Tim Cooley, SEM President

Thank you for the honor of serving you as the President of SEM. In this, my first President’s Column for the SEM Newsletter, I will set out my commitments and agendas for the two years that I will be in this seat. This is a short period, but based on my past experiences on the Board (I served as First Vice President 2009–11) I know our Board is exceptionally hardworking and dedicated to the membership and the objectives of the Society for Ethnomusicology. This is certainly true with the current Board configuration, which met for the first time Sunday morning at our 2019 Annual Meeting in beautiful Bloomington, Indiana.

First, I am committed to upholding the Constitution and By-Laws of the Society for Ethnomusicology. This should go without saying, but it requires knowing and returning to the Constitution and By-Laws regularly. This document can be found on the SEM website, and I encourage you all to have a look. My printed-off copy has claimed pride of place on my desk, and is becoming increasingly tattered and crowded with marginalia. While the document seems perfectly normal and sensical, it also points to real-world challenges. Article III.8 is a good example of a statement that I doubt would generate any disagreement from our membership but that requires constant vigilance: “The Society does not discriminate on the basis of race, ethnicity, religion, gender, sexual orientation, or physical disability.” And yet we do. Our individual and collective activities related to SEM are riddled with micro- and not so micro-aggressions towards our fellow members on the very bases listed in Article III.8 through ignoring individuals and groups, talking over someone who has less clout, by dismissing experiences and histories that we individually may not share, by closing our minds to individuals whose subject positions make us uncomfortable and challenge our own privilege, by being impatient with members with physical disabilities, and on and on. We have some work to do. As Mellonee Burnim, who has graciously agreed to serve as the Special Advisor to the President on Diversity, recently counseled me, we must change from exploitive to supportive. SEM and the field of ethnomusicology in general need to change. Let’s get to work.

Thus, my second agenda item as the new President of SEM is a commitment to support the ongoing work that we must do, and do again and again, to fight discrimination and harassment in all its forms. The two letters from the Board that I sent to the Membership in the weeks immediately following our 2019 Annual Meeting are signals of the Board’s deeper commitment to these issues. And we are working with the Council and appropriate Committees, Sections, and Special Interest Groups to introduce structural changes and develop strategies and programs to address these problems and opportunities for improvement.

My third agenda item as President is to further SEM’s commitment to Public and Applied Ethnomusicology. This is not a new initiative, but like our commitments to inclusivity and diversity it demands ongoing renewal. This is also an area that is dear to my heart. My first professional job was for the Illinois Arts Council, a state agency, as a public-sector folklorist/ethnomusicologist from 1987 to 1991. Back in 1992, then editor of Ethnomusicology, Jeff Todd Titon, published an entire issue devoted to “Music, the Public Interest, and the Practice of Ethnomusicology.” Of course SEM’s own Applied Ethnomusicology Section is strong and active. Some of you will recall the SEM 2016 pre-conference symposium, “Soundings: Public Sector Ethnomusicology in the 21st Century,” held at the Library of Congress. One of the duties of SEM’s President is
The Society for Ethnomusicology, *SEM Newsletter*

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*SEM Newsletter* is a vehicle for the exchange of ideas, news, and information among the Society’s members. Readers’ contributions are welcome and should be sent to the editor.

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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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**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.

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**Ethnomusicology: Back Issues**

*Ethnomusicology*, the Society’s journal (ISSN 0036-1291), 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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SEM 2019 Honorary Members

Judith Mitoma

I am delighted that the Society for Ethnomusicology—we—are recognizing Judy Mitoma for her contributions to the field of ethnomusicology. However, ours is only one of many fields that Judy’s almost half-century career has touched. Her reach includes Pacific Island Studies, Asian Studies, Asian-American Studies, choreology, community development, social justice, ecology, and sustainability. However, in the interests of time, I cite only a few of her accomplishments that are particularly germane to our field.

First and foremost Judy’s scholarly perspective and cultural brokering reflect her conviction that music & dance, sound & movement, are inextricably intertwined and often are one and the same. Although she is remembered as “a most ethereal Javanese dancer” of tari Kraton Yogya, her first encounter with Javanese performance was sonic. In 1965, as a UCLA sophomore, she stumbled upon the Javanese gamelan class being taught by the newly-arrived musician from Yogayakarta, Hardjasusilo (Hardja Susilo)—and the rest is history!

This unity of the expressive arts led her to establish the UCLA experimental program World Arts and Cultures in 1980. WAC, as it was called, brought ethnomusicological approaches and methodologies to bear on dance, theatre, visual arts, and performance art. That vision anticipated such present categories as applied ethnomusicology, practice-based ethnomusicology, and advocacy ethnomusicology.

Judy has been a role model in overall academe. Her qualities of leadership, creativity, strategizing, sensitive mentorship—and stubbornness—have been an inspiration, especially for the young women she has trained. As one pointed out, “In addition to the intellectual impact of Judy on my formative years, she also shaped my identity as a young woman” (Anne Rasmussen). Asian theatre colleague Kathy Foley analyses Judy’s positionality for arts scholarship and advocacy during Second Wave Feminism in her 2017 article “Judy Mitoma: Dancing on the Rim of the Pacific” (Asian Theatre Journal 33:2).

Some of her signal accomplishments include co-curating the 1990 Los Angeles Festival with Peter Sellars, organizing the 1999 Festival of Sacred Music at the behest of His Holiness the Dalai Lama, and ten years of curating the Asia Pacific Performance Exchange, abbreviated as APPEX. APPEX was a collaborative project that brought together Asia Pacific artists and American counterparts to workshop performances. Notably, Judy included a place for humanities researchers in APPEX.

As a fundraiser Judy has been a role model of enviable skill. Through her Center for International Performance, and other entities she created, she raised over $1.5M in grants, remarkable for the humanities. Her patrons were the A-list of highly competitive foundations, including Ford, Rockefeller, the Asian Cultural Council, the Pew Charitable Trust, and the Japan Foundation.

Her contributions to the field have not been just programmatic. She has amassed and cataloged documentation for three iterations of the Pacific Festival of the Arts, invaluable ethnographic data for Pacific Islanders performance culture in this current climate of globalization and decolonization. She produced two signal publications, Envisioning Dance on Film and Video (2002) and Narrative Performance Cross Cultural Encounters at APPEX (2004). Both are relevant for practice-based ethnomusicology. Although she was the prime mover and force behind the two publications, she insisted on appearing as co-editor rather than as principal author. In her own words, “It’s not about the credit, it is about getting the job done.” Since her retirement from UCLA in 2011 she continues to “get the job done,” organizing the touring performance “Water is Rising” on the environmental crisis for Pacific Island societies and overseeing the Aratani World Series of international performances for the Los Angeles community.

A regular presence at SEM gatherings, Judy was forever enticing ethnomusicologists into her web of World Arts and Cultures, including Anne Rasmussen (taught for WAC), Dan Neuman (included in the 1999 Festival of Sacred Music when he was UCLA Dean), and yours truly (humanities research coordinator for APPEX 1999 and 2000).

Throughout her career Judy has been the initiator, the innovator, and the powerhouse, but has consciously avoided the limelight. She admits, “My nature is to be on the [continued on next page]
fringes, the edges; ... I never thrive in the center." Well, Judith Mitoma, at this moment the Society for Ethnomusicology has placed you in the center. Ho'omaika'i a me aloha pumehana. (Congratulations and warm feelings of love).

Ric Trimillos

SEM 2019 Honorary Members [continued from previous page]

Dale Olsen

Dale A. Olsen, Distinguished Research Professor Emeritus of Ethnomusicology, has a genial Midwestern smile and relaxed demeanor that can lead one to forget his prodigious musical, academic, administrative, and scholarly accomplishments.

Look at those smiling lips. Dale began as a woodwind player and has put his lips to and blown into more kinds of flutes and sound producing archaeological artefacts than the rest of us in this room combined. He obtained his BA and MA degrees in Historical Musicology and Flute Performance from the University of Minnesota, training he would use for the rest of his life. Then he married his life partner, Diane, and they served in the Peace Corps in Santiago, Chile. I can imagine his Peace Corps reunions where someone comes up to Dale and asks "I built outhouses in Brazil. What did you do?" To which Dale modestly replies, "I was the principal flutist with the Philharmonic Orchestra of Chile." Like many Peace Corps volunteers, Dale traveled around the region he worked in and then moved on to graduate school inspired by those experiences. Arriving at UCLA, he chose to study the Japanese shakuhachi, but his doctoral research was on the music of the Indigenous group known as the Warao in Venezuela, under the tutelage of Mantle Hood and the UCLA anthropologist Johannes Wilbert.

Dale is a prolific author. Some of us became impatient waiting for his book on the Warao, but when _Music of the Warao_ appeared in 1996 it was an Alan Merriam prize-winner, well worth the wait. And other books swiftly followed. He did not limit himself to ethnographies of contemporary peoples. His wonderful _Music of El Dorado: The Ethnomusicology of Ancient South American Cultures_ is a fascinating discussion of sound producing objects in museum collections and thoughts on their meaning and influence on contemporary cosmologies and music. His interests also extend far beyond the indigenous music of South America. His _Chrysanthemum and the Song: Music, Memory and Identity in the South America Japanese Diaspora_ grew out of his interest in the shakuhachi and his encounters with the Japanese diaspora in Brazil and other countries. He later wrote _Popular Music of Vietnam_ and published a collection of "World Flutelore." His most recent book is called _From the Sound Up, Building World Music Ensembles in Public Places_ (2018). And these are just some of his books. He also edits well with others, as in his collaboration with Dan Sheehy on the large _Garland Encyclopedia_ volume on South America, Mexico, Central America, and the Caribbean attests.

Dale's contributions to ethnomusicology extend far beyond his research and publications. He was the first ethnomusicologist at Florida State University. Like a number of UCLA alums in the early years, he worked hard to establish and nurture a dynamic program that combined scholarship and performance and trained some of the people in this room. One of his enduring concerns has been about pedagogy and the philosophical bases for world music ensembles. He also worked hard to create the Southeast and Caribbean Chapter of the SEM (SEMSEC), of which he served as President several times. With his recognition of the importance of the Caribbean not only to the music of the Southeast, but to scholarship, he pressed to have a chapter that reached beyond the U.S. border. Dale has served the national organization as well, as a Council and Board Member and First Vice President of SEM, President of the College Music Society, and President of the Florida Folklife Society. He also established the Dale Olsen Prize at the SEMSEC, which has been giving awards since 2001.

Dale is a brilliant scholar, a canny and persistent administrator, an inspiring teacher, and above all a fine musician. Please make him smile again by giving him the rousing ovation he so deserves as he becomes an Honorary Member of the Society for Ethnomusicology.

Anthony Seeger [continued on next page]
I imagine I’m not the only person here who was drawn into this profession through an encounter with a memorable monograph. My first encounter with Tim’s magnum opus *May It Fill Your Soul: Experiencing Bulgarian Music* took place in 1998, and I have to say, it completely altered the course of my life: it compelled me to uproot my wife and myself from Kazakhstan, where we were living at the time, and move halfway around the world to Los Angeles so that I could study with the guy who wrote it.

What a book! Reading it introduced me to Bulgarian traditional music through the perspectives of a family of musicians who strove to make music and life meaningful in the complex sociopolitical environment of late Cold War Eastern Europe. Along the way, it exposed me to the phenomenological hermeneutics of Paul Ricoeur and Hans Georg Gadamer, and it demonstrated the profound insights that an ethnographic study of musical experience could yield. At the same time, the crystalline prose, emotional honesty, and intellectual generosity of Tim’s book showed me how powerful, and beautiful, academic writing can be. I taught it recently in a seminar, and realized in rereading it that I have been swimming in the wake of this book for my whole career. It is my sincere wish to all of you and to myself that our writing will retain even half the power that *May It Fill Your Soul* does 25 years after it was published.

Tim’s engagement with Bulgarian music and musicians couldn’t be contained in a single monograph, of course. With a volume in Oxford’s *Experiencing Music, Expressing Culture* series and in a stream of essays, courses, ensembles, and public lectures, he continues to engage with the music that drew him, a gangly young folk dancer, into the profession 51 years ago.

Now you all know Tim as a gifted writer, but Tim’s most soulful engagement with Bulgarian music may actually be as a player. The year I arrived at UCLA, the halls of the ethnomusicology department regularly rumbled with the plangent tones of Tim’s *kaba gaida* as he patiently practiced on this demanding Bulgarian bagpipe. My fellow students and I loved to see the chair of the department of ethnomusicology shed every bit of his gravitas and transform himself into a student in front of our very eyes. Tim would laugh like a kid when his teacher Vasil Bebelekov would offer his trademarked evaluation of his playing: waggling his outstretched hand in a ‘so-so’ gesture while saying, dubiously, *“perfect.”*

A few years later Tim brought the renowned vocalist Tsvetanka Varimezova and her gaida-virtuoso husband Ivan Varimezov to UCLA, where they went on to train multiple generations of student musicians. That same year Tim recruited me into his Balkan wedding band, which gave me another vantage point on the great man as we drove all over southern California, playing gigs for the wonderfully nerdy community of folk-dancers at CalTech and elsewhere. As I hung on desperately to the breakneck speed and complex meters of Bulgarian dance tunes, sweaty impersonating a man who knew how to play accordion, Tim stood confidently at the center of the maelstrom of sound and dancers like a captain on deck, calmly guiding his ship and its motley crew to shore. I wondered at the time how this experience was going to help me professionally, as I was preparing myself for unrelated dissertation work. But he soon led me to understand that the utility of these dance gigs had a little to do with ethnography but a lot to do with love. Tim was modeling for me a kind of deep and soulful engagement with the world, an engagement that, for him, always involved but always exceeded scholarship.

Tim’s work on Bulgaria would have been more than enough to establish him as a major figure in the field—but that is only one facet of his career. If we rewind and replay the tape of Tim’s professional life, we can tune in to a different through line that exists in counterpoint to his Bulgarian work. For Tim is at heart a theorist who is fascinated with ethnomusicology as a field. This facet of his career began with his 1987 article “Toward the Remodeling of Ethnomusicology,” a bravura piece that announced to the discipline that the time had come to critically evaluate the conceptual models of Alan Merriam and his generation. The long string of theoretical articles that followed methodically assessed the structures and dynamics of fieldwork, musical meaning, musical experience, musical identity, the place of the individual in music cultures, and the field of ethnomusicology itself.
For the past three decades, Tim has helped us grasp the hidden themes that unite our work. It's tempting to use the phrase “god's eye view” in describing the scope of these articles—but his work is much more grounded than that, and has much more of a roll-up-your-sleeves-and-let’s-get-to-work feel to it. Once, in 2002 or so, he decided that he wanted to make some observations about ethnomusicological monographs, and so he read them all. *He read them all*. Tim is ethnomusicology’s personal ethnographer and analyst, and one of its most committed advocates: having noticed our tendency to import *au courant* theories from other disciplines, he has urged us to redouble our efforts to read and cite one another, and to take seriously the capacity for the ethnomusicological community—for us here in this room—to develop theories that are infused with the grassroots energies of the communities with which we are entangled, theories that will be useful to scholars *and* laypeople within *and outside* of these communities. His position amounts to an ethos, and an incipient methodology for cultivating the ideas we need if we are to thrive and act humanely in a complex world. This ethos is perhaps most powerfully expressed in his most recent theoretical article, “Ethnomusicology in a Time of Troubles,” which should be required reading for all of us as we live through our current cataclysms.

Clearly this body of work theorizing ethnomusicological scholarship would have been more than enough to establish him as a unique figure in the field—but that is only one facet of his career. Have you heard of the ten-volume *Garland Encyclopedia of World Music*? Tim co-edited that thing with Bruno Nettl, Ruth Stone, and James Porter. Have you heard of the journal *Ethnomusicology*? Tim edited that thing too. He is a past president of this society, has been an executive board member of ICTM, was the founding director of the Herb Alpert School of Music at UCLA, and the list, as they say, goes on.

So I guess what I’m saying is that Tim has done a lot, and he knows a lot. But he doesn’t know everything, he doesn’t understand everything. He is comically ignorant, for example, of the meaning of some basic words in the English language. Take the word *retirement*: since “retiring” from UCLA two years ago, Tim has collaborated with Dave Wilson on *Gateways to Understanding Music*, an extremely adventurous textbook that was published this February. He has also signed on, pro bono, as President of the Center for World Music in San Diego. This organization has brought musicians from around the world into contact with over 10,000 school children and senior citizens. Will these efforts never cease?

For your soulful career, in all of its facets, we celebrate you and thank you, Tim. Congratulations.

J. Martin Daughtry

**Member News**

**Frank Gunderson, Rob Lancefield, and Bret Woods** are delighted to share the news that their edited volume the *Oxford Handbook of Musical Repatriation* has just been published by the Oxford University Press (2019). The forty-eight authors of the book’s thirty-eight chapters include a great many members of SEM (too many to list in this brief notice!). This is the first book to present together so many expert studies of musical repatriation. It expands the dialogue surrounding that topic with experience-based references to a wide variety of cultural processes in many nations, and it shows how musical repatriation can be both vital and immensely varied. The editors are deeply grateful to all of the contributors and to SEM member Anna-Lise Pasch Santella, who saw the project through as its editor at the Press. More information is here: [https://global.oup.com/academic/product/the-oxford-handbook-of-musical-repatriation-9780190659806?cc=us&lang=en&9780190659806?cc=us&lang=en&](https://global.oup.com/academic/product/the-oxford-handbook-of-musical-repatriation-9780190659806?cc=us&lang=en&9780190659806?cc=us&lang=en&)

*Oxford Handbook of Musical Repatriation* editors and some of the book’s chapter authors at the SEM Annual Meeting, 9 November 2019.


Photo: Anna-Lise Pasch Santella

[continued on p. 22]
serving simultaneously on the Board of the American Folklife Center, also in the Library of Congress. The American Folklife Center is deeply committed to public-sector and applied work, and supports efforts around the USA in various capacities. SEM has recently benefited by collaborating with the American Folklife Center for the National Planning Conference on Careers in Public and Applied Ethnomusicology, funded in part by a grant from the National Endowment for the Arts. Please see our webpage on Career Resources in Public and Applied Ethnomusicology for more information, including the “SEM Action Plan for Career Preparation in Public and Applied Ethnomusicology.”

My fourth agenda item as President is to reduce SEM’s carbon footprint. All of you are aware of the climate crisis brought on by human consumption of our earth’s resources. While I was writing this column, the UN’s climate talks in Madrid came to a disappointing close—no new benchmarks for reducing greenhouse gas emissions. We can’t rely on governments and corporations to voluntarily make the changes necessary to reduce human carbon emissions. But we are not powerless. In spring 2019, a book that I edited came out, Cultural Sustainabilities: Music, Media, Language, Advocacy, with the premise that environmental and cultural sustainability are inextricably linked, and that we in the humanities have much to contribute to sustainabilities of all sorts.

Collectively as the Society for Ethnomusicology, there are actions that we can take that will significantly reduce our carbon footprint. At the Board’s meetings in November 2019, 2nd Vice-President Lei Ouyang Bryant asked that we develop strategies, policies, and best practices for sustainable academic travel including working toward a zero-waste conference in 2021. These initiatives are not new. Exactly 10 years ago in his inaugural President’s Column for the SEM Newsletter, Gage Averill’s called for SEM to address the environmental damage caused by our own conferences, including the greenhouse gasses released by our air travel (2010). More recently, a SEM-Listserv thread initiated by Wayne Vitale on the 25th of September 2019 also challenged SEM to take account of the carbon footprint of our beloved conferences. The response was lively; some in support of reducing conference travel, others reminding us of the central role our gatherings have for our individual and collective work, and indeed for our lives. Collective conference travel is the single most carbon-intensive activity of SEM and the one activity over which we have the most control, and thus opportunity, to effect positive change (see Grant 2018).

To address this opportunity, I have established a Climate Crisis Taskforce that will be recommending measures that we can take to reduce our carbon footprint. Among other things, they are researching means for reducing SEM’s academic flying by, for example, meeting every other year (as does ICTM), increasing the prestige of SEM Chapter meetings, holding joint meetings with AMS more often since there are significant numbers of individuals who travel to both conferences, and allowing for virtual conference presentations. As an added bonus, the raised status of local chapter meetings and an increase in virtual conference participation could improve the accessibility of our conferences for members who have difficulty traveling for a variety of reasons.

As my fellow Board members reminded me in Bloomington last November, all challenges present opportunities. I look forward to working with SEM’s exceptional membership on these opportunities to fix what needs to be fixed and to get better at what we already do well.

References


John Cohen Walks the High Lonesome Ridge

Todd Harvey, American Folklife Center, Library of Congress

Photographer, musician, and filmmaker John Cohen passed away on September 16, 2019, leaving this world in full stride. Well into his ninth decade, John had two books forthcoming and numerous other projects underway. The American Folklife Center at the Library of Congress celebrates a long association with John and pledges stewardship of his archival collection in perpetuity on behalf of John’s family and the communities he documented.

Was John Cohen an ethnographic filmmaker? A musician? A photographer? Writer, talker, listener? John always seemed to posit himself in the sweet spot between insider and outsider. Perhaps he found that the balance between emic and etic fueled his own creativity. John was a walker of the crests and ridges that delineate expressive cultural practices. His work, for example, straddled traditional and popular American music, fourth-world Peru, art film festivals, the New York experimental art world, and the North Georgia Goat Man.

The consistent factor was his ability to be in the right place at the right time, a kind of intentional serendipity. That is how John described meeting the banjoist Roscoe Holcomb: He was in Eastern Kentucky in 1959 looking and listening for material to expand the New Lost City Ramblers’ repertoire. Driving, he randomly turned and asked the first people he saw about local musicians. They directed him to a house where he found a banjo player. He was listening when the new acquaintance looked out of the window and motioned to Roscoe Holcomb, who was walking by. John recounted in the closing essay in The High & Lonesome Sound (2012) that when Roscoe sang “it made the hairs on my neck stand on end. This was the music I was looking for, although I’d never heard it before” (p.233). John intuitively knew what he sought, placed himself in a position likely to yield the result, and cupped hands to ears.

That essay echoed a recurrent theme. John possessed an awareness of his otherness to the people he visited and their otherness to him. “[Roscoe Holcomb and I] walked two paths simultaneously, and neither was truly visible to the other, nor close to the surface” (p.234). John wanted to relate both as a musician and as an ethnographer.

You can find that notion peppered throughout his writings and films. Fifty Miles from Times Square (1973), for example, explored music making and cultural change in his Putnam Valley community. Though among the newer residents, he seemed to identify more with the old-timers. As a whole, John’s work restlessly spanned media, genres, and traditions.

I met John Cohen in 2009 when a mutual acquaintance remarked that the American Folklife Center might be a good repository for his archival collection. In my role as a reference archivist I often work with folk music revival collections, so I was asked to contact John and arrange a site visit. I spent some days in Putnam Valley surveying every bit of material in his home, barn, and outbuilding. I did my best not to gawk, but here were tape copies of the Harry Smith 78 RPM recordings that John and Mike Seeger dubbed at the New York Public Library. Here were the original film reels for Carnival in Qeros (1990). Here were the drafts and original audiocassettes for John’s 1968 Sing Out! interview with Bob Dylan. I was hanging out with John Cohen, listening to his stories and eating tomatoes from his garden! It was a proud day when two years later the collection arrived at the Library of Congress loading dock.

What researchers will find in the John Cohen Collection (AFC 2011/059) at the American Folklife Center can be clinically described as 26,000 pages of manuscripts, 557 audio recordings, 72,000 photographs, and 1800 moving image elements. I think of the content broadly as documentation of expressive culture, primarily in the United States and Peru, 1950s–2000s. One might subdivide the collection into three major areas of activity:

Music making: documentation of the New Lost City Ramblers and other performance outlets for John; documentation of other musicians and music projects, such as the Friends of Old Time music.

Ethnography: documentation of the Qeros communities on the east slope of the Peruvian Andes.

Art photography: documentation of the New York City art and poetry scene.

[continued on following page]
This top-level description, however, obfuscates richness and overlap. John’s art photography, for example, also includes subjects from the Reverend Gary Davis to Moroccan street scenes. During the 1980s he made films ranging from Greek wedding music to fiddling traditions in Maine.

John Cohen certainly knew and appreciated the FSA photography. During his occasional visits to the American Folklife Center, we would greet him as an old friend, though in truth John had a longer association with the Center and with the Library than any of the staff. During the late 1950s he visited the Library specifically to study the FSA photographs, and their realism impacted his own style. John used them on several New Lost City Ramblers LP covers and in the New Lost City Ramblers Songbook.

In the summer of 1962 John prepared for a return trip to Eastern Kentucky, following on the 1959 journey when he met Roscoe Holcomb. This time, however, he assembled equipment with the idea of making a documentary film, The High Lonesome Sound. Needing an assistant, John was introduced to Joel Agee, son of James Agee.

According to John, his sole experience with the craft had been watching the New York art photographer Robert Frank make the film Pull My Daisy (1959). He casually drops the statement as though living next door to the Frank family was ordinary, as though being the staff photographer for the film featuring the poets Jack Kerouac, Allen Ginsberg, Gregory Corso, Peter Orlovsky, as well as Sally Gross, Larry Rivers, and David Amram (another neighbor) was an experience widely shared.
camera from Albert Maysles. Albert and David Maysles were experimental documentary filmmakers best known for *Gimme Shelter* (1970) and *Grey Gardens* (1975). They also made technical innovations to camera work fashioning—among other items, a shoulder brace for the camera that allowed for long, fluid takes, which in turn influenced their “direct cinema” filmmaking style.

The American Folklife Center archivist Maya Lerman recently identified two sheets of paper in John’s collection that list his gear for the 1962 filming trip. Central to that list was an Uher open reel magnetic tape recorder and an Arriflex 16mm film camera purchased jointly with Robert Frank from Albert Maysles. In *Remembering the High Lonesome* John leads the filmmakers to his office and pulls out a case from under his bookshelf. He says “This used to belong to Al Maysles when he went to Russia. He had this thing. And then Robert Frank had it for a while. And then Danny Lyon had it for a while. And I’ve had it all the rest of the time. It’s a great old camera and it is as noisy as can be. So I did *The High Lonesome Sound* with this camera.”

[See “Film costs” on following page]

To summarize the preceding ramble through persons and scenes: John embarked on a trip to document American vernacular music for his first film with the son of a cultural hero and with a camera used to make the first Beat Generation film—which was produced by a seminal art photographer—and which had been purchased from pioneering documentary filmmakers. In this fashion and throughout his career John consistently wove together similar disparate threads.

Again and again we find in John’s writing or in his interviews a curiosity about his relationship to the people he documented. He mused about his impact. He marveled at their art. He wondered about how he deviated from mainstream ethnographic discourse. In *Remembering the High Lonesome* John said “I always knew that I didn’t want to use the culture in the South or any of the rural places or the traditional places I’ve been, I didn’t want to use them as examples. I didn’t want to point out ‘Look at the poverty here, or look at what the capitalist system has done, or look at what the mining system has done.’ I just wanted people to see it. And I wanted to present it in a way that the people from the cultures themselves would recognize something of themselves in it.” Talking about his apartment on Third Avenue in New York, which geographically situated him among the visual artists and poets and performing artists, he said “This is my frame of reference.” And yet John had an intense focus on replicating traditional music performance, which also placed him on the outside of the folk music revival scene. It is this aesthetic ridge that John walked nearly alone.

After I had known John Cohen for a few years, he made one of his periodic visits to the Library of Congress. We had wandered upstairs to the Jefferson Building Members of Congress hallway, ostensibly to see the decorative paintings by Frank Weston Benson. In this moment I confessed to John that I had been a long-time fan and that he was a cultural hero to me and that I had never expected to meet him, much less assist in his archive becoming part of American Folklife Center collections. John said, “Well, thanks,” not dismissively but as an acknowledgement of my gushing fandom, and we moved on. I suspect he had heard it before.

I took John to lunch at the nicest restaurant on Pennsylvania Avenue. There we sat among the suits and power shoes. As they talked politics, I listened and John scrolled through current projects: films, photo books, recordings, books about his recordings, gallery exhibits. Endlessly and restlessly creative, John had spent the week in Washington alternately visiting with family and calling upon curators and producers.

As usual, the conversation turned to a favored topic, the “Harry Smith lacuna at the Library of Congress”—that gap in our collections that should, in his view, contain documentation of Harry Smith, mystic of the folk music revival. Each of our conversations about Smith seemed constructed to test my commitment to collecting the last leaves of fading traditions, a practice he called the “Lomax paradigm.” This recurring verbal exchange always gave way to a higher-level discussion about blurring aesthetic lines, walking the crest between traditions, a trait typical of Smith and of John himself. “When you take the word ‘folk’ out of ‘folklife,’ you are left with ‘life,’” he would say, eyes sparkling. This time I was ready for the topic, because we had just acquired the papers of Israel Young, among which were an example of Harry Smith string art—John was the largest private holder of this wondrous and rare genre—and three painted wooden panels by Harry. Upon hearing about our recent acquisition John smiled kindly, satisfied that I had finally heard him and taken full strides into action.

References Cited


John Cohen [continued from previous page]

Film costs for *The High Lonesome Sound*, 1962.
John Cohen Collection (AFC 2011/059), American Folklife Center,

**FILM COSTS**

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Music and Minorities Research Center Opens in Vienna

Ursula Hemetek, Universität für Musik und darstellende Kunst Wien

On 29 November the Music and Minorities Research Center (MMRC), located at the Universität für Musik und darstellende Kunst Wien, was presented to the public. The presentation introduced the audience to the overall structure of the Center as well as the content of future research.

The MMRC’s focus is on ethnomusicological research on music and minorities. It was founded and is led by Ursula Hemetek, who received the Wittgenstein Award—also known as the “Austrian Nobel Prize for Science”—from the Fonds zur Förderung der wissenschaftlichen Forschung (Austrian Science Fund, FWF) in 2018 (see SEM Newsletter 52/4).

The goal of the MMRC is to continue the ethnomusicological minority research that has been developed by Ursula Hemetek and others, and to create a structural basis for it at the University. The intention is to sustainably establish this field of research with an emphasis on its sociopolitical application.

Since May 2019 the MMRC’s home team (Ursula Hemetek, Alma Bejtullahu, and Julia Fent) has been working on the formulation of guiding principles, future research areas, and the overall structure of the Center, together with the MMRC’s international advisory board comprising experts in minority research from four continents: (in alphabetical order) Philip Bohlman, Naila Ceribašić, Beverly Diamond, Marko Köbl, Bruno Nettl, Svanibor Pettan, Adelaida Reyes, Mayco Santaella, Terada Yoshitaka, Stephen Wild, and Deborah Wong. The first meeting of the advisory board took place during ICTM World Conference in Bangkok in July 2019. Right after this, a lively discussion on definitions and guiding principles of ethnomusicological minority research to be applied in the MMRC started via e-mail. The diverse and international composition of the advisory board led to amazing results, now to be found on the MMRC website (www.musicandminorities.org).

The MMRC’s definition of minority, a key concept, of course, is inspired by the discussion in the ICTM Study Group on Minorities (www.ictmusic.org), ongoing since 1999, and by the Austrian NGO Initiative Minderheiten (www.initiative.minderheiten.at). It is a very broad one, based on recognizing power relations: “The term minority refers to communities, groups, and/or individuals that are at higher risk of discrimination on grounds of ethnicity, race, religion, language, gender, sexual orientation, disability, political opinion, displacement, or social or economic deprivation…Minorities can only be defined in relation to a dominant group, since these two poles co-define each other in hegemonic discourse. This relation is a power relation, not a numerical one.”

Based on this definition, the center’s main research question is: “What are the (constantly changing) meanings and values of music of and for marginalized groups and individuals?”

The guiding principles of research at the MMRC are engaged ethnomusicology, dialogical knowledge production, and countering power imbalances; these are meant to guide future research in the MMRC, which requires intensive cooperation with NGOs from the very beginning. With Initiative Minderheiten, the MMRC has found its first and main cooperation partner.

Of course, all this does not start from scratch. Research on music and minorities conducted at the Institut für Volksmusikforschung und Ethnomusikologie at the Universität für Musik und darstellende Kunst Wien and in the ICTM Study Group for Music and Minorities is the basis for further investigation.

The Public Presentation on 29 November

The presentation on 29 November featured speeches by the Rector of the University, promising her great support for the Center, and by the president of FWF, expressing his satisfaction that for the first time the prize was given to an arts university and to the discipline of ethnomusicology.

Ursula Hemetek outlined why music especially matters for minorities by presenting examples from her past research on Roma music in Austria and on Bosnian refugees. Cornelia Kogoj from Initiative Minderheiten outlined future cooperation projects with the MMRC.

Some members of the advisory board expressed their support and expectations for the MMRC during the event, all against their individual research backgrounds. Three of them (Naila Ceribašić, Marko Köbl, and Svanibor Pettan)
Music and Minorities Research Center

were present in person; others contributed their thoughts through video statements.

Beverley Diamond (Canada) stated: “I anticipate that the Center’s scholars will make valuable contributions in at least three areas: First, they will deepen and refine the conceptual tools we use to study music in relation to individual and group identities. Second, they will be allies for communities who have suffered discrimination; and third, they will undoubtedly contribute to the development of public policy.”

Stephen Wild (Australia): “The work of the Center will affect the theory, method, and application of the whole discipline of ethnomusicology.”

Mayco Santaella (Malaysia): “The research center on music and minorities will foster and advocate applied projects with social groups of lesser power that often face different forms of discrimination. In the field of ethnomusicology we study musics within their social contexts. A center such as this one will allow us to cooperate with NGOs and political actors, who find ways to apply research outcomes and develop activities to support minorities in Austria and the rest of the world.”

A review of the event and the event video can be found at the website www.musicandminorities.org/kick-off.

Research Topics and Their Implementation

The field of research opening up is definitely huge, and there is much to do. Of course, topics for the near future will have to be carefully selected, and the currently emerging research areas focus on specific topics like refugees from Syria and Afghanistan because of these topics’ political relevance in Austria and Europe. This research will also be inspired by international discourses like the roundtable organised by Anne Rasmussen at the SEM conference in 2017 (published in Ethnomusicology 63/2).

Another topic will be Vienna’s musical diversity, a research area that has been dealt with at the Institut für Volksmusikforschung und Ethnomusikologie for 30 years.

Roma music in international contexts will definitely become one of the central fields of research, as this was the point of departure for Ursula Hemetek’s minority involvement and is still an ongoing focus.

For these topics, researchers (pre- as well as post-doc) will be hired by the MMRC. Additionally, there will be the possibility to host researchers-in-residence, who will contribute to the MMRC’s research and will have access to the infrastructure and the expertise, networks, and materials at the Center. The MMRC plans to present an annual interdisciplinary public lecture on a specific minority topic. This topic will then be featured in the Center’s peer-reviewed journal.

The MMRC is committed to sustainability, achieved through its establishment at a university, as well as through the promotion of young researchers. At the MMRC, scholars at different stages of their academic careers from different parts of the world will contribute their topics and research projects, and work together on the further development of minority research in ethnomusicology and on models of sociopolitical application. Together, we will use the power of music for the realization of a fairer society.
SEM Prizes: 2019 Winners

Charles Seeger Prize

To recognize the most distinguished student paper presented at the SEM Annual Meeting. Awarded at each Annual Meeting for the best paper from the previous year’s meeting.

Committee: Sarah Morelli (Chair, ex officio), Lei Ouyang Bryant (Second Vice President, ex officio), Emily Wang (2018 winner), Robin Moore (PAC Chair, ex officio)

Honorable Mention: Nil Basdurak (University of Toronto). “The Little Buskers of Istanbul: Ethico-political Soundscape of Children's Street Labour.”

The prize committee read a total of 30 excellent papers. We are pleased to present an honorable mention to Nil Basdurak for the paper, “The Little Buskers of Istanbul: Ethico-political Soundscape of Children's Street Labour.” As Basdurak describes, “This paper examines the sonic and aural dimensions of extreme modes of vulnerability and precarity in hazardous child labour” by investigating “the curious question of how music as child labour misconstrues the ethico-political paradigm in the governmentality of identity, labour, precarity and security.” The committee felt this to be timely, strongly theorized, and important work on child musical labor among Syrian refugees in Turkey.

Winner: Payam Yousefi (Harvard University). “Singing Resistance through Subversion: Feminine Voices Renegotiating Iran’s Public Sphere.”

We are delighted to award this year’s Seeger Prize to Payam Yousefi for the paper, “Singing Subversive Resistance: Women’s Voices Renegotiating Iran’s Public Sphere.” Yousefi examines various strategies employed by female singers to circumvent the Islamic Republic of Iran’s ban on women’s solo singing. He convincingly argues for the importance of attending to the grey areas in which these female singers continue to operate as vital spaces for social and political change, reminding us that “The nation state should not be seen as a fixed entity determined by the rigid definitions of itself, rather the state should be seen for what it truly is: a malleable structure changed by everyday social life and mediations that subvert and inscribe new meanings to the script of nation.”

The committee found this paper to be a particularly well-balanced ethnomusicological work, combining rich fieldwork data with historical inquiry and sound theoretical grounding.

21st Century Fellowship

To further excellence in ethnomusicological research through support to highly qualified Ph.D. students for dissertation fieldwork.

Committee: Marié Abe (chair), Ian Copeland (previous winner), Carol Muller, Gillian Rodger, Cheryl Keyes

Winner: Tyler Yamin (University of California, Los Angeles) “Listening to Gibbons in the Anthropocene: The Sonorous Cosmopolitics of Endangered Species Conservation”

The 21st Century Prize committee members read Tyler’s project with great enthusiasm, and found it fresh and captivating. Tyler’s dissertation “Listening to Gibbons in the Anthropocene: The Sonorous Cosmopolitics of Endangered Species Conservation” examines the sonic dimensions of environmental conservation, focusing on both gibbons (a severely endangered family of Southeast Asian arboreal apes famous for their vocalizations) and the multispecies listening practices deployed to combat their impending anthropogenic extinction.

Tyler asks: “What versions of nature are manifested in the resonance between gibbon voices and human ears? How can attention to sound, both as an ethnographic point of inquiry and a theoretical device, help better explicate the ontological politics of the unique confluence of cultures, practices, and species that is gibbon conservation?”

Deftly weaving together theories from political ontology and sound studies, Tyler’s dissertation will investigate the politics of so-called “scientific” knowledge production; interspecies power relations in the Anthropocene; and sound as constitutive, and not just discursively reflective, of ecological precarity.

Tyler convincingly melds these threads together in multisited research that allows him to follow the trajectory of gibbon song as it circulates as an object of knowledge, from the forests of Indonesia to scientific models and back into the lives of captive gibbons. In so doing, Tyler’s dissertation aims to decouple science from objectivity, and decolonize nature, while keeping a sympathetic ear to the local communities whose (sonic) labor makes the entire enterprise possible.

This is a truly exciting and most timely, urgently needed work in our field, and has the potential to move ethnomusicology in exhilarating directions.

[continued on following page]
Deborah Wong Research & Publication Award

To provide funds to a scholar from a group that has experienced discrimination in support of a research and/or publication project.

Committee: Jennifer Fraser (chair), Michael Veal, Damascus Kafumbe

Winners: Kathryn Alexander (The University of Arizona) and Timothy R. Mangin (Boston College)

The Deborah Wong Research Publication Prize committee decided to split the award this year between two very worthy recipients who have both faced structural barriers to accessing research time and funds during their careers. Kathryn Alexander is in a non-tenure track assistant professor position. Kathryn will use the award for research towards a book project entitled *Outside Lane: Queer Country Western Music and Dance*. Timothy R. Mangin, an assistant professor at Boston College, will use the funds towards the completion of a book manuscript entitled *MbaliX: Race, Religion, and Ethnicity in Senegalese Popular Music*. We are excited to offer these awards to assist two individuals to help counteract the marginalization, discrimination, and barriers to research they have experienced during their careers.

Lois Ibsen al-Faruqi Award

To recognize the scholarly contributions of a music scholar or institution in the Islamic world.

Committee: Rachel Harris (chair), Jonathan Glasser, Katherine Butler Schofield

Winner: Dr. Ahmad Nasser Sarmast and the Afghanistan National Institute of Music.

With great pleasure, we give this year’s award to Dr. Ahmad Sarmast for his work rebuilding vocational music education in Afghanistan. Dr. Sarmast obtained funding from the World Bank and other sources, and established the Afghanistan National Institute of Music (ANIM): a unique co-educational vocational music school, that provided the normal school curriculum plus a strong emphasis on the teaching of music, Afghan, Indian and Western. Many of its pupils were recruited from orphanages and street children in Kabul. In spite of an attack by a suicide bomber in 2014 in which Dr. Sarmast was severely injured, the school has flourished, and ANIM pupils have given numerous high-profile concerts in Afghanistan and abroad.

Professor John Baily, who nominated Dr. Sarmast, describes him as “a visionary cultural leader and figure, an advocate for music education and strong believer in the power of music as a force in bringing about social changes, transforming lives, and connecting nations. He has worked tirelessly to give the people of Afghanistan, after years of repression, a new opportunity to express themselves freely with music, which he regards as a basic human right.” Professor Lorraine Sakata accepted the award on behalf of Dr. Sarmast.

Ida Halpern Fellowship and Award

To help support research on Native American Music of the United States and Canada and to recognize the publication of said research.

Committee: Beverley Diamond (chair), Chris Aplin, Dawn Avery

Winner: Anna Hoefnagels (Carleton University)

The Halpern Prize Committee was impressed by the intellectual depth and community awareness of applications this year. We awarded the prize to Anna Hoefnagels and Kahente Horn Miller for their project entitled, “Cultural Transmission, Education and Revitalization through Kanien’kehá:ka (Mohawk) Social Song and Dance.” We were impressed by the sustained collaborative relationship between these Carleton University colleagues and the Native North American Travelling College in the Kaniekehakha community of Akwesasne, a relationship that led to the development of their proposal.

The community spans the Canadian/American border and this, in itself, complicates efforts to sustain educational programs. Responding to the Travelling College’s request to evaluate its 50-year history of programming—particularly the work of the Travelling Troupe that has sustained and taught music and dance—they have already done the work of digitizing the College’s audio, video and physical collections. They now plan to study together the negotiation of cultural practices for different audiences, and the role of expressive culture in asserting sovereignty and carrying forward decolonization strategies.
Robert M. Stevenson Prize

To honor ethnomusicologists who are also composers by awarding a prize for a single composition, broadly defined as an original musical work created by the applicant.

Committee: Jason Stanyek (chair), Cydonie Banting, Hilary Finchum-Sung, Jenn Larue

Winner: Andrew Raffo Dewar (The University of Alabama) for his work “Volver”

The four members of this year’s Stevenson Prize Committee were unanimous in their decision to name Andrew Raffo Dewar the winner of the 2019 award for his composition “Volver” (Return). Dewar’s 18-minute-long work for vocalist, live electronics, and oral history recordings was commissioned by the Brooklyn-based non-profit “Experiments in Opera” and was premiered in November 2018 in New York City.

The haunting, real-time electronic sound world of “Volver” is entirely derived from a combination of the vocalist’s live performance and three oral history recordings collected by historian Christine Valenciana in the early 1970s. The recordings document the Mexican Repatriation Program of the 1930s, an insidious mass deportation project that saw between 400,000 and 1.8 million Mexican-Americans—many of them U.S. citizens or long-term U.S. residents—forcibly relocated from the United States to Mexico. While the piece is a startling portrayal of a despicable moment in U.S. history, it also stands as timely and affecting reminder of the U.S. government’s continued violence against Mexican immigrants.

“Volver” is a deeply moving work; as one member of the committee said: “the ending left me with chills,” succinctly encapsulating what we all felt when listening to this stunning example of how ethnomusicology and musical composition can be heartrendingly braided together. It is with great admiration that we award the 2019 Stevenson Prize to Andrew Raffo Dewar. Accepting the award on Andrew Dewar’s behalf was Andrew McGraw, an Associate Professor at the University of Richmond, and a prior Stevenson Prize winner.

A recording of this work is linked on the SEM website: https://www.ethnomusicology.org/page/Prizes_Stevenson

Bruno Nettl Prize

To recognize an outstanding publication contributing to or dealing with the history of the field of ethnomusicology, broadly defined, or of the general character, problems, and methods of ethnomusicology.

Committee: Brita Heimarck (chair), David Garcia, Elizabeth Markham, Oded Erez


The committee evaluated many worthy entries encompassing a broad scope with numerous valuable contributions to the history and method of our discipline. The work we selected connects the role of music in traditional Sri Lankan culture with political narratives, questioning the designation of music and identity as a fixed category, as a way of untangling narratives of ethnic difference so apparent in Sri Lanka’s lengthy civil war.

Theoretically rich, this monograph employs anthropological concerns with ontology, the new materialism, and interpretations of gift cultures intended as a form of protection and healing. This monograph derives from deep ethnographic coverage with fieldwork conducted over 11 years in Sri Lanka over different regions, with important documentation of Sinhala Buddhist drumming and “music-making in the former warzones of the north and east.” NGO use of music for reconciliation also marks this study as offering some newer perspectives to our field.

This work charts a path that applies in-depth historical and cultural coverage to meaningful theoretically-based interpretations that speak to the important role of music within multiple time periods to forge connections between different communities, such as the concept of a shared Sinhala-Tamil cultural history (235). The author applies an understanding of sonic giving, exchange, and efficacy to highlight the social relations (human and non-human) created through music. These musical connections may carry the potential for hope, happiness, and expansive inter-relations of acceptance, that powerfully undermine the pervasive mindset widespread today of a fear-inducing “security state” (239).
Ellen Koskoff Edited Volume Prize

To honor each year a collection of ethnomusicological essays of exceptional merit edited by a scholar or scholars, one of whom must be a member of the Society for Ethnomusicology.

Committee: Ruth Hellier Tinoco (chair), Aaron Allen, Edwin Seroussi, Patty Tang

Honorable Mention: Global Perspectives on Orchestras: Collective Creativity and Social Agency, edited by Tina Ramnarine (Royal Holloway, University of London).

This book offers a textured and updated scholarly appreciation of the concept of orchestra not only as a particularly complex social institution dedicated to so-called pure art but also as a financial enterprise and a politically-engaged organization. It touches on notions of orchestra in the past as well as in the present when unexpected constellations of music making institutions challenge the very foundations of the concept of orchestra. This impressive cross-cultural examination is deeply committed to a comparative ethnomethod.

Winner: The Routledge Companion to the Study of Local Musicking, edited by Suzel A. Reily (Universidade de Campinas) and Katherine Brucher (DePaul University).

This is a thick volume, comprising 35 chapters, which seeks to engage with the elusive concept of locality and its construction through the concept of musicking. By the nature of its conceptual openness, the collection is rich and varied in scope, geography, and ethnicity, as well as in the approaches of the authors, who belong to different traditions and generations of ethnomusicologists. Given the breadth and sheer number of individual contributions, the role of the editors in structuring and organizing this material is crucial. The sections are logical and well introduced, and the theory undergirding it all is straightforward, clearly explained, and well-established.

The second section, dealing with the production of locality, is particularly pertinent to the essence of the volume as it paradoxically stresses cosmopolitanism as constitutive of locality. In other words, locality does not necessarily need to be constructed by local musical genres, but rather, local agents have the power to recruit genres from other places in their musicking. The chapters stress ceremonies and rituals as loci where locality is musically constructed. Most of these studies emphasize participatory musical activities as having strong political input. Although most of these ideas are not new in the literature, the compilation of well-written essays allows readers the possibility of comparison between musicking in different locales. Overall, this material is impactful and germane to everyone, and provides a sophisticated rethinking of something seemingly simple and quotidian.

Jaap Kunst Prize

To recognize the most significant article in ethnomusicology written by members of the Society for Ethnomusicology during the first 10 years of their scholarly career. The article must have been published during the previous year in Ethnomusicology, another journal, or an edited collection.

Committee: Phil Bohlman (chair), Anna C. Schultz, Barbara Titus, Mark Kligman

Honorable Mention: Benjamin Tausig (Stony Brook University), “Sound and Movement: Vernaculars of Sonic Dissent.” (Social Text 36/1: 25–45).

Benjamin Tausig offers a rich account of “vernaculars of sonic dissent” in Thailand that is both ethnographically grounded and refreshingly free of essentialist culturalism. From the perspective of a wide and comparative lens he makes a powerful addition to work on music and politics, positioning “protest music” as just one vernacular articulation of the broader phenomenon of sonic dissent in a response to recent events. Moving from rooftops to electronic media, he shows us the emergence of new types of protest music, consistently drawing on the rich material related to the performativity of place and of various regimes of power (totalitarian state, spirit world, etc.), and in so doing, Tausig asks us to listen for the sound of dissent in many different places.


This is an eloquent account of how quietness and stillness shape the socialities and masculinities of muhabbet among musicians in Turkey, offering an important intervention in the scholarship on masculinity and music, which has tended to favor dramatic displays of sound and power. Gill, however, incites us to consider the quieter, non-normative forms of masculinity that may resist political hegemony while uploading gender hierarchies. She provides astute theorization of a wide range of relevant concepts, with attention to indigenous cosmologies (masculinity, listening, silence/silentness, etc.), employing a theoretical frame that is very much self-conceived and original. This is an article of ethnographic depth and theoretical richness.
Helen Roberts Prize

To recognize the most significant article in ethnomusicology written by members of the Society for Ethnomusicology after the first 10 years of their scholarly career. The article must have been published during the previous year in *Ethnomusicology*, another journal, or an edited collection.

Committee: Angela Impey (chair), Michael Birenbaum Quintero, Abigail Wood, Robbie Fry


The committee was particularly impressed by the article’s innovative subject and the substantial argumentation Nooshin builds around it, offering both theoretical apparatus and a set of provocative questions that are relevant to all ethnomusicologists as we confront online listening and performance practices. While seeking to understand ways in which new media technologies open spaces for new musical socialities and accordingly shift conceptual boundaries between public and private, Nooshin’s engagement with critical issues in Iran and the Middle East confronts more specifically what happens when the internet becomes the primary arena of musical engagement, at times replacing its physical public presence entirely. The article is politically astute and ethnographically rich; its delivery elegant, well-paced and judiciously organised. Maria Mendonça accepted the award on Laudan’s behalf.


Contemporary approaches in affect theory, sound studies, and philosophical hermeneutics shine in this deep and beautiful ethnographic study. While music is indeed the subject matter, the object of analysis is actually aurality. The author proposes “bi-aurality” as a way of listening to sound, structure, meaning, and historicities. She identifies a process she calls “rhizomatic listening,” that is, thinking, hearing, and listening in non-linear and non-hierarchic ways.

The ethnographic material at the heart of this book is 21st-century, Turkish classical music and musicians in various communities. The author effectively demonstrates that the listening to and performance of “melancholic music” is both spiritually redeeming and reparative for some Turkish individuals and communities. The author’s analysis yields substantial insights and generates possibilities for analysis that are translatable to other ethnographic contexts. This ethnography is a fine representative of the exciting contemporary work that is expanding ethnomusicological perspectives and reshaping the discipline itself.


Politically prescient and overflowing with acute social and musical analysis, this book places music studies in critical and much-needed conversation with contemporary topics in postcolonial studies, ethnic studies, and broader ethnographic approaches to questions of transnationalism. Through fieldwork with Senegalese Parisians, Turkish Berliners, South Asian Londoners, and performers in several other urban communities, the author documents the ways these hip hop musicians both differentiate themselves from and relate to their dominant communities as they articulate and embody connections to African American hip hop performers. While demonstrating how we can listen to the hybrid realities of global double consciousness, the author simultaneously relocates US-based hip hop artists moving them directly into global, postcolonial discourse. Refreshing, accessible, and theoretically sophisticated, the author provides insightful commentary on the relationship between race and expressive culture. He also lays a solid theoretical ground for a new discipline called global hip hop studies.

Ruth Stone Prize

To recognize the most distinguished English-language monograph in the field of ethnomusicology, published as the author’s first monograph.

Committee: Sarah Weiss (chair), Alex Chavez (past winner of Merriam), Ingrid Monson, Patricia Campbell

Faced with a superabundance of worthy candidates, we sought and received permission to award the prize this year to two authors. There was remarkable agreement between committee members about the books that belonged in the top four or five positions on our short list. Once we reached that point, however, our work in choosing only two winners was exceedingly difficult, given the high, high quality of the submissions. The two winners are announced here in alphabetical order by author’s last name.


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Alan Merriam Prize

To recognize the most distinguished English-language monograph in the field of ethnomusicology, published as the author’s second or a later monograph.

Committee: Tim Cooley (chair), Louise Meintjes (past winner), Martin Daughtry, Donna Kwon


During our deliberations, the committee kept circling back to a second book that defied our expectation about what makes a prize-winning book. The book is a double-biography of individuals about whom few among SEM’s membership are likely to have heard of before and makes no claims for new general theories or methods. But taken as a whole—as a book—the committee was enchanted by the profound ethnographic depth of this sensitive, highly personal biography of two key figures in a Tanzanian popular music genre. The author paints a compelling picture of the intertwined lives of these musicians, but does not shy away from issues of politics, religion and spirituality, or economics, and reflexively considers the impact of the researcher on those studied.

The committee was captivated by this mid-career scholar’s ability to reflect on and encapsulate meaningfully decades of sometimes quotidian experiences with complex interlocutors. Ultimately we concluded, as one of the committee members noted, that this book goes well beyond the traditional biography in its documentation of the rich musical, personal, and economic relationships between two individuals. Along the way, readers also learn much about muziki wa dansi, a genre popular across Eastern, Central, and Western Africa. We anticipate that the book will be read widely in East Africa, probably more broadly across Africa, and also within the African music studies community, a potential that the committee believed is rare, valuable, and significant for our discipline.

The award was accepted on behalf of Kiri Miller by Aleysia Whitmore, Kiri’s former PhD student and first research assistant for this book.

The Ric Trimillos Annual Meeting Travel Award was given to six scholars:

Rodrigo Chocano (Indiana University)
Stephanie George (CUNY)
Shumaila Hemani (University of Alberta)
Jeongin Lee (University of Texas at Austin)
Yuxin Mei (University of North Texas)
Shuo Yang (University of Pittsburgh)

The Gertrude Rivers Robinson Annual Meeting Travel Award was given to Jacqueline Georgis (Yale University)

Annual Meeting Travel Fund awardees are selected by the program committee. This year five scholars received funds in the “International” category and four “North American.” Five Student Awards were also given.

Proceeds to address these increasingly salient questions through a fistful of themes: [1] “surveillance and control; [2] performativity and embodied difference; [3] kinesthetic listening; [4] the virtual transmission of embodied practice; and [5] choreographic labor.” The book is a dance with intimacy and virtuality, and thus with issues that for most if not all of us, both engage and confound our everyday lives as we commit to digital technologies our identities, thoughts, and movements.

One of the committee members noted that this year’s Merriam Prize winning book is a timely ethnography that grapples with complex issues of embodiment, technological mediation, and affect in a manner that many ethnomusicologists and others throughout the humanities will find engaging and provocative. Offering much that is new for ethnomusicology in both topic and method, this third monograph builds on and expands issues introduced the author’s second monograph, Playing Along: Digital Games, You Tube, and Virtual Performance, published in 2012. The author’s subsequent book also contributes to our discipline’s theory in terms of human relations with machines by addressing systematically the five themes listed above, including “kinesthetic listening,” a concept that the committee to be of particular significance for ethnomusicologists who are exploring new ways to work with sound and musicking in relation to new media.

The opening words of this year’s Alan Merriam Prize-winning book ask: “What can machines teach us about ourselves? If we reveal ourselves to them, what do they see in us that no one else can see?” The author then
Section Prizes

The African Music Section awarded its African Libraries Student Paper Award to Charles Lwanga, University of Pittsburgh, for “We’re Fighting for Freedom: Singing for Change, Contesting Greed in Uganda.”

The Applied Ethnomusicology Section awarded its Bess Lomax Hawes Award to Alexandria Carrico for “Promoting Social Justice through Traditional Irish Music: A New Model for Applied Research,” and its Paper/Project Prize to Katelyn Best for “The Impact of Hearing-Centrism on Musical Expression in Deaf Culture.”

The Crossroads Section for Difference and Representation awarded its Crossroads Music and Social Justice Prizes to three scholars: Katelyn Best for “The Impact of Hearing-Centrism on Musical Expression in Deaf Culture,” Andrew Snyder for “In Carnival You Can Do Anything: Contesting the Politics of Representation of Rio’s Satirical Carnival March,” and David A. McDonald for “If I Could Go Back in Time: Rethinking Popular Culture, Activism, and the Public Sphere in Palestine.”

The Dance, Movement, and Gesture Section awarded its Kealiinohomoku Award to Corinna Campbell for “Modeling Cultural Adaptability: Maroon Cosmopolitanism and the Banamba Dance Contest,” and its Clara Hendersen Prize to Ellen Hebden for “Compromising Beauties: Contesting and Controlling Gender Hierarchies Within Women’s Competitive Tufo Dancing in Northern Mozambique.”

The Education Section awarded its Elizabeth May (Slater) Prize to two scholars: Carrie Danielson for “Musical Engagement in Sweden’s Programs for Newly Arrived and Unaccompanied Children from Syria and Afghanistan,” and Kaia Berman Peters for “Reversing Ethnomusicology: World Music as Collaborative Education.”


The Historical Ethnomusicology Section awarded its Student Paper Prize in Historical Ethnomusicology to Brian Barone for “Atlantic Counterpoint: Sailors, Slavery, and Song between Early Modern Africa and Europe.”

The Latin American and Caribbean Music Section awarded its student prize to Emily Clark for “‘Wiet Wiet Kiaauw’: Birds and Men in Suriname and the Netherlands.”


The Religion, Music, and Sound Section awarded its student paper prizes to Hamidreza Salehyar for “Ritual, Martyrdom, and Shia-Iranian Nationalism in the Islamic Republic of Iran,” and Eugenia Conte and Lauren Vanderlinden for “Chorality Resounded in the Recovery Zone: Singing through Mud in Montecito, CA.”

The South Asian Performing Arts Section awarded its Jairazbhoy Prize to Brian Bond (CUNY Graduate Center) for “Teaching Islam in Song: Sindhi Kafi Performance on India’s Western Border.”

The Section on the Status of Women awarded its Wong/Tolbert Prize to Andrea Decker for “Women Resisting Irresistible Music: Masculine Susceptibility and Feminine Precarity in Indonesian Dangdut,” with an Honorable Mention to Jeongin Lee for “Musical Responses to Sexual Violence: Creating Cultural Trauma in South Korea.”

Prizes Not Awarded This Year

The Judith McCulloh Public Sector Award (awarded biennially, even years)

The Nadia and Nicholas Nahumck Fellowship (awarded biennially, even years)

The Klaus P. Wachsmann Prize for Advanced and Critical Essays in Organology (awarded biennially, even years)
Chapter Prizes

The Mid-Atlantic Chapter (MACSEM) awarded the Hewitt Pantaleoni Prize for best graduate student paper to Maria Agustina Checa (CUNY Graduate Center) for “Reclaim the album as an oeuvre: Artisanal Cassette Production and Musical Value in Argentina.” Honorable Mention was given to Samantha Jones (Harvard University) for “Dancing Hands: A Sensory Approach to Choreographic Transmission and Embodied Musicality in Irish Step Dance.” The Lorna D’Acosta McDaniel Prize for best undergraduate student paper was awarded to Varun Rangaswamy (The Eastman School of Music) for “Cultural Transformation in Rochester’s India’s Community Center: The ICC as a Site of Intergenerational and Interregional Discourse.”

The Midwest Chapter (MIDSEM) awarded the JaFran Jones Prize to Catherine Lytle for “Memories of Silence: Music and Privilege in Communist Czechoslovakia.” Honorable Mention was given to Christian James (Indiana University) for “Song Repertories, Social Movement, and the Institutional Goals of a Southern Indian Church.”

The Niagara Chapter awarded the T. Temple Tuttle Prize to Andres Garcia Molina (Columbia University) for “The Mutual Circulation of Sound and Goods in Havana: On Sound, Circulation, and Architecture.”

The Northeast Chapter (NECSEM) awarded the James T. Koetting Prize for outstanding graduate student paper to Byrd McDaniel (Brown University) for “Popular Music Reaction Videos: Staging the Body as the Material Site of Music Reception” and to Pei-ling Huang (Harvard University) for “‘Thin Voice, Bud Voice, Female Voice’: Material and Discursive Productions of Voice and Voicing in a Sindhi Devotional Community.” The Lise Waxer NECSEM Prize for outstanding undergraduate student paper was awarded to Dylan Therriault (Colby College) for “Tradition, Inclusivity, and Participation in Maine’s Contemporary Contra Dance Culture: An Example of a Progressive Traditional Practice.”

The Southern California-Hawaii Chapter (SEMSCHC) awarded the Ki Mantle Hood Prize to Mehrnegar Rostami (UCLA) for “The International Fajr Music Festival: Musical Propaganda, Politics of Participation, and Musical Resistance.” Honorable Mention was awarded to Kirie Stromberg (UCLA) for “Music Archeology in China.”

The Northern California Chapter (NCCSEM) awarded the Marnie Dilling Prize to Melissa Scott (UC Berkeley) for “Humanitarianism and the Ethics of Style: Rethinking Music in Jordan.”

The Pacific/Northwest Chapter (SEMNW) awarded the Thelma Adamson Prize to Jocelyn Moon (University of Washington) for “Karimba: The Shifting Boundaries of a Sacred Tradition.”

The Southeast-Caribbean Chapter (SEMSEC) awarded the Dale Olsen Prize to Dennis Novaes (Federal University of Rio De Janeiro/University of North Carolina) for “Becoming a DJ: Musical Production in Brazilian Funk Music.”

The Southern Plains Chapter (SEMSP) awarded the Vida Chenoweth Prize to Andy Normann (University of Texas at Austin) for “KzasobaLIT: South African Hip-Hop in the ‘Born Free’ Moment.”

The Southwest Chapter (SEMSW) awarded the Joann W. Kaeli’inohomuku Award to Flora Newberry (University of Texas at El Paso) for “Music and Resilience in Borderlands Immigration.”
SEM Chapter Meetings 2020

The Mid-Atlantic Chapter (MACSEM) will meet 7–8 March at the University of North Carolina Chapel Hill.

The Midwest Chapter (MIDSEM) will meet 3–5 April at the University of Iowa in Iowa City.

The Niagara Chapter will meet 4 April at Western University in London, Ontario.

The Northeast Chapter (NECSEM) will meet 4 April at Boston College.

The Southern California/Hawaii Chapter (SEMSCHC) will meet 8–9 February at the University of California Riverside.

The Southwest Chapter (SEMSW) will meet 27–28 March at the University of Northern Colorado in Greeley.

The Northern California Chapter (NCCSEM) will meet 29 February at the University of California Berkeley.

The Pacific/Northwest Chapter (SEMNW) will meet 29 February at Evergreen College in Olympia, Washington.

The Southeast-Caribbean (SEMSEC) Chapter will meet 13–15 March at Appalachian State University in Boone, North Carolina.

The Southern Plains Chapter (SEMSP) will meet 4 April at Moores School of Music, University of Houston.

Member News [continued from p. 6]

Theresa Allison (University of California, San Francisco) was awarded a five-year career development grant from the National Institutes of Health for “The Potential for Music to Improve Quality of Life in Dementia Caregiving Relationships.” The study combines ethnomusicological methods with health sciences quantitative data collection to examine the roles of music in daily life for people living at home with dementia and those who care for them. The findings will be used to develop a music-based intervention to enable people with dementia to continue living at home.

Katherine In-Young Lee’s Dynamic Korea and Rhythmic Form (Wesleyan University Press, 2018) received The Béla Bartók Award for Outstanding Ethnomusicology. The book explores how a percussion genre from South Korea (samul nori) became a global music genre. In it, Lee contends that rhythm-based forms serve as a critical site for cross-cultural musical encounters.

Noriko Manabe won the Society for Music Theory, Popular Music Interest Group’s Outstanding Publication Award (for best publication on popular music by a senior scholar) for the article, “We Gon’ Be Alright? The Ambiguities of Kendrick Lamar’s Protest Anthem” (Music Theory Online 25). Braxton Shelley won the Group’s Adam Krims Award (for best popular music publication by a junior scholar) for “Analyzing Gospel” (Journal of the American Musicological Society 72).

Sandra Jean Graham’s Spirituals and the Birth of a Black Entertainment Industry (University of Illinois, 2018) was awarded the Music in American Culture Award by the American Musicological Society, which recognizes the best writing on music in American culture, regardless of the source or intended audience of that writing.

Linda Burman-Hall has been honored with a Dickenson Emeritus Professorship for the 2019–20 academic year at the University of California, Santa Cruz. The award will enable her to honor the 350th birthday of Ireland’s national composer Turlough O’Carolan by researching, producing, and directing a full concert of O’Carolan’s music for the Santa Cruz campus and community through collaboration with performers who specialize in both Baroque and vernacular Irish music styles. A direct contemporary of J.S. Bach, O’Carolan was Ireland’s most famous harpist and continues to be one of the most highly regarded and best known of all Celtic composers today. The concert will take place in fall 2020.

Noriko Manabe is Series Editor for 33 1/3 Japan (Bloomsbury), which has recently published two more books: AKB48 by Patrick Galbraith and Jason Karlin, about the “economy of affect” behind the 100-woman idol group, and Cornelius’s Fantasma by Martin Roberts, about the Shibuya-kei landmark album. In February the series will publish Joe Hisaishi’s Soundtrack for My Neighbor Totoro by Kunio Hara, on the creative process behind the music for Miyazaki’s beloved anime. For more information on the books and the series, see https://www.bloomsbury.com/us/series/33-13-japan/. To inquire about writing for the series, contact Noriko Manabe.

Carolyn Ramzy is a recent recipient of the American Religious Sounds Project’s Interpretive Scholarship Grant, which entails a $10,000 award to allow completion of a research project dealing with the intersection of religion and sound. Her project traces a burgeoning movement of female cantors in the Coptic Orthodox community; prohibited from participating as soloists in the Orthodox liturgy, they are contesting their exclusion, recording themselves singing liturgical hymns, and sharing them online.
**Conference Calendar**


“Psalmody through the Ages: Music and the Book of Psalms”, New York City, 29 March 2020. Contact: info@jewishmusicforum.org

“Responses in Music to Climate Change,” New York City, 21–23 April 2020. Contact: mlupo@gradcenter.cuny.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

“Distribute 2020” (Society for Cultural Anthropology and Society for Visual Anthropology), online, 7–9 May 2020. [https://distribute.utoronto.ca/](https://distribute.utoronto.ca/)

The Spirituals Project National Conference, Denver, CO, 14–16 May 2020. [https://liberalarts.du.edu/lamont/spirituals-project](https://liberalarts.du.edu/lamont/spirituals-project)


“Big Sounds from Small Places,” Sydney, Nova Scotia, 12–14 June 2020. Contact: iaspmcanada2020@gmail.com


“Música popular e imagen,” Medellín, Colombia, 15–20 June 2020. [https://drive.google.com/file/d/1lYJBrJsE52hZVx1pNZeVWj68yFQEX7uM/view](https://drive.google.com/file/d/1lYJBrJsE52hZVx1pNZeVWj68yFQEX7uM/view)


“Racialised Performance in Western Classical Music in Europe and the UK,” London, 22 June 2020. Contact: mai.kawabata@rcm.ac.uk


Ontologies and Epistemologies of Indigenous Music and Dance, Hualien, Taiwan, 29 June–2 July 2020. Contact: muriel.swijghuisenreigersberg@open.ac.uk


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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!

\textbf{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 Jbobate, 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. Email for the article Folkways requested about how this album came to be. Marc Pevar, Producer and Manager mpevan@verizon.net http://koramusic.net
Çudamani Summer Institute

July 23 - August 7, 2020

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

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

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

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Published in collaboration with the Society for Ethnomusicology
SEM Publications

**Ethnomusicology**
Editor: Frank Gunderson

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

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

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

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

- SEM 2019 Pre-Conference Interview: Latin American Brass Bands with Javier León and Ed Wolf
- Episode 10: Musical Participation and Global Health in the Gambia with Bonnie McConnell

**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 8: Suwichan Phattanaphraiwan: Forbidden Songs of the P'gaz K'Nyau, translated by Benjamin Fairfield.

**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
- Volume 14.2: Politics in & of Ethnomusicology
The Society for Ethnomusicology
65th Annual Meeting
Hosted by the Canadian Museum of History, Carleton University, and Queen’s University
Ottawa, Canada
22–25 October 2020

Ethnomusicology Internet Resources

The SEM Website

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

SEM Student Union Blog

SEM Facebook Group & SEM Facebook Page

SEM on Twitter

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

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

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