George Clinton to Deliver 2019 Charles Seeger Lecture

Michael B. Bakan, Florida State University

This year’s Seeger Lecture will be presented by George Clinton on Saturday, November 9th, 2019, during the 64th Annual Meeting of the Society for Ethnomusicology in Bloomington, Indiana. Clinton, the longtime front man of and mastermind behind two legendary funk bands that transformed the landscape of modern music, Parliament and Funkadelic, ranks alongside James Brown as the most sampled musical artist of all time. His funk innovations and carnivalesque theatricality have spawned a legacy of influence extending from Prince and De La Soul to Jay-Z and Kendrick Lamar.

Clinton was born in Kannapolis, North Carolina, in 1941. He formed his first group, a doo-wop unit called The Parliaments, during his early teen years in Plainfield, New Jersey. The group rehearsed in the back room of a local barbershop that young George worked at as a part-time hairdresser.

By the mid-1960s Clinton had moved on to Detroit, where he became a staff songwriter and producer for Motown. Motown’s “assembly line of sound” approach inspired his gradual formation of a collective of over fifty musicians, with whom he collaborated in myriad configurations to create the bedrock 1970s discographies and touring bands of both Parliament and Funkadelic.

According to georgeclinton.com, the official website of Mr. Clinton, “While Funkadelic pursued band-format psychedelic rock, Parliament engaged in a funk free-for-all, blending influences from the godfathers (James Brown and Sly Stone) with freaky costumes and themes inspired by ‘60s acid culture and science fiction” to deliver “the most dazzling, extravagant live show in the business.” And in “an era when Philly soul continued the slick sounds of establishment-approved R&B, Parliament/Funkadelic scared off more white listeners than it courted” (https://georgeclinton.com/bio/).

Clinton’s was a revolutionary vision that twisted soul music into funk under the influence of a plethora of artists ranging from Jimi Hendrix to Frank Zappa. And that vision paid dividends as “the Parliament/Funkadelic machine ruled black music during the 1970s” (ibid.), with more than forty R&B hit singles (including three topping the charts at #1) and three platinum albums: One Nation Under a Groove, Funkentelechy vs. the Placebo Syndrome, and Uncle Jam Wants You.

In 1982, Clinton released the hit album Computer Games under his own name on Capitol Records. The album yielded the iconic single “Atomic Dog.” He toured and recorded widely during the 1980s with the P-Funk All-Stars, but that decade’s disdain for all things identified with the 1970s (most especially disco), combined with Clinton’s own legal troubles and widely publicized battles with drug addiction, dragged him down together with his entire empire of funk.

The 1990s were kinder to Clinton, as he was lionized by the creators of the new funk-inspired rap styles of Digital Underground and Dr. Dre, as well as by funk rock groups such as Primus and the Red Hot Chili Peppers.

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The object of the Society for Ethnomusicology is the advancement of research and study in the field of ethnomusicology, for which purpose all interested persons, regardless of race, ethnicity, religion, gender, sexual orientation, or physical ability are encouraged to become members. Its aims include serving the membership and Society at large through the dissemination of knowledge concerning the music of the world’s peoples. The Society, incorporated in the United States, has an international membership.

Members receive free copies of the journal and the newsletter and have the right to vote and participate in the activities of the Society.

Student (full-time only) (one year) ................................$40
Individual (one year)
• Income $25,000 or less ........................................... $60
• Income $25,000-$40,000 .........................................$75
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For institutional memberships, please visit the University of Illinois Press website.

Guidelines for Contributors
Email articles and shorter entries for consideration to the SEM Newsletter Editor.
Copy deadlines:  Summer Issue (15 June)
               Winter Issue (15 Dec.)  Fall Issue (1 Sep.)
               Spring Issue (15 Mar.)

Advertising Rates
The Newsletter accepts digital files (e.g., jpg) for advertising.
Full page: $200
2/3 page: $145
1/2 page: $110

Ethnomusicology: Back Issues
Ethnomusicology, the Society’s journal, is currently published three times a year. Back issues are available through the SEM Business Office, Indiana University, 800 East 3rd Street, Bloomington, IN, 47405-3657; 812-855-6672; sem@indiana.edu.

ISSN 0036-1291
Finding Your Voice Being Allowed to Find Your Voice

Gregory Barz, SEM President

I think we all might have had similar experiences in our academic careers when we have been encouraged to “find your voice.” I can still remember the strong negative reaction that I experienced when I was a still a young student and was admonished for not yet having found my voice. It took many years for me to figure out that there were reasons—political and cultural—for the suppression of power and authority in my own public voice. There are certainly times when an authority figure—frequently an older and presumably wiser individual—will believe in the promise of underscoring a straight and direct path to achieving one’s revealed vocality. And yet, many in our academic discipline have struggled over time with “covering” and veiling the tone of our voices (see Yoshino 2015), in order to respond to the encouragement to “find” a voice that ultimately displays potency and individuality.

Let me step back a bit and honor that I am writing this column during Women’s History Month (March). I am reminded of the central character in Zora Neale Hurston’s Their Eyes Were Watching God (1937). How many times in college did I read and re-read about the awakening of Janie’s voice as she “ripen[ed] from a young vibrant, but voiceless, teenage girl into a woman with her finger on the trigger of her own destiny” (National Endowment for the Arts). Many of us, like Janie, still struggle to find voices—strike that—still struggle to be allowed to find voices that are strong and convicted. Many in LGBTQI communities, for example, are faced with finding authentic voices, never taking for granted the privilege that some have in our academic disciplines for writing in a found voice. I recall Madeline Albright, first U.S. Secretary of State revealing that “It took me quite a long time to develop a voice, and now that I have it, I am not going to be silent” (Huffington Post 2010).

As an academic society, SEM is committed to valuing all voices, even those voices that are still in process, those that are yet to be found. We must recognize that there are colleagues among us who distrust our found voices, and in so doing skirt around the so-called “confidence gap,” so much so that they find themselves questioning whether their voices belong. Thus, the triggering of an imposter syndrome can weaken or destabilize voices among our numbers.

Academic societies such as the Society for American Music (SAM) take public stands, drawing on institutional codes of ethics when a culture of “mansplaining” or intellectual bullying infects the presentation of scholarly ideas. At its recent meeting, several incidents directed at young-SAM members by those with a presumed strength of authority challenged the authority of their voices. These recent incidents in New Orleans prompted a statement issued by the SAM Board in which they declare that their “highest priority is the health of the Society for American Music, and that ethical, inclusive, and respectful participation is integral to the Society’s health.”

When the privileging of voices denies the development of younger voices, voices that are still being “found,” we threaten our ability to nurture and grow new ideas, new theories, and new approaches. As fieldworkers, we also commit to nurturing the voices of those who need such strengthening and development. An important response is the Women as Fieldworkers programming initiative by the American Folklife Center (AFC) at the Library of Congress. This program promises to “expand and enhance our understanding of this topic and broaden discussion on the advantages, social and interpersonal dynamics, and challenges encountered by female fieldworkers.” Thanks to SEM member Nancy Groce and our colleagues at the AFC for calling attention to the importance of women’s voices in the historical and seminal collections of ethnographic archives around the world.

As a society, SEM must work together to value emergent voices among our members. We must also support our colleagues at SAM as they struggle publicly with issues that we surely share. The authority and strength of voices among us must not be allowed to stifle and subjugate the development of marvelous new voices among us. Just as it is difficult for many among us to speak with authentic voices, it is also frequently a challenge to adopt modes of empathic listening. And yet we are all listeners. As fieldworkers we are encouraged and trained to hone our abilities to listen deeply and with intentionality. That we sometimes disavow our abilities to listen to each other in both public spheres and in online forums suggests that we perhaps need to reaffirm for ourselves what it means to be a compassionate, caring academic community, one that espouses civility, one that firmly supports freedom of speech. Perhaps we should allow ourselves and others the right to make mistakes publicly, and we must afford each other grace when some among us are unable to find strength in their voice. Yes, it is an act of repression to not be able to speak and write in one’s own voice, but it is certainly also a violent act of oppression when we deny that privilege —consciously or unconsciously—to others. We should all be allowed to find our voice.

[References on next page]
SEM Receives $15,000 Grant from NEA in Support of Career Preparation in Public and Applied Ethnomusicology

The Society for Ethnomusicology is pleased to announce that it has received a $15,000 grant from the National Endowment for the Arts (Folk & Traditional Arts program) in support of a National Planning Conference on Careers in Public and Applied Ethnomusicology. The conference will be held at the American Folklife Center, Library of Congress, in Washington, DC, on 29 and 30 May 2019. To ensure a range of perspectives on ethnomusicological work, the Society has invited twenty participants from across the country, including professors in academic ethnomusicology programs, professionals at public-sector institutions with traditional arts programming, and ethnomusicology graduate students.

The objective of the conference is to develop and implement an action plan for strengthening career preparation in public and applied work. Intended outcomes include new and revised courses in university ethnomusicology programs, professional development workshops, internships, a mentoring/advisory network, and a resource area on the SEM website. By expanding learning opportunities and resources, the Society will offer new support to younger ethnomusicologists as they seek employment in such settings as archives, museums, arts-presenting institutions, government agencies, publishing and media firms, and organizations focused on health, community development, environmental sustainability, cultural heritage, or other issues.

In response to the NEA’s grant award for this new initiative, SEM President Gregory Barz stated: “This support from the NEA comes at a time when many in ethnomusicology are attempting to reconceptualize the discipline’s center and realign its margins. Ethnomusicology (and ethnomusicologists) have long contributed to the rich activities of public and applied efforts. This grant will allow SEM to take an important stand in the efforts to highlight and develop strategic opportunities and resources.”

Following the May conference in Washington, SEM will share its action plan with the general membership and invite further advice and participation. The Society looks forward to broad collaboration with academic programs and other organizations in building capacity for innovative work in public and applied ethnomusicology in diverse institutional environments.

For more information about the project, please contact Stephen Stuempfle, SEM Executive Director, at semexec@indiana.edu.

George Clinton to Deliver 2019 Charles Seeger Lecture [continued from page 1]

Through the 2000s to the present, his stature as one of the great American musical artists and popular culture icons of his time has been cemented. From the Mothership to the rainbow dreads to the hits that have both defined generations and spanned across them—“Flashlight,” “We Want the Funk,” “Chocolate City,” “Dr. Funkenstein,” and so many more—George Clinton has funkified our sonic/sensory universe with purpose, power, and profundity. For his contributions he has garnered much recognition: an honorary doctorate from the Berklee College of Music, induction of Parliament/Funkadelic into the Rock and Roll Hall of Fame, a Grammy Award, an MTV Music Award, and lifetime achievement awards from the Grammys, ASCAP, BMI, the NAACP Image Awards, and the Motown Alumni Association.

And the funk goes on. After touring the world almost incessantly over the course of a performing career encompassing more than six decades, George Clinton has finally decided to retire from the road and is on his farewell tour. But the composing, the recording, the producing, the appearances in movies, on TV shows, and in ads for Apple, Nike, and more—these projects will continue. 2018 saw the release of the first new Parliament album in 38 years, Medicaid Fraud Dogg, and in the offing for 2019 is both a follow-up album, One Nation Under Sedation, and an EP featuring two Clinton classics, “Atomic Dog” and “Funkentelechy,” in new arrangements that feature the Florida State University Balinese gamelan and Omnimusica intercultural ensemble.

It’s not just one nation under a groove anymore. Thanks to George Clinton, it’s the whole planet, so who better to speak truth to a bunch of ethnomusicologists than Dr. Funkenstein himself. Join us in Bloomington. We’ll bring the funk!

Finding Your Voice Being Allowed to Find Your Voice [continued from page 3]


Those in the broader ethnomusicology community may have encountered recent news stories about the phenomenon of the HU band from Mongolia. YouTube videos featuring band members playing heavy metal music on two-stringed horsehead fiddles on the Mongolian steppe have garnered millions of views, bringing a new global exposure to this folk music instrument from Mongolia and Inner Mongolia (China). This sudden surge of popularity aside, interest in the horsehead fiddle has been growing in the U.S. and elsewhere for the past few decades.

To mark this progress, fiddle enthusiasts in the U.S. held the First Horsehead Fiddle Festival in the U.S.A. at the University of Michigan in Ann Arbor from 9 to 10 March 2019. The event included academic panels, discussion sections, concerts and workshops, and a competition for amateur performers. Participants came from the U.S., Europe, and Asia, and included a large contingent of performers, scholars, instrument makers and ensemble leaders from Mongolia and Inner Mongolia. Most of the seasoned professionals at the event were born and raised in Mongolia, but most of the amateur performers were first- and second-generation Mongolian-Americans, many of whom have had little contact with Mongolia.

In panel discussions, questions about how musical tradition is changing as it and its practitioners move further away from the Mongolian homeland were fervently debated. Cultural leaders in these nations have long encouraged the global dissemination of Mongolian music and culture to new audiences in North America and Europe. Now that this is happening, we see them beginning to struggle with and celebrate the implications of this success.
Really Brief Dissertation Summaries

Sean Williams, compiler

In the spirit of the person who reduced The Odyssey to "Man comes home from work," you are hereby invited to enjoy the years of research, labor, and writing of your colleagues in ethnomusicology distilled to just a single generic sentence. My own dissertation, which took many months to write and ten years to turn into a book, could be reduced to this: Rural people play music in the city, which makes city people remember their rural past. What about yours? Send it to Sean Williams (williams@evergreen.edu) for possible inclusion in the next SEM Newsletter.

Christians are actually Hindu, Buddhist, and also Muslim.

The tunes all sound the same.

The most important thing about this form of traditional music is not the music, and the singers probably want you to go away.

General Announcements

Call For Proposals

The University of Pittsburgh’s Jazz Studies program in collaboration with the University of Illinois Press invites scholars and artists to submit proposals for research articles, reviews, and oral histories for upcoming issues of the journal Jazz and Culture. We are currently reviewing material for Volume 3, slated for publication in Spring 2020.

Jazz and Culture is an annual, peer-reviewed publication devoted to publishing cutting-edge research on jazz from multiple perspectives. All methodological approaches are welcome, including ethno/musicology, music theory, and critical and cultural studies.

We request submissions in the following categories:
- Academic Articles in approximately 10,000 words.
- Oral Histories of Jazz Artists
- Book and Media Reviews (1,000-2,000 words)

Submission guidelines can be found at https://www.press.uillinois.edu/journals/jac/jacsubmissions.html.

For questions, or to inquire about books and media for review, please email Editor-in-Chief Michael Heller at Michael.Heller@pitt.edu.

Fellowship Competition

The American Institute of Indian Studies announces its 2019 fellowship competition and invites applications from scholars who wish to conduct their research in India. Junior fellowships are awarded to Ph.D. candidates to conduct research for their dissertations in India for up to eleven months. Senior fellowships are awarded to scholars who hold the Ph.D. degree for up to nine months of research in India. The AIIS also welcomes applications for its performing and creative arts fellowships from accomplished practitioners of the arts of India. The application deadline is July 1, 2019. Applications can be downloaded from the website www.indiastudies.org. Inquiries should be directed to: Telephone: (773) 702-8638. Email: aiis@uchicago.edu.

Facebook Group

If you have run out of all other procrastination options on social media, please feel welcome to join the Ethnomusicology Writing Group on Facebook. Ask questions about thorny writing issues, complain about writing about music when we should all be “musicking about music,” and celebrate your own writing and publication successes with like-minded people!
**Member News**

**David Hughes** (School of Oriental and African Studies, University of London) has been awarded the 2018 Fu-mio Koizumi Prize for Ethnomusicology. The first prize, in 1989, went to John Blacking, and since then several SEM members have received it. David’s Ph.D. supervisor at University of Michigan, William Malm, was the fourth recipient.

David retired from SOAS in 2008 after teaching there for 22 years and is now a Research Associate. For three years from 1978 he was a student of Koizumi at Tokyo University of Arts. Koizumi was perhaps the first Japanese scholar who could have been called an ethnomusicologist. He researched and lectured in many countries, before passing away much too soon.

The official award ceremony will take place in May 2019, when David will give lectures in Tokyo and Kyoto. This award follows on from David’s receipt of the Order of the Rising Sun from the Japanese government in 2017, for his contributions to Anglo-Japanese relations through music.

**Victoria Lindsay Levine** (Colorado College) and **Dylan Robinson** (Queen’s College) are pleased to announce the 2019 publication of their co-edited volume *Music and Modernity among First Peoples of North America* in the *Music/Culture* series of Wesleyan University Press. The collection includes an introduction by Levine and chapters by Heidi Aklaseaq Senungetuk (Inupiaq), David W. Samuel, Gordon E. Smith, Anna Hoefnagels, Christina Leza (Yoeme-Chicana), Elyse Carter Vosen, T. Christopher Ap-lin, John-Carlos Perea (Mescalero Apache-German-Irish-Chicano), Byron Dueck, Jessica Bissett Perea (Dena’ina), Dawn Ierihó:Kwats Avery (Kani̱ṉkéha), Dylan Robinson (Stó:lō), Beverley Diamond, and Trevor Reed (Hopi).

**Svanibor Pettan**, Professor and Chair in ethnomusicology at the University of Ljubljana, Slovenia, is a Visiting Professor at the University of California Berkeley in the Spring term 2019, teaching the course Music and Minorities in Europe. His sabbatical in California is also marked by guest lectures at other universities.


Svanibor also recently received a Golden plaque award from the University of Ljubljana and a Life-achievement award from its Faculty of Arts. He leads a research project titled *Music and Ethnic Minorities: (Trans)cultural Dynamics in Slovenia After the Year 1991*.

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**Annual Meeting Travel Awards Deadline Approaching**

The deadline for application for the following awards is **Monday 1 July 2019**.

**Annual Meeting Travel Fund – International Awards**

**Purpose**: To provide five annual awards of travel support to SEM Annual Meeting presenters who live permanently in countries other than the U.S. and Canada. These awards are intended to increase and facilitate international participation in the meeting. More information is here: [https://www.ethnomusicology.org/page/Prizes_AnMeetTravNoA](https://www.ethnomusicology.org/page/Prizes_AnMeetTravNoA)

**Annual Meeting Travel Fund – North American Awards**

**Purpose**: To provide four annual awards of travel support to SEM Annual Meeting presenters who live in North America (Canada, US, Mexico, Central America, and the Caribbean). Awards will be made to individuals who are: 1) working part-time but are seeking full-time employment, or 2) working in a temporary position of under one year in duration but are seeking permanent employment. More information is here: [https://www.ethnomusicology.org/page/Prizes_AnMeetTravNoA](https://www.ethnomusicology.org/page/Prizes_AnMeetTravNoA)

**Annual Meeting Travel Fund – Student Awards**

**Purpose**: To provide five annual awards of travel support to students who are presenting at the SEM Annual Meeting. The Travel Fund Award Committee selects awardees on the basis of the quality of their presentation abstracts. The final pool of five awardees is also intended to represent presenters from diverse geographic regions. More information is here: [https://www.ethnomusicology.org/page/Prizes_AnMeetTravSt](https://www.ethnomusicology.org/page/Prizes_AnMeetTravSt)

**Gertrude R. Robinson Annual Meeting Travel Award**

**Purpose**: In an effort to increase the number of ethnomusicologists from underrepresented groups at the SEM Annual Meeting, this award provides travel support to African American and African Caribbean doctoral candidates and untenured faculty. Preference will be given to individuals who are delivering a presentation at the meeting. More information is here: [https://www.ethnomusicology.org/page/Prizes_AnMeetTravRicRob](https://www.ethnomusicology.org/page/Prizes_AnMeetTravRicRob)

**Ric Trimillos Annual Meeting Travel Awards**

**Purpose**: To provide Annual Meeting travel support to students from groups that have experienced discrimination. Preference will be given to graduate students and to individuals who are delivering a presentation at the meeting. More information is here: [https://www.ethnomusicology.org/page/ResDiversity_AM](https://www.ethnomusicology.org/page/ResDiversity_AM)
Conference Calendar


“The Yugoslav Idea in/of Music,” Novi Sad, Serbia, 25–26 May 2019. jugoslovenska.ideja.u.o.muzici@gmail.com


“Rhythm in music since 1900,” University of Colorado Boulder, 17–18 November 2019. Contact: daphne.leong@colorado.edu
Çudamani

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Javier F. León and Helena Simonett curate a collection of essential writings from the last twenty-five years of Latin American music studies. Chosen as representative, outstanding, and influential in the field, each article appears in English translation.

"Bravo! This critical gloss of Latin American music scholarship and compendium of works by Latin American scholars is much needed, long overdue, well-conceived, and well-informed."

--Daniel Sheehy, Director and Curator, Emeritus, Smithsonian Folkways Recordings

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www.press.uillinois.edu

Published in collaboration with the Society for Ethnomusicology
SEM Publications

**Ethnomusicology**
Editor: Frank Gunderson

*Ethnomusicology* is the premier publication in the field. Its scholarly articles represent current theoretical perspectives and research in ethnomusicology and related fields, while playing a central role in expanding the discipline in the United States and abroad. As the official journal of the Society for Ethnomusicology, *Ethnomusicology* is aimed at a diverse audience of musicologists, anthropologists, folklorists, cultural studies scholars, musicians, and others. This inclusive journal also features book, recording, film, video, and multimedia reviews. Peer-reviewed by the Society’s international membership, *Ethnomusicology* has been published three times a year since the 1950s.

- All *Ethnomusicology* articles can be found electronically at [https://www.jstor.org/journal/ethnomusicology](https://www.jstor.org/journal/ethnomusicology).
- If your institution currently has JSTOR access to *Ethnomusicology*, please use stable JSTOR links (or your library’s proxy links) in your course syllabi for articles, rather than distributing them by other means.
- If your institution does not have a current subscription to *Ethnomusicology*, recommend one to a librarian. Information on institutional subscriptions can be found at [https://www.press.uillinois.edu/journals/ethno.html](https://www.press.uillinois.edu/journals/ethno.html).

**Ethnomusicology Today: The SEM Podcast**
Editor: Trevor S. Harvey

*Ethnomusicology Today* is a podcast series that features stories and interviews aimed at engaging a broad audience of educators, scholars, musicians, and a listening public interested in contemporary issues in global music studies.

- Episode 9: Performativ Ecology in Micronesia with Brian Diettrich
- Episode 8: Embodying Air Guitar with Sydney Hutchinson and Byrd McDaniel

**Ethnomusicology Translations**
General Editor: Richard K. Wolf

*Ethnomusicology Translations* is a peer-reviewed, open-access online series for the publication of ethnomusicological literature translated into English. Articles and other literature in any language other than English will be considered for editorial review, translation, and publication. Preference will be given to individual articles published in scholarly journals or books during the past twenty years. As a central online resource, *Ethnomusicology Translations* aims to increase access to the global scope of recent music scholarship and advance ethnomusicology as an international field of research and communication. [Guidelines for submissions](https://www.press.uillinois.edu/journals/ethno.html).

- Issue No. 8: Suwichan Phattanaphraian: Forbidden Songs of the Pgaz K’Nyau, translated by Benjamin Fairfield
- Issue No. 7: Vladimír Ulehla: The Essence and Evolution of Song, translated by Julia Ulehla

**Sound Matters: An Online Forum**
Editor: Eliot Bates

*Sound Matters* is a blog about making ethnomusicological research and debates accessible to and engaged with the wider public. Sponsored by the Society for Ethnomusicology, the blog is a peer-reviewed digital publication that emphasizes collaboration and new ways of doing ethnomusicology. Sound Matters provides a platform for young, independent and tenured scholars, inclusive of those working inside and outside academic institutions, to challenge the status quo in the field of ethnomusicology and colonial forms of knowledge production.

- SEM Blog: New mission statement
- Gavin Lee, Waiting for Aspiring Progressives

**SEM Student News**
Editor: Davin Vidigal Rosenberg

*SEM Student News* is a biannual publication of the Society for Ethnomusicology, created and run by students. In cooperation with the SEM Student Union, we aim to voice current student issues and ideas, and to provide useful, relevant information for students conducting research on musicking. Most of all, we provide a forum for students to communicate with their peers and to address the challenges and opportunities that we face together.

- Volume 14.2: Politics in & of Ethnomusicology
- Volume 14.1: Music and Politics
The Society for Ethnomusicology

64th Annual Meeting

Hosted by Indiana University in conjunction with the IU Bicentennial (1820–2020)

Bloomington, Indiana

7–10 November 2019

Ethnomusicology Internet Resources

The SEM Website

SEM-L Electronic List. Moderated by Cullen B. Strawn, Ph.D., Executive Director for the Arts, Old Dominion University, Batten Arts and Letters 9000 Norfolk, VA 23529. Phone: (757) 683-3020. Email: cstrawn@odu.edu.

SEM Student Union Blog

SEM Facebook Group & SEM Facebook Page

SEM on Twitter

Ethnomusicology Websites

American Folklife Center
Association for Chinese Music Research
British Forum for Ethnomusicology
British Library, World and Traditional Music
Canadian Society for Traditional Music / Société canadienne pour les traditions musicales
Comparative Musicology
Ethnomusicology OnLine (EOL), (home site)
Ethnomusicology Review
Ethnomusicology Translations
International Council for Traditional Music
Iranian Musicology Group
Smithsonian Institution: Folkways, Festivals, & Folklife
Society for American Music
Society for Asian Music
UCLA Ethnomusicology Archive
University of Washington, Ethnomusicology Archives
Fondazione Casa di Oriani, Ravenna

SEM Chapter Websites

Mid-Atlantic Chapter
Midwest Chapter
Niagara Chapter
Northeast Chapter
Northern California Chapter
Northwest Chapter
Southeast-Caribbean Chapter
Southern California & Hawai’i Chapter
Southern Plains Chapter
Southwest Chapter

SEM Section Websites

Applied Ethnomusicology Section
Education Section
Gender and Sexualities Taskforce
Popular Music Section
South Asia Performing Arts Section §