On behalf of the 2019 Local Arrangements Committee and in accordance with Indiana University’s Bicentennial celebrations (1820–2020), I warmly invite you to Bloomington for our 64th Annual Meeting, 7–10 November 2019. We hope that you will enjoy our renowned Hoosier hospitality, idyllic fall weather, vibrant music scene, and picturesque limestone campus. As we celebrate the beginning of IU’s third century, it seems fitting that we recognize the proud legacy of ethnomusicology at Indiana.

Attendees are encouraged to explore Southern Indiana’s rolling hills and fall foliage at one of our nearby state parks, such as Morgan-Monroe State Forest, McCormick’s Creek State Park, or Brown County State Park. Those wishing to stay closer to campus will no doubt appreciate the exciting lineup of conference activities and community events.

This year’s meeting will include two concurrent pre-conference symposia. “Film as Ethnography, Activism, and Public Work in Ethnomusicology,” co-organized by Dr. Rebecca Dirksen and Dr. Jennie Gubner, will focus on the history, production, and promotion of ethnomusicological film. “Heritage and the Politics of Inclusion in Latin American Brass Bands,” co-organized by Dr. Javier Léon and Dr. Juan Eduardo Wolf, will explore the long tradition of Brass Bands throughout Central and South America.

Our meeting is held in conjunction with Indiana University’s Bicentennial celebration (1820–2020). We honor IU’s pioneering position in the history of ethnomusicology in the United States, its distinguished faculty past and present, and its continuing prominence in our field into the present day. With this meeting, IU has hosted more SEM conferences—five—than any other institution. The site of four of those meetings (1962, 1980, 1998, and this year in 2019) is the venerable Indiana Memorial Union. This history, combined with the Union’s Dickensian institutional-Gothic architecture, invites us all to commune with the ghosts of ethnomusicology past, present, and future.

The Program Committee conducted a blind review of the 396 individual abstracts and 89 organized sessions that were submitted according to the guidelines in the Call for Papers, and accepted approximately 55% of the individual abstracts and 76% of the organized abstracts to construct...
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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Address changes, orders for back issues of the *SEM Newsletter*, and all other non-editorial inquiries should be sent to the Business Office, Society for Ethnomusicology, Indiana University, 800 East 3rd Street, Bloomington, IN, 47405. sem@indiana.edu.

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- Full page: $200
- 1/3 page: $60
- 2/3 page: $145
- 1/6 page: $40
- 1/2 page: $110

**Ethnomusicology: Back Issues**

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

**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.)
But queer theory has always seemed to me to be about something else, something more politicized. Queer theory (or perhaps better put, queer theorizing) has provided intellectual room for communities historically excluded from disciplinary conversations. Queer theory carves out a sacred intellectual space and provides within that space a nourishing community. (Barz 2019:20)

The 2019 SEM Presidential Roundtable will celebrate the publication of a new volume of essays, *Queering the Field: Sounding out Ethnomusicology* (Oxford University Press, 2019). As the Introduction to this collection states, this volume reflects a deliberate cartography of queer spaces in the discipline, spaces that are strongly present due to their absence, spaces that are marked by direct sonic parameters, or are called into question by virtue of their otherness. As the first large-scale study of ethnomusicology’s queer silences and queer identity politics, *Queering the Field* directly addresses the normativities currently at play in musical ethnography (fieldwork, analysis, performance, transcription) as well as in the practice of musical ethnographers (identity, participation, disclosure, observation, authority). While rooted in strong narrative convictions, the authors frequently adopt radicalized voices with the goal of queering a hierarchical sexual binary.

Ethnomusicology’s historically shadowed presence “in the closet” may very well mirror the reluctance of individual ethnomusicologists and their late entrance to the queer dance floor. This reluctance might indicate the presence of closeted intellectual agenda, mirroring what Sara Ahmed labels as a desire to maintain “straight lines,” since “the forms they elevate into moral and social ideals (such as marriage and family life) will be rejected by those whose bodies can and do ‘line up’ with the straight line, which is not, of course, all straight bodies” (2006:174). “Since the 1980s intellectuals have reclaimed ‘queer’ as a marker of identity, and the authors in *Queering the Field* continue this intellectual cultivation by transforming the concept in several subversive ways for the field of ethnomusicology: the queer rejection of heteronormativity in field research design and implementation, the queer embrace of sound as embodied, the queer critique of gendered binaries, the advocacy for queer-identified musical individuals and traditions, and the queered rethinking of inherited theoretical models for analyzing and performing global music traditions. There is much at stake for the authors in this volume as they intentionally mark the heretofore unmarked” (Barz 2019:9).

The incorporation of queer issues and topics within ethnomusicological publications has to date been scarce (let alone incorporating queer theory in the discipline). And yet our annual meetings (Bloomington included!) frequently include individual papers and entire panels on queer topics. At the 1997 SEM annual meeting, “queer theory” was a prescribed topic and solicited several papers and panels offering a variety of queer approaches in ethnomusicology. Ethnomusicologists were actively presenting reflections on queer theory: Zoe Sherinian and Gillian Rodger (both included in *Queering the Field*) presenting on queer topics with respondent Philip Brett. Ethnomusicology began to address queer theory publicly at this time. While it is probably still too early to write the history of queer identity within SEM, it would be useful to chart the history of the SEM Gender and Sexualities Taskforce, which began as a steering committee in 1996, achieving section status ten years later; the early organizers (self-identified as lesbians, according to communication with Zoe Sherinian) initially charged themselves with “creating a queer safe zone before eventually shifting the focus to gender and sexualities as a legitimate area of study within the discipline” (Barz 2019:18).

That the participants in this Roundtable take risks in their work will quickly become clear, both from their presentations and in their published chapters. Their studies draw on historical and emergent queer theoretical voices, drawing on intense theoretical scenarios and rich experiences grounded in field research. These risks I mentioned—theoretical, intellectual, and personal risks—stand as a testament to the fact that this volume comes at the right time, a time prepared to sound out ethnomusicology.

Participating in the President’s Roundtable will be the following contributors to *Queering the Field*: Gregory Melchor-Barz (Boston University), Gillian Rodger (University of Wisconsin, Milwaukee), Zoe Sherinian (University of Oklahoma), Kathryn Alexander (University of Arizona), Jeff Roy (California State Polytechnic University, Pomona), Christi-Anne Castro (University of Michigan), Alexander Cannon (University of Birmingham), Tes Slominski (Beloit College), Matthew Leslie Santana (Harvard University), Sarah Hankins (UC San Diego), Luis-Manuel Garcia (University of Birmingham), and Nicol Hammond (UC Santa Cruz). All are welcome at the Roundtable to learn, participate, and share. See y’all in Bloomington!

[continued on p. 6]
Attendees are also encouraged to gather on the evenings of November 6 and 7 at the renowned IU Cinema for special screenings of Buck Jumping (2018), directed by Lily Keber, and Los Sonidos Invisibles (2007) and Velo qué Bonito (2014), directed by Ana María Arango. Both directors will be present for Q&A following their films. We hope that such an exciting slate of pre-conference activities will entice many to arrive early this year.

Our conference program features a series of events organized by the SEM Board, including the President’s Roundtable (“Queering the Field: Sounding Out Ethnomusicology”), a public policy session (“American Hate: How Do We Respond?”), a panel presented by the British Forum for Ethnomusicology (“Decolonizing British and North American Ethnomusicology/ies”), two roundtables featuring SEM past presidents (“Ethnomusicology Beyond Music”), several professional development workshops, and the Charles Seeger Lecture delivered by George Clinton, the legendary front man and mastermind of Parliament/Funkadelic. In between, the Local Arrangements Committee has coordinated a series of pop-up acoustic concerts performed by local Bloomington musicians. My colleagues on this year’s LAC (Co-Chair Stephen Stuempfle, Lydia Campbell-Maher, Judah Cohen, Rebecca Dirksen, Javier Leon, Daniel Reed, Ruth Stone, and Sue Tuohy) have assembled a wonderful collection of performances and activities for your stay in Bloomington.

Many other events around IU will be of interest to conference attendees. Following the welcome reception, we hope everyone will make their way to the Showalter Fountain for IU’s First Thursdays Festival, celebrating the Arts and Humanities across campus. IU’s renowned African American Dance Company, the African American Choral Ensemble, and the IU Soul Revue will each perform on Saturday 9 November at the African American Arts Institute’s 26th annual Potpourri of the Arts Concert. The Mathers Museum of World Cultures will be hosting, “Sacred Drums, Sacred Trees: Haiti’s Changing Climate,” an exhibit curated by Dr. Rebecca Dirksen. The Eskenazi Museum of Art will be celebrating its grand re-opening after a year-long renovation, and the Jacobs School of Music features an extensive concert schedule. In addition, Bloomington offers an assortment of ethnic restaurants, pubs, taverns, taprooms, and dives with local live music.

While IU’s Bicentennial provides the context for this year’s meeting, it is worth noting that this year will mark the 71st anniversary of ethnomusicology at IU. From the arrival of George Herzog in 1948, to the establishment of the Archives of Traditional Music by George List in 1953, to Bruno Nettl’s pioneering dissertation that same year, Indiana University has played a central role in the history of North American ethnomusicology. Over the years many extraordinary faculty and alumni have continued that legacy. SEM has called Bloomington home since 1988, and this will be the record fifth time that IU has hosted our annual meeting. As Chair of IU’s Department of Folklore and Ethnomusicology, it gives me great pleasure to welcome you all home to Bloomington this fall, and to share this legacy with ethnomusicologists from around the world.
a varied program with 62 paper sessions, 54 organized panels, 12 roundtables, 3 lecture/performances, and 6 films. These sessions are supplemented with 7 SEM Board-sponsored panels, roundtables, and workshops during the regular sessions, as well as a variety of presentations and performances, curated by the Local Arrangements Committee (co-chaired by David A. McDonald and Stephen Stuempfle, ably assisted by Judah M. Cohen, Lydia Campbell-Maher, Rebecca Dirksen, Javier León, Daniel B. Reed, Ruth M. Stone, and Sue Tuohy), in the breaks and evenings. The active membership, including the organized sections and special interest groups, will hold meetings and receptions throughout the conference days and nights to gather and discuss specific matters of shared interest, both scholarly and social.

The acceptance rate for organized sessions (76%) was higher than that of the individual proposals (55%), continuing a trend that has emerged over the past several years. Although sponsorship by SEM Sections and Special Interest Groups is not considered during the blind review process, careful vetting by section and group leadership before abstract submission typically results in well-crafted abstracts that conform to all proposal guidelines, and is likely one of the factors that contributes to the higher acceptance rate for organized sessions. This year, there are 36 sponsored sessions—more than half (53%) of the accepted organized sessions.

One panel in each of the concurrent sessions will be live-streamed; members who are not attending the conference are encouraged to consult the program for more information about the live-streamed events.

The topics and methods that give the program its character comprise a snapshot of where ethnomusicology is in 2019—with apologies to Dickens) the ghost of ethnomusicology present. Following a precedent (now a veritable tradition) set by the last few program chairs, this report is illustrated with a word cloud, based on abstract key words, that makes the notion of a snapshot just a little more literal. Not surprisingly, the cloud is dominated by some concepts that by now are the bread and butter of ethnomusicology, including gender, identity, diaspora, and politics, but which may surprise any lingering ghosts of ethnomusicology past (doomed as they are to spend eternity counting intervals). Up-and-coming topics include sound studies (a.k.a. soundscapes or acoustemology); the ethics, management, and use of archives and archival resources; indigeneity and indigenous studies; and decolonization (a.k.a. postcolonial or anticolonial). Presenters interested in what some might generalize as “ecumusicology” also make a strong showing, but they promote a breathtaking array of terms—sustainability, environment, anthropocene, ecological knowledge, eocentrism, ecomimesis, human-animal relations, and endangered music—to lend nuance to their unique approaches. Perhaps the ghost of ethnomusicology future will clarify the path of things to come (one hopes this ghost will also brandish its scythe to compel SEM members to choose their key words more percipiently).

This year, SEM is hosting not one, but two Pre-Conference Symposia (Wednesday, 6 November, 8:30 am – 5:30 pm): (1) “Film as Ethnography, Activism, and Public Work in Ethnomusicology,” co-organized by Rebecca Dirksen and Jennie Gubner; and (2) “Heritage and the Politics of Inclusion in Latin American Brass Bands,” co-organized by Javier Léon and Juan Eduardo Wolf.

The Program Committee also considered applications for travel awards, and we were able to award five travel awards for international participants, four travel awards for North American participants, and five student travel awards. We encourage members to continue to donate to the Annual Meeting Travel Fund that supports these awards for overseas scholars, contingent scholars, and students who otherwise might not be able to afford to attend the meeting.

On a personal note, while I cannot say that serving as program chair has been devoid of Dickensian tedium, I can state enthusiastically that the opportunity to engage with the work of such a wide swath of ethnomusicologists of all stripes has been truly inspiring. Of course, putting together such a program would not be possible without the experienced support of the SEM and Indiana University Conferences offices, especially Stephen Stuempfle, Stephanie Sturgis, and Melissa Kocias, as well as past Program Committee chairs Gillian Rodger and Lei Ouyang Bryant, and the SEM Board, especially President Greg Melchor-Barz. The generous and timely services of the other members of the Program Committee—Shannon Dudley (University of Washington), Darien Lamen (Independent Scholar), Laurel Sercombe (University of Washington), Maria Sonevytsky (University of California, Berkeley), and Sean Williams (The Evergreen State College)—also contributed to making putting this program together relatively painless.
**Frequently Asked Questions about SEM**

Stephen Stuempfle, SEM Executive Director

Why does SEM hold its Annual Meeting in expensive hotels and pick dates that conflict with one of my other favorite conferences? How are Annual Meeting abstracts reviewed and why was mine rejected? How does the SEM Board of Directors carry out its work and make decisions about issues facing the Society? Where does SEM’s money come from and how is it spent? What is the Society doing to promote ethnomusicology as a field and profession?

These are just a few of the frequently asked questions about SEM. Fortunately, answers are readily available.

The easiest way to learn more about SEM’s governance, programs, and operations is to visit the recently updated and expanded FAQs page of the SEM website, with links in the center of the homepage and under “About Us.” This page contains concise information on a range of topics, including the nomination and election of Board and Council members; the day-to-day work of the Board, Business Office, and committees; the formation of Special Interest Groups and Sections; the Society’s large number of publications, communication channels, and prizes; and the logistics and content of the Annual Meeting.

Members are also strongly encouraged to attend the General Membership Meeting, which is held on the Saturday afternoon of the Annual Meeting. In addition to the announcement of Society prizes for outstanding work in ethnomusicology, the President delivers an oral report, the Secretary announces the results of the year’s election, and a booklet is distributed with reports from the Treasurer, Secretary, Executive Director, Council Chair, Chapter Coordinator, publication editors, and leaders of Sections, Special Interest Groups, and Ancillary Organizations. The President’s oral report and the various written reports offer an overview of the Society’s activities for the past year, including its achievements and challenges.

Members can also learn more by logging in to the SEM website and selecting the Members’ Area from the menu on the left. Archived under “SEM Documents” are annual reports booklets and audited financial statements back to 2010. The audited financial statements, like the Treasurer’s report, provide detailed information on the Society’s sources of income, expense areas, and assets for each fiscal year (July-June). Assets include bank accounts and an endowment that generates income in support of Society programs. Other archived documents are reports on membership surveys from 2002, 2008, and 2014 (the Society will conduct its next survey in 2020). Also contained in the Members’ Area of the website is the SEM Newsletter, both the current issue and back issues to 2002. Published four times a year, the newsletter offers articles on Society business and initiatives as well as information on members and the field of ethnomusicology.

Much more information about SEM and ethnomusicology is featured in other areas of the SEM website. Consulting the short Guide to the SEM Website (with a link in the center of the homepage) is a fast way to find out what is available and where it is located. To learn about current Society priorities, for example, consult the Strategic Plan and the Special Projects area of the site. To consult copies of Annual Meeting program and abstracts books back to 2006, see Conferences/Past Annual Meetings.

Finally, questions can always be directed to the Business Office or Board. The Business Office and Board receive inquiries on a daily basis and strive to respond as promptly as possible. Communications from SEM members and the general public are always welcome!

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**Queering the Field** [continued from page 3]

**PRESIDENTIAL ROUNDTABLE: “QUEERING THE FIELD: SOUNDING OUT ETHNOMUSICOLOGY”**

**FRIDAY, NOVEMBER 8, 10:45 A.M.–12:15 P.M.**

**Works Cited**


Society for Ethnomusicology
Action Plan for Career Preparation in Public and Applied Ethnomusicology

On 29 and 30 May 2019 the Society for Ethnomusicology held a National Planning Conference on Careers in Public and Applied Ethnomusicology at the American Folklife Center, Library of Congress, in Washington, DC. Funded by a $15,000 grant from the National Endowment for the Arts (Folk & Traditional Arts program), the Society assembled twenty conference 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 was to develop an action plan for strengthening career preparation in public and applied work in ethnomusicology. Through expanding learning opportunities and resources, the Society aims to offer greater support to ethnomusicologists as they seek employment in such settings as archives, museums, arts-presenting institutions, primary and secondary schools, government agencies, publishing and media firms, and organizations focused on health, community development, environmental sustainability, cultural heritage, social justice, and other issues.

The below action plan was formulated by the conference participants with additional input from the SEM Board, Council, and Applied Ethnomusicology Section. The Society looks forward to collaborating with its members, academic programs, and other organizations to pursue components of the plan, secure funding, and build capacity for innovative work in public and applied ethnomusicology.

1) Issue a statement on the value and impact of work in public/applied ethnomusicology. Promote a vision of ethnomusicology as a field that has long included individuals engaged in research, teaching, and public/applied projects, in settings both inside and outside the academy. Demonstrate that ethnomusicology continues to offer wide-ranging opportunities for collaborative projects with musicians, audiences, and communities.

2) Liaise with organizations outside the academy to determine the knowledge, skills, and abilities required for successful employment and effective contributions in public/applied ethnomusicology in these settings.

3) Liaise with other academic societies that have developed programs and resources in career diversity and have demonstrated the value of expanded knowledge and skills for employment both inside and outside the academy.

4) Compile annual data on advertised position openings related to public/applied ethnomusicology and on graduation rates and job placement in graduate programs. Apply this data to strengthen career preparation.

5) Promote the establishment of a core seminar (or seminar component) in public/applied ethnomusicology in all ethnomusicology graduate programs in order to better prepare students for diverse career paths. Provide resources to professors, such as syllabi, reports on curricular innovations, online lectures, and an advisory network. Encourage employment of professors of practice in graduate programs. Address curricular issues at the program directors meeting during the SEM Annual Meeting.

6) Develop an annual summer institute in public/applied ethnomusicology that assembles, from across the country, professors, professionals outside the academy, and graduate students. Frame the institute to complement seminars at individual institutions and to expand conversations and initiatives in public/applied ethnomusicology.

7) Organize professional development workshops at the SEM Annual Meeting and at SEM chapter meetings. Address such topics as career development, public communications, collaboration with community organizations, project design and management, fundraising, ethics, and social activism. Video record and/or stream workshops as webinars.

8) Promote internships at organizations with arts programs: compile a list of organizations that currently offer opportunities, encourage new opportunities, and build internship work into university ethnomusicology curricula. Identity funding sources for organizations and interns to ensure equity and inclusion. Disseminate reports on successful internships.

9) Establish a formal system for connecting mentors and mentees in public/applied ethnomusicology. Identify available mentors and their areas of expertise and prepare a statement on the responsibilities of mentors and mentees. Encourage mentoring relationships that can be sustained beyond single conversations.

10) Create on the SEM website a resource area for careers in public/applied ethnomusicology. Feature such material as key readings and websites, an informational document for administrators and professors (including expanded tenure and promotion guidelines), lists and reports on organizations and projects, toolkits, and information on internships and workshops.

11) Publicize the work and achievements of public/applied ethnomusicologists at the SEM Annual Meeting and through the SEM website, the SEM Newsletter, the SEM YouTube channel, and other electronic communications.

12) Liaise with organizations outside the U.S. in support of education and work in public/applied ethnomusicology. Explore opportunities to participate in international conferences, workshops, and publications.
Ernst Heins (1937–2019)

Barbara Titus (Associate Professor of Cultural Musicology, University of Amsterdam)
With contributions from Marleen Heins, Rokus de Groot, and Bernard Kleikamp.

All of those who have studied and worked as musicologists in the Netherlands have come across the work and reputation of Ernst Heins at some point in their lives and careers, even if they did not engage with Heins’s primary expertise: the many musics of the Indonesian archipelago. Heins passed away on 7 June of this year, but his presence remains palpable in his many publications and recordings; in the stories of his family, friends, colleagues, and students about his rich and active life; and in the archive of the former Etnomusicologisch Centrum Jaap Kunst (ECJK) at the University of Amsterdam, which he expanded, curated, and protected.

It was in the early 1990s, when I was a musicology student at the neighbouring University of Utrecht, that I first came across the name of Ernst Heins. The University of Amsterdam was the only institution in the Netherlands—as it is now—that engaged on an academic level with the study of musics of the world, and it was under existential threat at that time due to the ongoing implementation of corporate management at Dutch universities. Heins was a fighter; he actively and successfully resisted this development, or at least delayed it, often at the cost of his own well-being. Those who hadn’t met him in person, like me, knew he was someone to reckon with.

When I eventually met him around 2015, being one of his successors as a cultural musicologist at the University of Amsterdam, I spent many delightful afternoons with him going through the rich material in my office from my predecessors: sound and visual recordings, transcriptions, photographs, teaching materials, correspondence with colleagues and institutions in Indonesia, and—last but not least—the documentation of those wars he had to fight with the university managers in Amsterdam.

During these long afternoons—talking with him rather than about him—I felt how inspiring it must have been to work with him. His family and colleagues report his importance as a teacher and a mentor, formative in personal as much as intellectual respects. They mention his warmheartedness as a person—often inviting his students to his home for a meal, music, and discussion—and his firmness, relentlessness even, as an executive not eschewing confrontation. Like many academics, Ernst Heins lived his work, involving his family in his work and his students in his family, cherishing his contacts.

Ernst Lodewijk Heins was born on 21 May 1937 into a musical family. Both his parents were graduates from the Amsterdam Conservatory and Ernst excelled in playing flute, recorder, xylophone, and piano in classical as well as jazz realms (he was a great Lionel Hampton fan). Up to the very last days of his life he played the timpani in various chamber orchestras and made orchestral arrangements of Satie piano works and Javanese gamelan music.

After graduating from the Barlaeus Gymnasium (grammar school) in 1955, musicology was an obvious choice for him. Already during his early college years he had made his first field recordings (on holiday in Brittany in 1957), as well as various concert registrations in the Tropical Institute, where Jaap Kunst did most of his teaching at the time. Heins gained his PhD in 1977 with a dissertation on Sundanese music, which would remain an important point of focus for the rest of his career.

As a student, assistant to, and later successor of Jaap Kunst at the University of Amsterdam, where he taught in various capacities from 1963 up to 2002, he is often mentioned together with this founding father of ethnomusicology. Heins also published extensively about Kunst’s work and methods (Heins 1976, 1994) and edited his work (Kunst 1973). In many ways, Heins continued the work of his predecessor, but his closeness to Kunst’s orientations and concerns should not make us loose track of his own scholarly achievements.

[Ernst Heins with his Revox G 36 in the early 1960s.]

[continued on following page]
Ernst Heins (continued from previous page)

Like Kunst, Heins was acutely aware of the need to master the technical aspects of sound recording, in trying out various recording methods, but also in choosing the most appropriate and, if necessary, up-to-date equipment. He was also a keen photographer, working in his own improvised photographic darkroom for the processing of his pictures. This technical skill turned out to be crucial in the many releases of his field recordings made between 1967 and 1999 in Yogyakarta, Surakarta, and many other locations in the Indonesian archipelago. Rokus de Groot – at first Heins’s assistant, later colleague, and now emeritus professor at the University of Amsterdam – remembers how he transmitted this technical knowledge to his students as a foundational skill for ethnomusicological practice in the field. In his view, an ethnomusicologist should not just publish about music in writing, but also through audiovisual recordings, at times carefully annotated and produced, and at other times meant to speak for themselves as sonic and visual documents.

Another source of inspiration for him were the regular Babar Layar gamelan workshops in Het Indisch Instituut (later Koloniaal Instituut and Tropeninstituut) from the early 1940s onwards. Allegedly, it was the first Javanese gamelan ensemble built (with bronze from a VOC cannon) and played outside Java, by non-Javanese instrumentalists. These workshops were led by Bernard IJzerdraat (Bernard Suryabrata), a close confidant of Kunst, and Kunst supported the group despite his own reservations against Europeans playing Javanese music. (IJzerdraat migrated to Indonesia in 1956, when the group had fallen apart.) As a young boy attending with his mother, Heins was greatly impressed by these workshops; he managed to get the Babar Layar instruments back in use again before his first big trip to Indonesia in 1968. For this aim he liaised with Frans Haryadi, an Indonesian choir director who studied in Berlin and who came to Amsterdam once a month to lead the group.

Many of the aspects that are easily attributed to Kunst as founding father of ethnomusicology are in fact also Ernst Heins’s achievements. Firstly, Heins’s work as a researcher and teacher was crucial in the developing notion of an ethnomusicologist-fieldworker not only as a collector, but also as a practitioner. Heins was interested in notation practices (he took up Johann Sebastian Brandts Buys’s interest in kepatihan notation and implemented it in the Dutch gamelan classes). However, he was by no means fixated on notation, as so many musicologists were during the 1960s and 1970s. He rather regarded music as a social phenomenon that could not be understood without direct engagement with its languages, its visual and performative counterparts, and its day-to-day uses in a variety of cultural environments. As commonplace as this might seem now, it needed postulation and legitimation then. Thus, he never bought into Kunst’s urge to capture sound as the static representation of a circumscribed ethnos; he celebrated cultural change and hybridity instead (1975, 20). Current practices of musical participant-observation as a research method are unthinkable without his furthering of these premises.

Secondly, as Kunst opened up Indonesian musics to a northern-hemisphere readership, Heins opened them up to a northern-hemisphere audience, largely through the well-attended concerts in the Tropeninstituut. De Groot recalls how these events attracted and inspired generations of Dutch musicians and composers, and how a “mentality of decolonization” was developed in the rehearsals and performance, since Heins treated gamelan traditions as completely equal to European artistic expressions, which was all but commonplace during the 1960s and 1970s. He did not treat musical instruments as museum pieces but as soulful entities (as they are in Java) that ought to be respected and used in appropriate manners.
As an expert on music of the Indonesian archipelago, notably Sundanese and Javanese traditions, Heins was internationally sought after as a speaker, advisor, examiner, writer, and recordist. He wrote a large number of book and record reviews for SEM’s Ethnomusicology (Heins 1969, 1975, 1978, 1981, 1982). Heins’s daughter Marleen recalls his frequent travels abroad, but also the elaborate correspondence in which he engaged. De Groot emphasizes the formative agency of Heins’s international outlook for young students and colleagues in the 1960s, 70s, and 80s, prior to the internet and low-cost flights to other continents. Central to these international contacts was the archive of the Etnomusicologisch Centrum Jaap Kunst (ECJK) that Heins curated and expanded with his own recordings and those of his students. The ECJK was visited by a continuous stream of colleagues and students from abroad, and still functions as a much cherished heart of the Musicology Department at the University of Amsterdam. Heins also met Pete Seeger and Arlo Guthrie in the late 1970s, and talked warmly about their efforts to directly record folk repertoire from those who were still practicing it. This accounts for Heins’s engagement not only with academic peers, but also with musical and social consociates; he was very responsive to demands from the wider society, explaining what he did and why, both as a musician and an academic.

[Continued from previous page]


_____. 1966. "Supplemental Note on a Recent Javanese Gamelan Record" Indonesi 1 (April) 22-29 + 205.


[Cees Rot, Heins, I.W.M. Aryase, and Wim van Gessel, trompong, 1981]

Working in the position at the University of Amsterdam that Ernst Heins once helped to shape, I feel a great responsibility to keep in mind what he stood for, even though we do things differently now. Much of what constitutes our musicology department at the University of Amsterdam—our fieldwork training, our Balinese gamelan workshops, and our treasure of a huge sound archive with music from around the world—wouldn’t have existed without Ernst Heins’s tireless efforts and achievements. We keep cherishing it, and we will not forget him.

Bibliography

Ernst Heins [continued from previous page]

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**Discography**


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**Filmography**

Heins, Ernst. 1975. *Wayang golèk in the world of man: Puppetry and dance in West Java (Sunda)*. Amsterdam: Etnomusicologisch Centrum Jaap Kunst, Stichting Film en Wetenschap [Motion picture].


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**Institutional News**

**Cudamani Summer Institute 23 July–7 August 2020**

For ten years students of all ages from around the world have come to Pengosekan, Bali, to study intensively with the community of Cudamani artists under the direction of Dewa Putu Berata and Emiko Susilo. Their approach to teaching is unique in Bali, and supports the beginning student as well as the seasoned master artists. Key to the success of the program is the ten-member team of Cudamani teaching assistants, whose encouragement keeps every class at a very high level. Past participants have included university music and dance professors and students, professional artists eager to extend their creative and performative reach, educators who want to expand their classroom teaching, and young people who have fallen under the spell of Balinese performing arts. Register early to secure accommodations at the Artini Resort Hotel. For more information see www.cudamani.org
A Standing Invitation: Help Us to Build the Ethnomusicology Advocacy Toolkit

Rebecca Dirksen (Department of Folklore and Ethnomusicology, Indiana University)

During Fall 2017 fourteen graduate students in the Dept. of Folklore and Ethnomusicology laid down the foundations for a major project in service to our discipline when they agreed to take on the creation of the Ethnomusicology Advocacy Toolkit (https://www.indiana.edu/~apethno/). A confluence of circumstances and views brought about the initial idea: (a) that semester marked the introduction of my new graduate seminar on Applied Ethnomusicology; (b) the “Unite the Right” rally in Charlottesville had shaken public consciousness not two weeks before our first class met, and this event and others like it demanded a response from everyone, especially if our elected officials weren’t up to the task; (c) I hold the general conviction that we ethnomusicologists, like other scholars, hold civic and moral obligations to share our knowledge and skills beyond the institutional confines of the university setting; (d) I had recently been studying and admiring the Folklore Advocacy Toolkit (https://www.afsnet.org/page/AdvocacyToolkit); and, most importantly, (e) I found myself in the company of highly knowledgeable and conscientious folks who didn’t—and don’t—believe in sitting around when challenging moments arise. After a great deal of research and writing by our graduate students and behind-the-scenes navigation on my part, the Ethnomusicology Advocacy Toolkit was officially released in October 2018 (https://www.ethnomusicology.org/news/news.asp?id=424088) and has thus far seen some good use.

Three students involved in the initial iteration of the toolkit expressed interest in writing for this SEM Newsletter feature, and so I turn this space over to them. Gathered here are the perspectives of Amy Makota (Aiyegbusi), who focused her contributions toward providing information on copyright law; Jennie Williams, who filmed individual profiles with practicing scholars; and Dikshant Uprety, who recommends importing the tools of monitoring and evaluation from the development industry into ethnomusicology as a potentially productive and new (to us) methodology. Other components of the toolkit thus far include guidance on how to go about managing advocacy and outreach, tips on identifying potential funders and acquiring support, a section on relevant resources drawn from music education, and a glossary of key terms paired with a bibliography. These additional sections were made possible through the combined efforts of the students listed above.

As part of the Fall 2019 Applied Ethnomusicology graduate seminar at IU, we are updating and expanding the toolkit and warmly invite participation from scholars, practitioners, and students working in what they consider to be applied, activist, advocacy, engaged, or public arenas—and in fact anyone with interest. We seek a diversity of voices from all different backgrounds and career stages. Please reach out directly if you would like to contribute or recommend areas for possible inclusion (ethnoadvocacy[at]gmail[dot]com). Or, find us at the upcoming SEM annual meeting in Bloomington this November.
Reflections on Advocacy: A Confirmation of Ethnomusicology’s Application and Impact
Amy F. Makota (Aiyegbusi) (PhD Student in Ethnomusicology, Department of Folklore and Ethnomusicology, Indiana University)

The Ethnomusicology Advocacy Toolkit was a concept discussed during the first class session of my Fall 2017 E533 Applied Ethnomusicology course. Based largely in part on reaction to an online article questioning the social and political impact of ethnomusicologists, our instructor, Dr. Rebecca Dirksen, presented our opportunity as ethnomusicologists to validate our field’s significance through the creation of an online resource for all interested in music research and instruction. Additionally, Dr. Dirksen explained the toolkit was representative of applied ethnomusicology methodology in not only its utilization but its creation process, and as such, she encouraged the class to decide whether to or not to bring this opportunity to fruition.

At the start of our second class session we took a class vote through a show of hands, smiling as we saw that everyone was on board, and we swiftly commenced work on the project. The first wave was to split the toolkit into titled sections we considered the most vital to a researcher/educator. Once we decided on sections, each student indicated which part they were most interested in creating. Partnerships for each section quickly formed based on our shared interests, and the following week’s class session time devoted to the project consisted of group meetings discussing concepts, context, and content.

After its genesis the toolkit seemed to take on a life of its own, and in some ways one could say it almost designed itself. Not to disregard the obvious—we as human beings did the actual construction—but each section’s pieces fell into place like this project had just been waiting in the wings since Jaap Kunst’s coining of the name of our discipline. What struck me the most during our group meetings was how each segment seemed both independent and interdependent on the others to breathe properly. For example, the “About” section provides not only the schematic layout but also manifests its individuality in the form of advocacy justification and an invitation for future collaboration. The “Evaluation” and “Copyright” portions of the toolkit, while standalone topics in their own right, artfully dovetail onto each other through their interconnected discourse of ethnomusicology’s governmental and legal obligations.

My project partner, Jamaal Baptiste, and I worked meticulously to provide a legal resource for the toolkit, one based on our shared interest of copyright law in all its complexities and globalities. While this section has more than one area in which it can and should be more comprehensive, we felt given the scope of this topic we had provided a working foundational text for future copyright cohorts. Imagine my surprise when one short year later, I found myself participating in a music copyright workshop in Berlin during my most recent fieldwork period, both acquiring firsthand knowledge of German and European copyright law and sharing our advocacy toolkit with the other participants. It was at that moment I fully comprehended the role of an applied ethnomusicologist, as both a continual knowledge seeker and a conscientious co-worker alongside others with shared needs and interests.

As the toolkit work concluded and we viewed our advocacy work online for the first time, the entire class fell silent. Were we proud of ourselves for a semester project well done? Sure. We had worked all session on a classroom-wide venture and beyond the usual early-in-the-semester “We have so much time to do this” syllogism and the end-of-the-semester “Will we even meet deadline” deliriousness, we all knew we had poured our heart and soul into this project every single second. But the deeper, more crucial objective of this enterprise crystallized in that first viewing. With this toolkit, we had provided not only ourselves and our field with a compilation of valuable resources with which to more accurately conduct our research and instruction, we had learned the cyclicality of advocacy. Through providing support to future ethnomusicologists, we had given ourselves a foundational experience with which move forward in our own career path in our field. Going forward, we hope many other scholars and practitioners will join us in any revisions or additions, further strengthening the project’s objective of applied ethnomusicology and advocacy collaboration.
A Focus on Advocacy Scholars: Profiles Featured in the Ethnomusicology Advocacy Toolkit

Jennie Williams (PhD Student in Ethnomusicology, Department of Folklore and Ethnomusicology, Indiana University)

The Ethnomusicology Advocacy Toolkit is designed to be broad in scope for what it could offer in terms of its resources. The original idea was to create a platform that could be complete on its own with the potential to develop as new contributors added content. With fourteen graduate students working on the first iteration of the toolkit, we identified our individual strengths and worked together to give it a good first push by expanding on interesting and useful topics that would balance the project overall.

Before I began my MA/PhD in ethnomusicology at Indiana University, I was introduced to the field through the public sector by working as an intern at Maryland Traditions (Maryland’s state folklife program) and Smithsonian Folkways. While I currently work for Traditional Arts Indiana, I am drawn to studying cultural research and programming designed to help promote folk and traditional arts among localized communities and cultural groups. I viewed this project as an opportunity to amplify the voices of professionals in the field who engage with this type of work.

My role in this project was to enhance the toolkit with video media as a means to diversify its presentation of information. I worked with my colleague Kelly Bosworth to conduct and record interviews with ethnomusicologists who have built their careers around using and applying their knowledge of ethnomusicology in practical ways, though not exclusively based in academia. We assessed that having video-recorded conversations in the toolkit would be a great way to include informative reflections and “real-world” experiences from accomplished ethnomusicologists. These edited video profiles complement the toolkit’s written articles and resource links, adding another means by which to engage with ethnomusicology-related material and witness it in practice.

The interviews took place in October of 2017 at the Society for Ethnomusicology annual meeting held in Denver, Colorado. After giving a presentation for both the Applied Ethnomusicology Section meeting and the SEM Council to introduce the project, we set up our camera in a spare meeting room and invited anyone who was interested to come and share their experiences to be included in the toolkit. We recorded nine interviews with individuals who have worked as educators, professors, curators, and directors of organizations committed to serving as advocates for artists and musicians involved in social justice and activist causes: Drs. Shannon Dudley, Miriam Gerberg, Guilnard Moufarrej, Svanibor Pettan, Rebecca Sager, Matt Sakakeeny, Huib Schippers, Daniel Sheehy, and Olivier Urbain.

The interviewees contemplated their own notions of “applied” ethnomusicology or “advocacy” and what those terms mean from their own experiences. After describing their specific involvement in ethnomusicological research and practice, the interviewees offered general considerations for users of this toolkit. I call attention to a few of the responses we received:

Dr. Shannon Dudley, associate professor in the school of music at the University of Washington, recommended that we “make space for more people to participate in music.” He said, “I think always in music departments we’re training musical experts and that’s what a discipline ought to be doing, but I think we should be training experts who are expert not only at performing for others, but expert at getting people involved in music, [and] expert at generating community through music.”

Coming from the field of Peace Studies, Dr. Olivier Urbain explained, “Today the tradition of ethnomusicology is so full of ethical concerns, concerns for the people you live with, you interview, the people that you observe, or the people that you participate with, that ultimately it is a peace-building effort . . . I think if you care about music today, you care about the beings who create that music who happen to be people.”

Perhaps Dr. Rebecca Sager, an assistant professor at Florida A&M, described the drive to be an advocate best: “There’s just a lot of ways I think that as ethnomusicologists that we really have to be civically engaged even if it’s outside of the academy – maybe even particularly. Because working on an actual bill in a legislature doing literal advocacy, lobbying, citizen activism, you know it’s powerful, and it has an impact.”

To learn more stories and viewpoints about advocacy in the field of ethnomusicology, visit the profiles page in the Ethnomusicology Advocacy Toolkit.

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The Ethnomusicology Advocacy Toolkit was conceived as a practice-oriented resource guide for ethnomusicologists interested in applied/engaged/advocacy/activist ethnomusicology. The main vision behind building the toolkit was to create a space for sharing materials—gathered by a group of graduate students working in teams to construct an advocacy resource—that would help students to feel empowered, to deploy their theoretical knowledge, and in the process come to comprehend how theory translates into actual practice. As I re-read the sections of the Toolkit, I see how brilliantly my colleagues have used their particular expertise and merged them with their research interests and theoretical knowledge.

As an ethnomusicologist with prior work experience in the development industry, my research is largely focused on the interaction between music and development discourses and practices in urban neoliberalizing spaces of the Global South. Since making the transition to ethnomusicology, I realized that not many ethnomusicologists are working with development organizations. Previously, I mostly worked in the capacity of a researcher or consultant within the development industry, and this section of the industry is called the Monitoring and Evaluation (M&E) sector. As the team was discussing the various sections of the toolkit, I felt that M&E would be a very a valuable topic for ethnomusicologists looking to work in the applied sector.

The idea behind including a section on Monitoring and Evaluation (M&E) in the toolkit was threefold. My collaborating partner Rebecca Kunin and I wanted to introduce the concept as a viable tool for ethnomusicologists; provide a succinct overview of what constitutes M&E, including its meanings and utilities; and highlight the development sector as a possible job market for ethnomusicology graduates interested in doing hands-on or applied/engaged work. This introduction may be most relevant for scholars wishing to work with governmental, non-governmental, or non-profit organizations. We do not mean to imply, however, that other ethnomusicologists have no use for M&E approaches. Today’s students should be aware of M&E systems: in a world obsessed with big data and derivation of “objective facts” through interpretation of such data, contemporary ethnomusicologists in academic and non-academic positions alike should know how to use this obsession to their advantage. Ethnomusicologists, especially in the United States, are trained to analyze qualitative data and may even look at quantitative data with suspicion. But there are benefits to how such data can help ethnomusicologists working within advocacy and applied fields.

- What is M&E?
  - Monitoring: Monitoring is the process of continuous data collection informing relevant project stakeholders on a project’s progress or deviations from the goal. Monitoring takes a form of routine assessments, and answers the basic question, “Are we on track to achieve our goal?” Project stakeholders (project planners, beneficiaries, project staff, researchers) themselves conduct periodic monitoring.
  - Evaluation: Evaluation is the systematic assessment by an insider or culturally knowledgeable outsider of how a specific event or program has affected individuals, groups and communities. It takes into account the perspectives of various actors, combining both qualitative and quantitative and practical and abstract analysis. It looks to the distant future while also analyzing immediate results, keeping in mind the beginning, intermediary, and final stages of a project.

- Why is M&E used?
  - M&E assessments have historically been associated with the United Nations, International Non-governmental Organizations (INGOs), Bretton Woods Institutions (the World Bank and the International Monetary Fund), and governments of so-called “developing” countries. These institutions usually use M&E to track the progress of projects, programs, and policies—their efficiency and effectiveness. Data gathered from M&E systems are then used to determine whether targets were achieved, and if not, what reforms need to be made to achieve them.

- Why do ethnomusicologists need to know about M&E?
  - How can they be useful for us?
  - Very few ethnomusicologists work within the development sector: As the academic job market becomes intensely competitive each year, more and more ethnomusicology graduates are now beginning to look for work outside academia. One of these sectors can be the international development field, also known colloquially as the aid industry. While a small number of scholars have shown how music is deployed in promoting development initiatives in the Global South (Dirksen 2012, 2013; Helbig 2010; Impey 2018, 2002; McConnell 2017; Ndaliko 2016; Van Buren 2007; Whittaker 2014), even fewer ethnomusicologists are seeking employment within this sector.
The Ethnomusicology Advocacy Toolkit [continued from previous page]

- **Most International or National Non-Governmental Organizations (I/NGOs) use these techniques: Many I/NGOs working in the Global North or South depend on the M&E system to evaluate the progress or deviations of their project interventions. Whether it is a music symposium organized through funds from United Kingdom’s aid or a music school run by grants from an American I/NGO for underprivileged children, M&E approaches play a central role in gathering data; data that shows the “impact” created by the activities that were funded. If an ethnomusicologist were to be involved in such projects, they need to be at least aware of M&E mechanisms and its basic concepts.

- **M&E combines qualitative and quantitative data:** Ethnomusicology is largely a qualitative data driven discipline, while M&E’s are usually perceived as dominated by quantitative data. However, the perception that quantitative data is the most important aspect of M&E is erroneous. As an ethnomusicologist who started out as a development researcher, I have seen many good projects fail in achieving their goals because of the over-reliance on numbers. Hypothetically, one can argue that the use of quantitative “indicators” (variables through which change can be measured) is meaningless for ethnomusicologists because our disciplinary background pushes us to produce long textual narratives instead of numbered data files. However, numbers are only the beginning of any story; their interpretation requires ethnographic input.

Finally, I should briefly note that the development industry or the aid industry has been heavily criticized for its top-down approach, and for playing a central role in constructing and popularizing problematic ideas such as “advanced/developed nations,” “the developing nations,” and “the underdeveloped nations”; essentially an unsavory practice of “ranking” human beings in this world (Escobar 1995; Fergusson 1990; Li 2007). However, there have also been voices within the development scholarship that try not only to critique development discourses and practices (Gardner and Lewis 1996; Yarrow and Venkatesan 2012), but to figure out ways to work inside it. In a nutshell, both these approaches—critiquing from the outside and working from the inside—are required to ensure the slow transformation of what development ideologies stand for, and I believe that ethnomusicologists can play a small role in this large endeavor.

**References**


RILM Resources for the 2020 Ethnomusicologist

Insia Malik, Assistant Editor, Répertoire International de Littérature Musicale (RILM)

RILM’s multilingual and interdisciplinary scholars and editors are constantly working to make our database more practical for the ethnomusicology research community. We continue to be particularly attentive to expanding our database to best represent the growing literature that pertains to ethnomusicology, representing more countries and languages as well as a wider range of media and document types, across a range of topics and fields as they become increasingly relevant to ethnomusicology. For instance, within the last year, we have included more extensive coverage of standard anthropology and regional studies journals, from ethno-relevant articles in the Journal of Linguistic Anthropology, Critical Reviews on Latin American Research, and the Review of Middle Eastern Studies, and we are on the lookout for topics that expand the definition of music—from sound studies, voice studies, ethnography, ritual studies, or disability studies—in order for ethnomusicologists to be able to access bibliographic information, abstracts, and even full text in one place for most aspects of your research.

In addition to maintaining currency with our hundreds of ethnomusicology-relevant journals, we are particularly vigilant regarding new ethnomusicology and interdisciplinary arts journals that crop up each year across the globe. For instance, our rich indexing might lead your advanced database search for “sound recordings” and “women performers” to an article from the Chilean journal Contrapulso, whose inaugural issue in August 2019 featured a special dossier of articles on music, gender, and sexuality.

Aside from the more standard document types that have been included in RILM from the get-go, such as journals, monographs, and doctoral dissertations, RILM has expanded its coverage of records to include online resources such as academic blogs, online sound archives, and music podcasts. Often these resources are the only instances in which certain musical genres or musicians are put into writing or discussed in audio form. We also index and abstract popular magazines and newsletters from a range of countries, and in a range of languages, covering artists and topics that receive little attention in more mainstream American or European music journals, and may be critical to your multifaceted research.

Since 2015, RILM Abstracts of Music Literature has expanded to become the enhanced database RILM Abstracts with Full Text, which includes the addition of a million pages of full-text content from 240 periodicals from 50 countries and in many different languages. These full-text journals available through RILM include titles as foundational and varied as Cahiers d’Ethnomusicologie, Black Music Research Journal, Yearbook for Traditional Music, Nhạc Việt: The Journal of Vietnamese Music, El Oido Pensante, The World of Music, and Sruti. Just a few examples of our journals in the realm of popular music are Jazz Research Journal, Journal of Hip Hop Studies, and Perfect Beat: The Pacific Journal of Research Into Contemporary Music and Popular Culture. RILM can therefore also be your source for reading the most current issues of journals to which your institution may not otherwise have access.

Also since 2015, one of the resources available now to ethnomusicologists is RILM Music Encyclopedias (RME), our continually expanding global online repository of music reference works. It is the world’s only cross-searchable collection of music encyclopedias. Through RME, ethnomusicologists have access to the essential Garland Encyclopedia of World Music, as well as its concise version. RME also includes Biographical Dictionary of Afro-American and African Music, Encyclopedia of the Blues, Enciclopédia da Música Brasileira: Erudita, Folclórica, Popular, Tin Pan Alley: An Encyclopedia of the Golden Age of American Song, Real-Lexikon der Musikinstrumente, zugleich ein Polyglossar für das gesamte Instrumentengebiet and other lexicons devoted to global instruments, as well as Das Gothic- und Dark Wave Lexikon and encyclopedias on rock and popular music. It is designed as an extensive global resource that meets the teaching, learning, and research needs of the international music community.

Yet another RILM resource, MGG Online comprises the second edition of the authoritative Die Musik in Geschichte und Gegenwart. MGG Online is exclusively on RILM’s platform, continuously updated with revised and new articles. While MGG is originally a German-language reference work, its new version is made for global consumption. Therefore, the online platform has built-in automated translation to over one hundred languages. If you are teaching an undergraduate world music or popular music course, MGG’s various entries on geographic regions and cities, musicians, and musical topics ranging from Spotify to Chinese musical theater to the Rolling Stones might be well-suited for your curriculum.

Thanks to our committees based in more than 40 countries around the world, RILM’s New York-based staff receives submissions of and alerts about literature we may never have encountered otherwise, helping to ensure that the work of varied music institutions and scholars enters international discourses. Of course, we always strive to become even more representative. Therefore, we appeal to the ethnomusicology research community at large—scholars, musicians, teachers, and activists alike—to help us expand. If a cursory RILM search does not result in a scholar or specific work that has proven relevant to your

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topical or linguistic expertise—or perhaps even one of your more recent publications or academic endeavors—we invite you to submit the record to our database. We also welcome your suggestions for encyclopedias and journals from around the world that we may license for full text. Together we comprise one dynamic research community, and your contributions strengthen and shape the future of our resources, while ensuring that they remain useful for your research. To make a record submission to RILM, please use our online submissions tool.

If you will be attending the Annual Meeting this November, please stop by our booth in the book exhibitors’ room with your questions and suggestions. Please also consider attending our RILM Luncheon on Saturday 9 November, where we will be providing a detailed overview of how RILM’s resources can best meet your teaching, learning, and research needs, as well as sharing our database updates for 2020.

Member News

Harris M. Berger and Ruth M. Stone are delighted to announce the publication of their edited book, Theory for Ethnomusicology: Histories, Conversations, Insights (Second edition, Routledge, 2019). The book examines key intellectual movements and topic areas in social and cultural theory, explores the ways that ideas from these bodies of work have been taken up in ethnomusicological research, showcases the unique contributions that scholars in our field have made to dialogs across the humanities and social sciences, and points the way toward new horizons of research. Every chapter in the book is completely new, with richer and more comprehensive discussions. The book’s contributors include Jayson Beaster-Jones, Harris M. Berger, Esther Clinton, J. Martin Dauntry, Maureen Mahon, Peter Manuel, Katherine Meizel, Matthew Rahaim, Ruth M. Stone, Jane C. Sugarman, Jeremy Wallach, and Ellen Waterman.

In May 2019 Songlines Magazine and the PRS Foundation launched a competition to find the best remix of David Attenborough’s 1968 recording of a performance of Balinese gender wayang. Among the reactions of gamelan enthusiasts was concern that the unnamed musicians (or their descendants) were receiving neither recognition nor royalties for this reuse of their work. The music and instruments in the recording were instantly recognizable to people who knew the repertoire of the village of Teges Kanginan; the gamelan set is presumed to have belonged to this village for at least 100 years. Soon after the competition was announced, Edward Herbst met with the village leader, his staff, and local musicians, and checked the recording against the village’s instruments; everyone agreed that the recording was of the Teges gamelan, and that the royalties should go to that village. Herbst presented the royalties to the village leader, and all were elated that the funds would provide seed money for restoring and reviving this legacy gamelan, and that Teges could regain its heritage. The related Songlines article can be read on Dr. Herbst’s website: http://edwardherbst.net/wp-content/uploads/2016/06/HerbstSonglines.-_SL150-Aug-Sept-2019.pdf

Deborah Wong (University of California, Riverside) spent a month as a visiting fellow at Minpaku, the National Museum of Ethnology, in Osaka, Japan, hosted by Dr. Yoshitaka Terada. Her new book, Louder and Faster: Pain, Joy, and the Body Politic in Asian American Taiko, was published in the American Crossroads series by the University of California Press in August and is available in hard copy and as an open access e-book.

Ann E. Lucas (Boston College) will publish her monograph Music of a Thousand Years: A New History of Persian Musical Traditions in October of 2019 with the University of California Press. Iran’s particular system of traditional Persian art music has been long treated as the product of an ever-evolving, ancient Persian culture. In her book, Dr. Lucas argues that this music is a modern phenomenon indelibly tied to changing notions of Iran’s national history. Rather than considering a single Persian music history, she demonstrates cultural dissimilarity and discontinuity over time, bringing to light two different notions of music-making in relation to premodern and modern musical norms. An important corrective to the history of Persian music, the book is the first work to align understandings of Middle Eastern music history with current understandings of the region’s political history. It will be available as a paperback and as a free e-book through www.luminosoa.org.

Ethnomusicologists, Keep Walking!

Ama Oforiwa Aduonum (2019)

Ethnomusicologists!
Scholars on foot
Walking matters
The Ghanaian Akan say
*Nea onnim no sua a ohu*
S/he who does not know
Knows by learning
So
We walk
We walk
With our teachers
Step in their footsteps
Learn from them
At their feet
Step by step
We walk and walk and walk

We walk
The streets of Burgenland
Through the rainforests
With Central African BaAka
Brazilian Suya, Yanomami
We trudge through snow in Arctic/Subarctic
To the mountaintops of the Andes
Down to the Wadi Qana Valley
Across cotton fields in Mississippi
Where the blues began
From the favelas of Bahia
To the Palace of Manhyia
Dreamtime in Arnhem Land
Fiddling in West Africa
From walking with ancestors in slave dungeons
Hazara women in Afghanistan
To bopping, swaying, and skipping on Prairie Lands
Pow-wow
Walking is sweet pa-pa!

We walk
Slow and fast
On textured landscapes
Clayey, slippery, steep, rocky, dusty
Snowy, mountainous, potholed, and thorny
Prairie lands, wetlands, and valleys
Developing local literacy
Transforming the landscape
Adding our footprints
Re-imagine space
Archive experiences
Live with ethnomusicology
Or is it musicology
The new musicology
A feather on the breath of god
Step by step

Aaa-ba!
Ethnomusicologists
Our improvised walks
Impermanent steps
Physical and figurative walks
Take us to healing rituals
Our drums and drummers
Dance spaces, a hunt
Suya elders, shamans, politicians
To music lessons, sweat lodges
Archives
We walk at funerals
To understand the northern Ewe perspective
Step with Japanese *chindo-ya*
Balinese beleganjur *ceng-ceng*
Brazilian sambanistas
We descend the Andes with Peruvian panpipes
Eating, musicking, building trust
Step by step
We walk

*ókwá*n *wa* *áso*
The path has ears
Our feet dance with *Asaase Yaa*
Mother earth
Feel her texture
Listen to her memories
Each step transforms us
Fuels our creative impulses
Defines our field
Hey-ya . . . hey-ya . . .
Moving away from silence
One foot at a time
We walk

Ethnomusicologists
Shadows in the field
Our ways of walking give us
Memory of places
Places of memory
Musical pasts
Systems
Tone, tone, semi-tone
Symphonie fantastique
The past is made by walking
The earth has something to say
The earth has something to teach us
Tsooo!
Wandering intellectuals
Didn’t our peripatetic practices teach us
New languages or is it dialects
The habanera
*L’amour est un oiseau rebelle*
Kriti and runonlulanja
Mariachi and cantatas
Nhemamusasa and tinikling
Gelede masquerades
Raga and dastgah
Na-ga-tangu ki-ta-ta-ta
Ommmm …
Ka mate
Ka mate ha!

Oh
When we walk with our teachers
Our rhythms sync
Walking rhetoric
Those get-alongs
Help us develop
Closer bonds
Improve sociability
Our gendered walks
Are qualitative
Sharing stories
Forging histories
Creating walking rhythms
*Pe-tem-pe-tem-pa-pa*
*Pe-tem-pe-tem*
*Pe-tem*
*Pa!*
We repeat walks along specific paths
Try new routes to discover
That old town road
When we walk
We reflect
With our ethnographic selves
We step with the chants

Dance steps
Practice drum rhythms
The different scales we learn
We give our ideas some legs
Walking in writing
Step after step

Ethnomusicologists
Yes!
I am talking about us
We who walk across disciplines to understand
People making all music
How musical is man
*Wo hunu okoto ani a wo se abaa*
When you see a crab’s eyes you say they are sticks
So we probe
Interrogate music and human rights
Music relativism versus universalism
Music and the many -isms
Emic versus etic
We walk with teachers
Talk whilst walking
Yodel for peace
Live footprints in hearts
Minds
Souls
Step by step

The path has crossed the river
The river has crossed the path
Which is the elder
Walking crossed both
When we walk
We’re not walking alone
We walk with ancestors
*Nananom*
*Te-te kasoa*
Friends of the earth
When we walk
We commit to the earth
Seeding it with memories

Ah!
The Ghanaian Ewe say
*Ati deka metua xo o*
One stick cannot build a house
The Ghanaian Fante say
When you are close to a crab
You can hear it cough
Our feet gets closer to the landscape
To look and see
To listen to its hiccups and laughs
Our walking rhythms
Create and follow a network of footpaths
A web like Agya Kwaku Ananse the spider
The wise one
Weaving songprints, songlines, song maps
Song walking
Ethnomusicologists

εnam dua so nti na ahoma ahunu soro
It is because of the tree
That the rope sees the sky
Be attentive
To the environment
Don’t walk prim-prim-prim
Like you own the land
The earth does not belong to you
It was there before you
So take off your shoes sometimes
Respect the landscape
Step carefully
The landscape holds people’s dreams
Their histories

Scholars on foot
Because enim guase nfata Akan nii ba
Embarrassment does not befit the Akan child
Any child
A hurried step, a wrong turn
A step on a rock
A slip and fall
A dog bite
A bee sting
Retards progress
Step carefully
Attentive to your body
Your breathing

Fedε na eyε fc nti na ɔbaa basia tu mirika a ɔɔɛ ni nufu mu
Nyɛsɛ ɛbɛte ɔtɔ
It is because of the beauty of the black woman
That is why when she runs she holds her breasts
Not because they will fall down
So though there is a balm in Gilead
Insure your feet
By any means necessary
Any means necessary
Any means

Ethnomusicologists
As long as the Great Atlantic roars
As long as Mother Earth sustains us
As long as the Almighty Sky shields us
Walking will be more than a swing of the legs
The earth that we are walking
We are looking for something
We do not walk for nothing
Onantefo sene oni ne ose asem
The walker knows more than her/his mother or father’s knowledge
As long as you keep walking
It does not matter how slow you walk
You will get there

Nimdeɛfoo Agya Akyekyedeɛ the tortoise has not given up

So
Seize the dance
Keep ya head up
And
Keep
Walking!

Ama Oforiwaa Aduonum’s related TED Talk can be viewed at
https://www.youtube.com/watch?v=56WTvTyYLsY
Conference Calendar


“Synthesis: Interdisciplinary Collaboration in Computational Music Research,” Berkeley, CA, 28 September 2019. Contact: bcmr@berkeley.edu

“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. https://www.colorado.edu/conference/rhythm-since-1900/


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


Welcome, *Index to Printed Music*, to the RILM Family Tree!

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Moses Asch released this vinyl LP in 1979. I thank Smithsonian Folkways Records for honoring Moe's promise to preserve the Folkways Catalogue by re-releasing this rare album in its original vinyl LP format. Thanks to them, now you can enjoy the warm, exciting, live presence as it was when I recorded it in Africa and produced it for Moe!

**OPPORTUNITY:** You can schedule Alhaji Bai Konte's grandsons (pictured beside the album), for concerts, mini-residencies and workshops. They are sons of Dembo Konte and Ma Lamini Jobate, featured in this album. Bring this authentic Mandinka griot experience to your campus, festival or music venue for unforgettable memories.

Be in touch to schedule appearances. See Smithsonian Folkways Magazine's article on how this album came to be. Marc Pevar, Producer and Manager [mpevar@verizon.net](mailto:mpevar@verizon.net) [http://koramus.net](http://koramus.net)
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 10: Musical Participation and Global Health in the Gambia with Bonnie McConnell
- Episode 9: Performative Ecology in Micronesia with Brian Diettrich

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 Phattanaphraiwan: Forbidden Songs of the Pqaz K’Nyau, translated by Benjamin Fairfield.
- Issue No. 7: Vladimír Úlehla: 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
Ethnomusicology Translations
International Council for Traditional Music
Iranian Musicology Group
Smithsonian Institution: Folksways, 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

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