland, 13–16 April 2023. <https://bfe.org.uk/conf/music-and-movement-0>
- NUNC! 5 – Northwestern University New Music Conference Evanston, Illinois, 21–23 April 2023. <https://music.northwestern.edu/nunc>
- SpokenWeb Symposium 2023: Reverb: Echo-Locations of Sound and Space, 1–3 May 2023 Hybrid, University of Alberta, Edmonton, Canada. <https://spokenweb.ca/symposia/>
- Association for Recorded Sound Collections 56th Annual Conference and Workshops, Pittsburg, PA, 17–20 May 2023. <https://www.arsc-audio.org/conference.html>
- “América Latina y el Caribe: Pensar, Representar y Luchar por los Derechos” Latin America Studies Association (LASA) 24–27 May 2023, Vancouver, Canada. <https://lasaweb.org/en/lasa2023>
- “On Earth as in Heaven? Liturgy, Materiality, Economics,” Institute of Sacred Music Liturgy Conference, Yale University, 12–15 June 2023. <https://ism.yale.edu/event/ism-liturgy-conference-2023-earth-heaven-liturgy-materiality-economics>
- “Popular Music in Crisis,” XXII Biennial International Association for the Study of Popular Music International Conference, 26–30 June 2023, Minneapolis, MN. <https://www.iaspm.net/>
- 47th International Council for Traditional Music World Conference, 13–19 July 2023, University of Ghana, Legon. <https://ictmusic.org/ictm2023/>
- 17th International Conference on Music Perception and Cognition (ICMPC), Nihon University, Tokyo, Japan, 24–28 August 2023. <https://jsmpc.org/ICMPC17/news/welcome-icmpc17/>
- “The African Operatic Voice: Opera and Music Theatre in Africa and the African Diaspora,” 7–10 September 2023, University of Bern, Hochschulstrasse, Switzerland. <https://www.musik.unibe.ch/forschung/tagungen/> https://www.musikunibe.ch/forschung/tagungen_aov_index GERHTML/index GER.html

SEM Publications

Ethnomusicology

Editor: **Katherine M. Brucher**

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.

- Electronic access to *Ethnomusicology* for individual SEM members is available through the Scholarly Publishing (SPC) and JSTOR at <https://order.press.uillinois.edu/ethno/access.html>.
- If your institution currently has SPC and/or JSTOR access to *Ethnomusicology*, please use stable article links (or your library's proxy links) in your course syllabi, rather than distributing articles 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>.

SEM Student News

Editor: **Hannah Snavely**; Assistant Editor: **Garrett Groesbeck**

SEM Student News is a biannual publication of the Society for Ethnomusicology, created and run by students. 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 18.1: [Fieldwork and Identity](#)

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. As a central online resource, *Ethnomusicology Translations* aims to increase access to the global scope of recent music scholarship and advance ethnomusicology as an international field of research and communication. [Guidelines for submissions](#).

- Issue No. 12: [Musica Reservata: Two Initiatory Chants for the Vòdún Worship Society in Benin](#). By Gilbert Rouget. Translated by Cari Friesen.

Journal of Audiovisual Ethnomusicology

Editors-in-Chief: **Ben Harbert and Frank Gunderson**

The *Journal of Audiovisual Ethnomusicology (JAVEM)* is a peer-reviewed streaming journal of ethnomusicological film and video sponsored by the Society for Ethnomusicology. *JAVEM* aims to advance the use of video/film as a method for exploring music and its entanglements, and as a medium for presenting those explorations. [Call for submissions](#).

- Vol. 1, No. 1 (Fall 2022)

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](#).

The Society for Ethnomusicology

2023 Annual Meeting

19–22 October 2023

Pre-Conference on 18 October

Ottawa, Canada

Hosted by the Canadian Museum of History,
Carleton University, and Queen's University

Ethnomusicology Internet Resources

[The SEM Website](#)

[SEMAnnouncements-L](#) [SEMDiscussions-L](#)

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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](#)
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[Ethnomusicology OnLine \(EOL\), \(home site\)](#)
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[UCLA Ethnomusicology Archive](#)
[University of Washington, Ethnomusicology Archives](#)
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