On His Way Home With Dondology*: A Tribute to Professor Emeritus J.H. Kwabena Nketia

Kwasi Ampene, University of Michigan

It was in 2016 that I wrote the Honorary Citation for Professor Emeritus J.H. Kwabena Nketia for the SEM website. It is now May 2019, and I have been asked to write a tribute for the SEM Newsletter. Yes, a tribute in memory of the preeminent scholar of African music, for as we say in Ghana, the winds that blew on that fateful day, 13 March 2019, did not bring good news.

Around 6:30 Wednesday morning, I received a phone call from Ghana. In a typical Ghanaian expression, infused with all the kinds of mannerisms related to indirect speech that one can imagine in the Twi language, and punctuated with sobs, the voice on the other end just said, “Look at what Prof has done to us.” After a brief pause, she continued, “It happened early this morning but I was waiting to call you in the morning.” “Look at what Prof has done to us” and the two mornings in the message do not make sense unless you figure out that, although we have several professors in the field of African musicology, the unsubstantiated truth is, we all agree there is only one “Prof,” and that is Professor Emeritus J.H. Kwabena Nketia. What about the two “mornings” in the message? Ghana is five hours ahead of Ann Arbor, Michigan, so while his death occurred in the early hours of Wednesday morning in Accra, it was still late Tuesday night here—the person delivering the unfortunate message about Professor Nketia’s passing was dealing with “two mornings” across the ocean. Three months shy of his 98th birthday, the unthinkable had happened—Prof had joined his forebears!

For those of my African compatriots living and working in the U.S. or elsewhere, this is one of those phone calls we pray we do not receive; but the way things are, I am sure they might have experienced, at least, one of such phone calls from the motherland about parents, siblings, or a member of the extended family passing on. I have had my fair share of the much-dreaded phone calls. In 2009 I received such a call about my dear mother’s sudden death. In 2015 I received another call, this time in Kingston, Jamaica, from my wife in Ann Arbor, asking me to call my younger brother in Accra immediately. It turned out to be the sudden passing of my dad. So for a third time I froze and remained motionless after hanging up the phone. Everything seemed to be at a standstill. Indeed, a mighty tree had fallen.

*Dondology* is a derogatory term that some university students and professors used to label Prof’s program in African music and dance at the University of Ghana, reacting to Prof’s introduction of Ghanaian drumming and dance to a relatively serene university campus. Dondology covered Prof’s field research in oral traditions in addition to the programs he created at the Institute of African Studies, including music and dance, indigenous languages, visual and performing arts, traditional religion, and oral literature. Since Prof recruited master performers from all corners of Ghana, the educated elite found themselves rubbing shoulders with people without university degrees, and even without classroom learning. Interestingly, Prof embraced dondology and established what is now recognized as a legacy in African music and the interdisciplinary studies of Africa and the African Diaspora.

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The Society for Ethnomusicology, SEM Newsletter

SEM Membership

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

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

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Email articles and shorter entries for consideration to the SEM Newsletter Editor.

Copy deadlines:
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- Winter Issue (15 Dec.)
- Fall Issue (1 Sep.)
- Spring Issue (15 Mar.)

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- 2/3 page: $145
- 1/6 page: $40
- 1/2 page: $110

Ethnomusicology: Back Issues

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

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Every now and then you find yourself sitting at a table surrounded by really bright people, and you think, “I am in the middle of something truly important!” In May 2019 a group of ethnomusicologists and folklorists met at the American Folklife Center in the Library of Congress’s Thomas Jefferson Building for a two-day National Planning Conference on Careers in Public and Applied Ethnomusicology organized by the Society for Ethnomusicology and funded in part by the National Endowment for the Arts. And, yes, this initial meeting was an important “Step One” in SEM’s commitment to rethinking and reconceptualizing its approach to and position on public and applied ethnomusicology.

Conveners David McDonald, Nancy Groce, and Steve Stuempfle announced that the goal of the meeting was to develop and implement an action plan for “strengthening career preparation in public and applied work.” Participants ranged from professors in academic ethnomusicology programs, professionals at public-sector institutions with folk/traditional arts programming, and ethnomusicology graduate students or recent graduates.

Meeting participants included Michael Bakan (Florida State), Gregory Barz (Boston University), Maya Cunningham (UMass Amherst), Carrie Danielson (Florida State), Judith Gray (American Folklife Center), Nancy Groce (American Folklife Center), Adriana Helbig (University of Pittsburgh), Jesse Johnston (Library of Congress), Meryl Krieger (University of Pennsylvania), Siv Lie (University of Maryland), Charlie Lockwood (Texas Folklife), Maureen Loughran (Center for Traditional Music and Dance), David McDonald (Indiana University), Sedna Morales (Philadelphia Folklore Project), Anne Rasmussen (College of William and Mary), Dwandalyn Reece (Smithsonian National Museum of African American History and Culture), Margaret Rowley (Boston University), Huib Schippers (Smithsonian Folkways Recordings), Oliver Shao (School of the Art Institute of Chicago), Stephen Stuempfle (SEM, Indiana University), Deborah Wong (University of California, Riverside).

Participants convened to discuss the following seven broad and far-reaching topics and questions related to public and applied ethnomusicology, with a particular focus on implications for graduate education. The participants were also tasked with conceptualizing ways of addressing these topics within the greater SEM community:

**Curriculum Revision in Graduate Ethnomusicology**—If graduate programs in ethnomusicology are to take public, applied, and activist endeavors seriously, what are the curricular initiatives, priorities, and values that need to be cultivated? What are the skills needed to succeed in the applied, public, and activist ethnomusicology fields, and how can graduate programs provide these skills? What deliverables best demonstrate mastery of the skills necessary to succeed in the public, applied, and activist fields? How can graduate ethnomusicology programs reimagine their curricula to provide opportunities for students to generate these deliverables?

**Internships Beyond the Academy**—What role should internships play in the standard training of ethnomusicologists? Where might SEM members pursue internships both within and beyond the academy?

**Community-Based Initiatives**—What knowledge and skills do ethnomusicologists need to successfully engage and sustain local community-based initiatives? What role can SEM play in supporting collaborations among academic programs, non-profit organizations, and local communities?

**Professional Development Workshops**—How can SEM best address the needs of graduate students seeking opportunities in the areas of public, applied, and activist ethnomusicology? How can workshops be designed to address new directions in public, applied, and activist ethnomusicology?

**Mentoring/Advisory Network**—How can SEM best develop a mentoring/advisory network to connect members working in diverse geographic and institutional settings? How might the network offer consultations for professors seeking to expand their knowledge of public, applied, and activist methodologies?

**Resource Area on SEM Website**—How can the SEM website facilitate the interaction of public/applied ethnomusicologists working inside and outside of the academy? What online resources do ethnomusicologists need for working in applied, public, and activist fields, and how can the SEM website provide these resources?

**Foundation Partners / Funding Sources**—Who are potential foundation partners and funding sources in the areas of public, applied, and activist ethnomusicology? How can SEM work with partner organizations to secure funding for projects in public, applied, and activist ethnomusicology?

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A Tribute to Professor Emeritus J.H. Kwabena Nketia (continued from page 1)

What can I write about an individual whose scholarly works define a discipline and at the same time connect several strands of disciplines? How can I write a tribute to one whose life’s works continue to build bridges between nations and continents? How can I write a tribute to a towering figure who, despite his stature and social standing, was so humble and down-to-earth that he welcomed and interacted with the poor, the rich, the young, and the old? I decided to take the simplest route by sharing my personal remembrances with you.

1997 was a critical year in my doctoral studies in the Department of Music at the University of Pittsburgh. Having completed all course work, passed the Comprehensive Exam, and defended my prospectus, I had successfully attained a new status, ABD (All But Dissertation), and was preparing for my field research. Unfortunately, I received a letter that my Mellon Fellowship Application, a university-wide funding competition for all ABDs, did not go through. I was suddenly faced with an uncertain future. Without funding, I had no chance of traveling to Ghana to embark on field research for my dissertation. Without a dissertation, my chances of earning a doctorate in ethnomusicology would fizzle out.

I immediately called Professor Nketia, who was then the director of the International Center for African Music and Dance (ICAMD) based in the School of Performing Arts at the University of Ghana. Prof assured me that he would be able to provide me with funding if I could get to Ghana. With assistance from Professor John Crotty, my Master’s Thesis supervisor at West Virginia University, I purchased a ticket and travelled to Ghana. As I sat across from Prof’s desk in his office at the ICAMD he asked me for a budget, and after reviewing my document, he called his administrator and asked him to prepare a check for an amount fifty times higher than my original request. I was so humbled and moved by this generosity that I was unable to express my gratitude. Prof went into a bout of temper tantrums. He was fuming with rage about my showing up like that until I gathered courage to tell him what I had come for. His demeanor changed in a split second, and with a calm voice he informed me that he was the “alter ego” of Prof. No kidding! Kofi Ghanaba had an extraordinary sense of utmost respect for Prof. Having calmed his nerves, Ghanaba gave me a tour of his library and shared personal stories with me. We parted with a special message for Prof and he asked me to come back the following week for more conversations about his experiences playing jazz in the U.S. and his interactions with the jazz pianist, composer, and band leader Thelonious Monk.

In preparation for my marriage in the summer of 2003 in Accra, I invited Prof and gave him the details—date, time, and location. I went to his home the day before the event only to be told that he had travelled to Kenya the previous week, but was scheduled to return the next day. Although I was convinced that he would not be able to attend the marriage ceremony since he would be tired from the flight, I left a message with Dela, his driver, to just mention my event to him when he picked him up from the airport. We were an hour through the ceremony when all of a sudden Prof arrived, to the total surprise of those of us who knew about his trip to Kenya. Dela later told me that when he reminded Prof about my event he went home, changed his clothes, and asked him to bring him to my marriage ceremony. Similarly, and despite his advanced age in 2015, Prof joined my family at the Forecourt of the State House during the collective mourning and burial rites for my father.

We were all delighted that the government of Ghana decided to honor Prof with a state burial on 4 May 2019. ...
In the weeks leading to his funerary rites, several organizations paid tribute with a variety of programs and themes in his memory. On 10 April the Ghana Academy of Arts and Sciences presented “An Evening of Remembrance.” The Ghana Association of Writers held an evening of “Poetry, Music, and Tributes” on 28 April. On 30 April the University of Ghana’s “Evening of remembrance” at the Great Hall assembled the cream of the nation’s scholars in a touching remembrance of one of their own. Led by the Ghana Broadcasting Corporation and Ghana Television (GTV), radio and television stations and the print media coordinated special features on his life and legacy. Additionally, there were staged performances at different venues by the Ghana Dance Ensemble, the Harmonious Chorale, and a variety of performing groups, and a culminating multidisciplinary performance titled Odomankoma (The Creator) at the Ghana National Theatre on 3 May 2019.

The state burial at the Forecourt of the State House on 4 May was truly a collective celebration of a legend. The sight of Prof’s casket under a canopy in the middle of the large open square, with four military sentinels standing motionless on each corner of the canopy, was poignant but inspiring. The events were as follows: from 2 am to 5 am at Professor Nketia’s residence in Madina, a suburb of Accra; from 6 am to 12 pm, at the Forecourt of the State House; 12 pm to 1:30, internment in the National Memorial Cemetery; and finally, from 1:30 to 6:00, funerary rites at the Forecourt of the State House. The initial three hours rain from 6 to 9 am was a blessing in disguise, as it cooled off the temperature at that humid time of year.

In attendance were Ghana’s President, Nana Addo Dankwa Akufo-Addo; the First Lady, Rebecca Akufo-Addo; former President J.J. Rawlings and his wife; the Speaker of Parliament; and members of parliament, ministers of state, and the general public. Performing groups included the Army and Police Bands, members of the Ghana Dance Ensemble and Abbigromma from the University of Ghana, the Winneba Youth Choir, the legendary musician Agya Koo Nimo and his group, and Osei Korankye, who performed one of his spectacular solo tributes. The 118-page funeral brochure included a biography and contributions from authors including the President of Ghana, former President John Agyekum Kufuor, and luminaries from Ghana, Ivory Coast, Nigeria, Kenya, South Africa, the United States, and Europe. There were tributes from professional societies including Nigeria Musicological Society, the Society for Ethnomusicology (SEM), the African Studies Association (ASA), and the International Council for Traditional Music (ICTM). I read the tribute from SEM’s African Music Section (AFMS).

For many of us, the highlight of the burial ceremony was when six members of the military police carrying the flag-draped casket of Prof, with other branches of the armed services, lined up on both sides, with members of the Ghana Dance Ensemble escorting the casket with choreographed dances against the backdrop of heroic sounds from the fɔntɔmfrɔm ensemble, while ivory trumpeters followed with fanfares. The sight of all these performances, followed on both sides of the motor hearse in a slow procession to the outer gates, was extraordinary. Indeed, Prof was on his way home with dondology. Although highly emotional, the first ever State Burial for an ethnomusicologist, a consummate humanist scholar, was unprecedented and inspirational. The internment of an ethnomusicologist with a twenty-one-gun salute and the booming sound of canons in the distance was a sight to behold. I can only sum up my emotions with this brief praise poetry:

Kwabena Nketia Saben
Kwabena Ogyam
Ogyam Kunini
Ogyam Katakyie
Mampong Kontonkyi Nana a
Yeđe akoboo gye wo taataa,
Asonaba ahoofs nimdiefoɔ,
Asuo ayiri aforo boo
Kwabena Nketia Saben
Kwabena Ogyam
Ogyam the killer of pythons
Ogyam the mighty one
Grandchild of Mampong Kontonkyi
We herald you with warrior stones
Handsome and intelligent son of Asona clan
The overflown river has climbed a boulder

Ghana’s foremost scholar of African music may no longer be physically present among the living, but his legacy will be with us forever. The Akan pictographic writing, ekyem (the shield), is explicit on the subject: ekyem tete a eka ne mrobe (when the shield of life disintegrates, its framework survives). Professor Nketia’s monumental legacy is immortal, and will continue to inspire generations of scholars, educational institutions, policy makers, and many more in Africa and around the world!
Celebrating a Life

4 May 2019. Members of Abibigrommma performing a specially choreographed fɔntɔmfrɔm dance and making their way to Professor Nketia’s casket. Note the two huge bommaa drums in the background.

Photo credit: Kojo Ayeh, J.H Kwabena Nketia Archives, University of Ghana

Member News

Two SEM members have just received grants from the National Endowment for the Humanities. Monique Ingalls (Baylor University) was awarded a Summer Stipend for “Creating Convivial Community through British Gospel Choirs,” which involves research and writing leading to publication of an article followed by a monograph about British gospel choirs and interracial relations in the United Kingdom. Michael Silvers (University of Illinois, Urbana-Champaign) was awarded a Summer Stipend for “The Circulation and Aesthetics of Materials for Classical Bows and Brazilian Rabecas (Fiddles) in an Age of Ecological Change,” which involves research and writing leading to a book-length study about the history, aesthetics, and cultural uses of musical instruments made from brazilwood, with a focus on Brazilian handmade fiddles (rabecas) and bows for Western string instruments.

In June Steven Feld (School for Advanced Research) was awarded the degree Doctor honoris causa by the Philosophical Faculty, University of Eastern Finland, with a citation for inventing the anthropology of sound and acoustemology. He was also subject of the conference “Éc(h)o-poétiques” at INALCO in Paris, presented his feature film Voices of the Rainforest in European cities, and delivered the Anthropology of Music lectures at the University of Mainz.

Gregory Melchor-Barz has been appointed as Director of the School of Music at Boston University and Professor of Music in the Department of Musicology and Ethnomusicology, effective July 2019.

Jeff Dyer (Boston University) has been named one of 23 Charlotte W. Newcombe Doctoral Dissertation Fellows for 2019 by the Woodrow Wilson National Fellowship Foundation. His dissertation is titled “Spectral Sounds, Spectral Time: Music and Sound, Ritual, and the Ethics of Historicity in Cambodia.”

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As the smiles in this participant photo clearly indicate, there is considerable good will and energy around the topics of public and applied ethnomusicology in our Society and in our discipline, especially as these topics affect graduate education. Specific outcomes from the initial conference are forthcoming, and will include deliverables such as new or revised courses in university programs, professional development workshops, internships, a mentoring network, and a resource area on the SEM website. Step Two! (Stay tuned…)

The collected participants in the SEM Planning Conference, from left to right: Meryl Krieger, Judith Gray, Siv Lie, Huib Schippers, Adriana Helbig, Oliver Shao, Michael Bakan, Charlie Lockwood, Carrie Danielson, Jesse Johnston, Gregory Barz, Nancy Groce, Deborah Wong, Selina Morales, Maya Cunningham, Stephen Stuempfle, David McDonald, Maureen Loughran, Margaret Rowley, Dwandalyn Reece (not pictured: Anne Rasmussen).
Public Ethnomusicology: Gigging Outside the Tower

Julia Cook

Editor’s note: I am delighted to revive an occasional feature of our Newsletter with this article about pursuing a career path other than academic teaching, and I would welcome further contributions in this vein.

Julia Cook was awarded the PhD in Critical and Comparative Studies in Music by the University of Virginia in 2013. She is currently the Managing Editor at the University of Rochester Press/Boydell & Brewer, and the Acquisitions Editor for Eastman/Rochester Studies in Ethnomusicology (series editor Ellen Koskoff).

As the acquisitions editor for an ethnomusicology book series, I’ve been attending the SEM conference to exhibit for the past four years. Each year, I’ve been approached by graduate students and early-career scholars who are interested in exploring publishing as a career. My aim in writing this particular contribution is twofold. First, I’d like to share my own particular route into this field, reflecting honestly on the benefits and drawbacks of a career in publishing. Second, I want to spread the word about our young series, which is actively seeking authors. This second aim perhaps speaks to some of the potential challenges of publishing and demonstrates in action the role of an acquisitions editor at a small press.

I started at the University of Rochester Press as an unpaid intern in 2011. At the time, I was completing my PhD in Critical and Comparative Studies in Music at the University of Virginia, writing a dissertation on music and performance in neopagan and reenactor communities in the United States. After my graduate fellowship funding expired in the spring of 2011, my husband and I moved back to our hometown of Rochester, where he worked full time and I worked on my dissertation. I was anxious about the academic job market and not really passionate about teaching, so I started exploring alternative academic career paths.

URP turned out to be a perfect fit for me. It has a large and thriving historical musicology list and it had just launched the ethnomusicology series when I started there (the first book in the series came out during my internship). And my timing was perfect—URP was looking for an editorial assistant, so I started paid work part time after my internship was finished and moved into full-time work as soon as I finished my dissertation in 2013. In 2018, after our managing editor left for a different position, I took over as managing editor.

In that role, I oversee copyediting for all of our books, hiring freelance copyeditors and managing budgets and production schedules. I also acquire books for the ethnomusicology series and have done so basically since I started working for the Press. Our series editor, Ellen Koskoff, is of course very well respected in the field, but the University of Rochester, the Eastman School, and URPs are not as well known among ethnomusicologists as they are among historical musicologists and music theorists. The main publishers in the field are well established and it is difficult to really break in.

But there is a lot to be said for publishing with a small press like URP. Authors get a lot of personalized attention from Ellen and from me (a trained ethnomusicologist) and from our small marketing staff. Authors are very involved in all stages of the process, from copyediting to proofreading to cover design. URP also has a unique business arrangement with the British publisher Boydell & Brewer that means that all URP books are simultaneously printed in the US and in the UK and they are marketed, displayed at conferences, and submitted for awards around the world.

This is the “sales pitch” that I make to potential authors at conferences and via email, and there is certainly an element of sales to being an acquisitions editor—there is a lot of schmoozing and, for most full-time acquisitions editors, there is pressure to bring in a quota of titles per year (since my primary role is not acquisitions, there is less pressure for me). It can take a lot of time and effort, and sometimes after all of that you may still lose a project due to circumstances you can’t control. But, of course, it can also be extremely satisfying to see a project that you have shepherded from the initial proposal stage through peer review and revisions finally see the light of day as a print book. As acquisitions editor, you are sort of an intermediary between the author and the production and sales and marketing departments, sometimes advocating for one side, sometimes the other.

I don’t miss teaching at all, but I do sometimes feel like I’m neglecting my own area of research, something that is mostly made up for by the satisfaction I get from helping other scholars improve and distribute their work. It’s difficult to find the motivation to work on your own research in your off time once you get into the flow of a regular 9 to 5 workday. For ethnomusicologists, there’s the added difficulty of finding the time to travel for fieldwork. I am fortunate in that my “field” is either local to Rochester or mostly online, so I’m challenging myself this summer to pick up my dissertation research and work on outlets for publication.

Overall, though, I have no regrets about leaving the traditional path of an academic and moving into publishing instead. I enjoy my work and find it much more fulfilling and simultaneously less stressful than I ever found teaching. For others interested in branching out into academic publishing, I recommend keeping an eye on the Association of University Presses jobs site, http://www.aupresses.org/resources/jobs-list. I welcome anyone who wants to learn more about academic publishing or about our series to contact me at cook@boydellusa.net.
Section and Liaison Reports

Crossroads Section for Difference and Representation: 2019 Annual Report

Susan Asai and Brenda M. Romero, Co-Chairs

Officer Elections

Drs. Loneka Battiste-Wilkinson and Stephanie Khoury volunteered to serve as co-Chairs of the Crossroads Section for Difference and Representation (2019 – 20). Professor Susan Asai agreed to continue as Co-Chair ex-officio through 2020, when elections can more optimally take place within a larger group of members. Current Co-Chairs are reviewing the members’ list to further expand the Section’s reach and potential

Section Name Change

Crossroads name change from:

Crossroads Section on Diversity, Difference, and Under-representation
to:

Crossroads Section for Difference and Representation

The Co-Chairs have been working steadily over the past five years to revamp the direction Crossroads might take, given that an SEM Diversity Committee currently exists. Denise Gill, Diversity Committee Chair, spoke briefly at the Section meeting in 2017 in Denver. Subsequently, the Co-Chairs reviewed initiatives the Section has taken in the past five years. They determined a name change was critical and decided on the last option above. Crossroads will explore the ideas of difference and representation in an open panel and forum— “Difference and Representation in a Decolonized Curriculum”—at a future SEM meeting.

A name change came to the fore due to the growing mélangé of musics, ethnicities, religions, nationalities, sexual orientations, gender, and so on, among SEM members who have attended Crossroads meetings and panels. The Section’s name seeks to encompass the goals of the Crossroads leadership since its founding, and to resolve questions of inclusion. The new name also reflects the Crossroads Section’s efforts to meet the current challenges we have in our classrooms and in our work due to the nationalist and exclusionary agenda of the present U.S. administration.

Mission Statement

We have updated our mission statement as follows:

Focusing on advocacy as well as scholarship, the Crossroads Section engages and promotes dialogue about difference and its representation in the academy, and the ways our social identities impact our lives as members in the Society for Ethnomusicology, as scholars and as educators.

Section Meeting

Thursday 15 November 2018, 12:30–1:30 pm

In lieu of a business meeting, Prof. Asai presented guest speaker Prof. Mary Talusan (California State University, Dominguez Hills) to talk about the challenges of intersectional identity in teaching and research as ethnomusicologists.

In her presentation, “Being the Other: Intersectionality, Recognition, and Inclusion,” Prof. Talusan spoke on intersectionality in her own work as an ethnomusicologist and as a woman, specifically, a woman of color. She focused on the challenges of negotiating multiple identities and the ways that we as scholars can benefit from a discussion of the complexities of intersectional experiences. She invited discussion about the experiences of scholars including ideas on how to bridge the gap towards serving colleagues whose concerns are often overlooked. Prof. Talusan asked, “How might we ethnomusicologists benefit from attention to marginalization of those whose experiences are caught at the intersection of multiple identities?”

She elaborated on the ways that her multiple identities (as scholar, but also embodying the “exotic other”) and identification as an Asian American (blurring the boundaries between “Asian” and “American”) presents challenges as well as opportunities in the classroom and academe among colleagues. Participants of the session shared their experiences and asked Prof. Talusan questions about strategies of coping with university administrators, colleagues, and students.

Sponsored Roundtable: “Teaching Race and Ethnicity Through Music: Intersectionality”

The Crossroads Section also presented part 2 of our “Teaching Race and Ethnicity Through Music” roundtable series, adding the axis of gender and sexual orientation to race and ethnicity. In our current political climate, educators recognize the central importance of race, ethnic, and gender studies in teaching tolerance. As ethnomusicologists we have a unique vantage point, position, and access to resources with which to address issues concerning racism and privilege, xenophobia, and homophobia. We ask: “How can ethnomusicologists better engage with race, ethnicity, and gender in the classroom? We invited experts to speak about: (1) knowing our own intersectional

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Crossroads Section for Difference and Representation  [continued from previous page]

identities as teachers; (2) clear examples of how to use music to talk about race, ethnicity and gender; (3) managing discussions of these issues among students; and (4) readings that will prepare students to participate in discussions. Each presenter offered their strategies and suggestions followed by an open question session. The roundtable stimulated a discussion about hands-on approaches, management, and activities in providing pathways for teachers to actively teach these necessary, yet challenging issues. The Crossroads Section organized this series to address the dearth of discussions about race, ethnicity, color, gender, and other underrepresented constituents within the Society for Ethnomusicology, and to build on the Society’s recent genesis of the Music and Social Justice Resources Project established to tackle issues of “social conflict, exclusion/inclusion, and justice.”

An important tangible of the roundtable in 2018 is the creation of a resource blog that lists readings, websites, and other sources submitted by speakers and organizers of the roundtable. In the future, we plan to post future speakers’ synopses of ideas and suggestions for teacher preparedness, classroom discussions, and conflict management. Crossroads is planning to link the resource blog to the SEM website.

Outreach Efforts

(1) To increase our visibility and attract members within SEM, section Co-Chairs initiated the Crossroads Music and Social Justice Prizes approved in 2015, and posted a notice on the SEM listserv on December 8, 2018 as follows:

The Crossroads Section for Difference and Representation (until now The Crossroads Section on Diversity, Difference, and Underrepresentation) will offer both a $200 cash prize and a $100 cash prize every other year (biennially) for the most compelling papers on music and social justice themes or issues. Current submissions may include papers as delivered at the 62nd and / or 63rd SEM Annual Meetings in Denver and Albuquerque, respectively. The submission cover page must include the author’s brief description of how the paper illuminates social justice issues as they intersect with music, difference, and representation. Authors who presented at both conferences may submit both papers, each eligible for each prize. Deadline for email / postmark submissions: December 31, 2018.

PDF copies of papers are to be sent to Susan Asai at s.asai@northeastern.edu and Brenda M. Romero at romerob@colorado.edu. If there are supplementary audio-visual materials, please attach one file of no more than 4 MB or send by link. The paper file should be in a standard format with author’s last name and an excerpt of the paper title in the file name. A “wide breadth and/ or application” is a default requirement to qualify for the $200 prize. Jurors will include five members, including the Crossroads Section Co-Chairs; at least one student, if possible; and two other volunteers from the Crossroads Section. The prizes, named the “Crossroads Music and Social Justice Prizes,” will be announced along with other awards in the SEM Reports Booklet. Donations may be earmarked for these prizes.

The first Section Prize jury includes Stephanie Khoury, Loneka Battiste-Wilkinson, Benjamin Cefkin (student), and the Section co-Chairs Susan Asai and Brenda M. Romero.

2) Crossroads will continue to identify critical issues for discussion in roundtables and talking circles as sponsored events or programming at SEM Annual Meetings. Our sponsored events are the primary way that we endeavor to have Crossroads make a difference within SEM. We continue to poll other sections to see what their needs are and offer to collaborate with them when goals and initiatives align. We submitted a proposal for the 2019 meeting:

“New Directions: Music and Social Justice Roundtable”

This roundtable discusses trends, based on recent music scholarship, that align with social justice issues, addressing several questions, among them: Why have music institutions avoided the topic of social justice for so long? What theoretical frameworks are contemporary scholars considering when they focus on social justice issues in music? What are the implications of this scholarship for music teaching and research? How can studies of social justice issues in music serve the cause/s raised for the group, culture, or population being written about? Is there a social or political pipeline that could utilize these studies? Are these studies effective and applicable in bringing about social change? What role can SEM play in supporting music activist work? Are there negative impacts to studying social justice issues in music? Four ethnomusicologists share their perspectives—based in part on their varied musical backgrounds in anthropology, music education, music theory and composition, leaving ample time for additional contributions from conference participants.

Presenters:
Dr. Brenda Romero, Prof. Susan Asai, Dr. Stephanie Khoury, and Dr. Loneka Battiste-Wilkinson

Respectfully Submitted,
Susan Asai and Brenda M. Romero, Co-Chairs
Crossroads Section for Difference and Representation
Music Library Association

Alec McLane, Wesleyan University

The Music Library Association met for its annual conference in St. Louis, MO, February 20–24, 2019. There had been some lobbying by members for relocating the meeting, considering the travel ban recommended by the NAACP arising from incidents of violence in Missouri directed against people of color, and in particular the passage of Senate Bill 43, which increased the burden on victims of discrimination to prove claims of racial bias. Since contracts had been signed well in advance, the meeting went ahead as planned, but with the decision to focus the conference on the themes of Diversity, Equity, and Inclusion.

The World Music Interest Group meeting of 2018 had suggested finding local musicians from marginalized communities, and Alan Karass subsequently proposed a performance/discussion with a local Palestinian oud player, Kareem Azab; this was accepted by the program committee.

The World Music Interest Group meeting began with a general review of Kareem Azab’s performance, noting how successful it was and how it might provide a model for future conferences as we tap into local musical talent. The bulk of our discussion involved ideas for sessions at future MLA conferences, with a focus on next year’s meeting in Norfolk, VA.

Potential local performances were difficult to determine, as most of us knew little about the Norfolk area. A suggestion of a group from the DC area seemed too far away. Slightly closer was the University of Richmond, where Andrew McGraw teaches and directs a couple of ensembles of Indonesian music. Andrew has also conducted research in music and incarceration, working with local prison populations.

We addressed the idea of continuing our forays into building collections from different parts of the world. To date there have only been East Asia and Latin America covered. There was some interest in this, but it depends on finding those among us who feel qualified to present in these areas.

The most interesting and extensive discussion was on our engagement as librarians with emerging fields within Music generally, but particularly within the fields of Ethnomusicology and World Music.

- Sound studies
- Music & ecology, “eco-musicology”
- Medical ethnomusicology (Penn includes arts and trauma therapy as a field of study)
- Disability studies
- Ludomusicology, video game music, etc.

We noted that music departments are generally de-Westernizing the curriculum and re-examining the traditional canon, and that affects our roles as librarians.

It was recalled that the first significant attention to ethnomusicology and world music in MLA was at the Baltimore meeting (1992), with a whole plenary devoted to it.

New studies of music may generate new vocabularies; this affects cataloging. Several colleagues were mentioned as engaging in projects to enhance controlled vocabularies with a view toward emerging studies in music.

We agreed to consider proposing a panel on emerging fields in general, with a focus on those that fall within the general framework of ethnomusicology. We will work on getting some recommendations from people, and we would welcome input from others.

International Association for the Study of Popular Music (IASPM-US)

Andrew Mall, Northeastern University

IASPM-US convened its annual conference in New Orleans, LA, March 7–10, 2019. The conference was conveniently located in the New Orleans Jazz Museum, within easy walking distance of Frenchmen Street and the French Quarter. The conference program included over 90 papers in several parallel sessions, many of which employed ethnomusicological methods and addressed non-Western popular musics. Highlights included a keynote address by John Troutman, whose book *Kika Kila: How the Hawaiian Steel Guitar Changed the Sound of Modern Music* (University of North Carolina Press, 2016) won the society’s 2017 Woody Guthrie Award for the most outstanding book on popular music. Troutman spoke of his recent experiences building popular music collections as a curator in the Division of Cultural and Community Life at the National Museum of American History. A well-attended evening roundtable plenary featured several musicians, producers, and activists from New Orleans’s music scenes: Gwen Thompkins, Cherice Harrison-Nelson, Hannah Krieger-Benson, Don B, and moderator Alison Fensterstock.

The IASPM-US Awards Committee announced several winners at the 2019 conference. Kristina M. Jacobsen

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IASPM-US [continued from previous page]


Next year’s IASPM-US conference will be held in Ann Arbor, May 21–23, 2020. The conference overlaps with Detroit’s annual Memorial Day weekend electronic dance music Movement festival, enabling productive discursive intersections between the scholarly world of popular music studies and those of music festivals, dance music, and Detroit’s local music scenes. The IASPM-US conference is very welcoming of and receptive to the work of ethnomusicologists, and I encourage you all to consider applying and attending. The Call for Papers will be announced later in Summer 2019.

The Journal of Popular Music Studies (JPMS) is IASPM-US’s peer-reviewed journal. The Society recently completed transitioning JPMS to the University of California Press. Because of this transition, your library’s subscription to JPMS may no longer be active through Taylor & Francis. Please consider recommending a subscription to JPMS to your university or public librarian. The March 2019 issue of JPMS (vol. 31, no. 1) is the first under the co-editorship of Robin James and Eric Weisbard and features work by several SEM members. If you research music that has been dubbed “popular” in any geographic region, JPMS’s editors are interested in your submission.

National Recording Preservation Board (NRPB)

Jonathan Kertzer, University of Washington

The National Recording Preservation Board (NRPB) meets at the Library of Congress in Washington, DC, to discuss that year’s nominations for the National Recording Registry, as well as other issues of interest at the Library. There are 25 new additions to the National Recording Registry each year; as of the 2018 selections there are now 450 recordings in the National Recording Registry.

Created by an act of Congress in 2000, the NRPB is tasked with advising the Librarian of Congress on the selections to the registry. The selections are made to showcase “the range and diversity of American recorded sound heritage in order to increase preservation awareness.” As stated in the law, the three primary characteristics of these recordings are their “historic, aesthetic, and cultural significance.” There are seventeen members on the board (plus an equal number of alternates) that are representing a range of academic and music business organizations, as well as a number of “at-large” members; the full list is at https://www.loc.gov/programs/national-recording-preservation-board/about-this-program/board/.

The members are organized into a number of genre committees, which recommend 2-3 selections each year to the larger group, and these are discussed during the annual meeting. An overall vote is made by all the members and alternates, and that vote is then reviewed by the Librarian of Congress Carla Hayden and her staff, which then make the final twenty-five selections. I have taken the lead role on the blues/RnB, folk/ethnic and field recordings committees, and I take part in the pop-music committee as well. The list of the twenty-five selections for 2018 was announced March 20 2019, and the full list and descriptions can be viewed at https://www.loc.gov/item/prn-19-018/.

The board’s annual meeting for 2018 took place at the Madison Building at the Library of Congress on Monday, November 20, 2018. Beyond the discussion on the annual selections, these additional items were on the agenda:

1. National Recording Preservation Foundation announced the awarding of four grants for a total of $50,000 to the Arhoolie Foundation, Historical Black College Radio (HBCU) Project, NYPR On The Media, and Composer to Composer. The Library of Congress is finally matching money raised, and there will be a second round of grants awarded in 2019, with call for proposals most likely to be announced in the summer of 2019.

2. The copyright office announced the passage of the Music Modernization Act, recently passed by Congress, as well as several additional bills relating to recordings and copyright that are up before Congress.

3. Tributes to the late Burt Feintuch, longtime member of the NRPB representing the American Folklore Society.

4. Status report on the Packard Center in Culpepper, Virginia, which is the primary storage facility of the Library of Congress’s recordings and films.

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NRPB [continued from previous page]

5. Report from Josh Shepherd of the National Radio Preservation Project about their conference and activities.

6. Presentation from the NEH and their support of audio preservation projects around the country, by Joshua Sternfeld.


8. General comments and announcements from board members, and discussion of efforts to improve the public relation efforts concerning the registry.

Alan Burdette, SEM’s alternate representative to the NRPB, has made significant contributions to their work, most notably on the nominations for the field recordings category. I encourage all SEM members to contact Alan and me if they would like to make nominations to this registry or if they have further questions about the work of this board.

Member News [continued from page 6]

Paul Austerlitz (Gettysburg College) recently released the CD trilogy Marasa Twa, combining jazz with influences from his ethnomusicological research. In the spiritual traditions of Vodou, the Marasa Twa are auspicious triplets manifesting divine mysteries. The trilogy, on Round Whirled Records, comprises albums entitled Dr. Merengue, The Vodou Horn, and Water Prayers for Bass Clarinet.

Dr. Merengue was recorded in the Dominican Republic with the Dominican Ensemble, a band Austerlitz founded there ten years ago. It features a legend of Dominican music, José Duluc, on percussion and vocals, and master percussionist Julio Figueroa on the tambora drum. Reinterpreting music discussed in Austerlitz’s book Merengue: Dominican Music and Dominican Identity, the album re-imagines historical and folk styles of merengue. Extensive scholarly notes in English and Spanish provide background on the music’s social and cultural history. Recorded in Haiti, The Vodou Horn presents jazz-fusion based on ritual music of Haiti. The album is a collaboration between Austerlitz and Asakivle, a traditional Haitian drumming group, and features bassist Chico Boyer and guitarist Monvelyno, both major figures in Haitian music. Ethnomusicological notes discuss the music’s religious contexts and present translations and interpretations of song texts. Recorded in New York City with pianist Benito González, bassist Santi Debriano, drummer Royal Hartigan, and vocalist Roxna Zila, Water Prayers for Bass Clarinet presents original compositions based in traditional music of Haiti, the Dominican Republic, Nigeria, and Finland. As with the other albums, scholarly notes provide background on the music.

Jocelyn Nelson (East Carolina University) has received a 2019 Most Promising New Textbook Award from the Textbook & Academic Authors Association for Gateway to Music: An Introduction to American Vernacular, Western Art, and World Musical Traditions (Cognella, 2018). The book broadens standard notions of music appreciation with an introduction to local and global musical traditions, blended with social, cultural, and historical contexts.

Institutional News

In summer 2017 the Max Planck Institute for Empirical Aesthetics hosted Music and Eye-Tracking, the world’s first conference on the topic of what eye movements, pupil dilation, and blinking might tell us about musical processing. More than 60 researchers attended, from a diverse range of disciplines including psychology, neuroscience, and all fields of music research including music ethology and systematic musicology. As a result of this scientific exchange, a Special Issue of the Journal of Eye Movement Research emerged and is now finalized and freely available, covering topics including music reading, music during visual tasks, mobile eye-tracking during live performance, and pupillary responses to music. The issue is at https://bop.unibe.ch/JEMR/issue/view/793.

Due to the broad interest and success of the first conference, a second conference on Music and Eye-Tracking will take place on 16–17 July 2020 at the MPIEA in Frankfurt. As soon as more information is available, you will find it at https://www.ae.mpg.de/index.php?id=642.
Conference Calendar


1st Conference of the Asia Pacific Dance Festival, Honolulu, Hawaii, 2–4 August 2019 https://manoa.hawaii.edu/outreach/asiapacificdance/conference/


“Korean Hip-hop and New Explorations of Afro-Asian Identity,” University of California, Irvine, 7 October 2019. Contact: c.saeji@gmail.com.


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


“Imperfection as an Aesthetic Idea in Music: Perspectives from Musicology and Artistic Research,” Graz, 6–7 May 2020. Contact: maria.klinger@kug.ac.at


the society for ethnomusicology
The University of Rochester Press welcomes manuscripts in its new series, Eastman/Rochester Studies in Ethnomusicology. We invite submissions of work on all aspects of music in contemporary world cultures. We seek new and original manuscripts, primarily based on the anthropological method of ethnographic fieldwork, that examine intersections between contemporary musical practices of all kinds and their social and cultural contexts. Although authors working in all areas of ethnomusicology are encouraged to submit their work, we especially seek studies that illuminate the relationship between music, gender and sexuality.

The series editor invites inquiries, including book proposals and manuscripts:

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Ethnomusicology
Editor: Frank Gunderson

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

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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: Performative 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.

- Issue No. 8: Suwichan Phattanaphraiwan: Forbidden Songs of the Pqaz 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: Eugenia Siegel Conte

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

- Volume 15.1: Music and Movement
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
- Ethnomuicology 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
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- Midwest Chapter
- Niagara Chapter
- Northeast Chapter
- Northern California Chapter
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SEM Section Websites
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- Popular Music Section
- South Asia Performing Arts Section §