

SEM Awards Honorary Memberships for 2020

Jacqueline Cogdell DjeDje

Edwin Seroussi

Birgitta J. Johnson, University of South Carolina

Mark Kligman, UCLA

If I could quickly snatch two words to describe the career and influence of UCLA Professor Emeritus Jacqueline Cogdell DjeDje, I would borrow from the Los Angeles heavy metal scene and deem her the QUIET RIOT. Many who know her would describe her as soft spoken with a very calm and focused demeanor. Always a kind face, and even she has at times described herself as shy. But along with that almost regal steadiness and introspective aura there is a consummate professional and a researcher, teacher, mentor, administrator, advocate, and colleague who is here to shake things up. Beneath what sometimes appears as an unassuming manner is a scholar of excellence, distinction, tenacity, candor, and respect who gently pushes her students, colleagues, and community to dig deeper, ask more questions, and add to the overall cultural historical narrative from as many angles as possible. She has been a remarkable presence in the discipline of ethnomusicology—quietly but persistently and methodically serving in numerous roles that modern ethnomusicologists strive to embody today.

For over forty years she has served the discipline and the Society for Ethnomusicology with excellence through her publications, consultations, archival administration, and the influential work of her many students and mentees. She is well respected for her extraordinary advising, guidance and leadership, and we want to honor her today in this assembly, at the 65th Annual Meeting of the Society for Ethnomusicology. More than anyone in the Society, Prof. DjeDje embodies and straddles the musics of Africa and its diaspora in profound ways. Former student Lara Diane Rann notes, “she has furthered the cause of unity and advancement among peoples of the continent and its diaspora, paving the way for our people to have pride and appreciation for the culture we have created.” Furthermore, as is testified by the many people she has

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I first met Edwin Seroussi in New York in the early 1990s, when I was a graduate student and he was a young junior professor. I had many questions for him, seeking guidance on studying the liturgical music of Middle Eastern Jews. He greeted me warmly and patiently explained the challenges and possible directions for research. From that day and onwards Edwin has been a guiding force to me for Jewish music scholarship.

Edwin Seroussi was born in Uruguay and immigrated to Israel in 1971. After studying at Hebrew University he served in the Israel Defense Forces and earned the rank of Major. After earning a Masters at Hebrew University, he went to UCLA for his doctorate.

In the early 1990s he was a senior lecturer at Bar-Ilan University, and for the last 20 years he has served on the faculty of Hebrew University and as Director of the Jewish Music Centre. He has been visiting professor at dozens of universities, including in São Paulo and Toronto, and at Dartmouth, UCLA, UC Berkeley, and Harvard.

Having written 9 monographs/books and over 125 articles in many languages, Edwin is prolific. His research primarily focuses on North African, Turkish, and Western Sephardic communities with both breadth and depth. He deeply interrogates many topics within music scholarship, Jewish studies, and many other related disciplines, providing fresh insights. Many of his publications also focus on comparison of “East” and “West” Sephardi/Mizrahi liturgical traditions, and he is constantly expanding the terrain of Jewish music in communities that have had limited study.

Another arena of study is Israeli Music. With publications in Hebrew and English, Edwin has documented, mapped, and interpreted the complex story of popular music in

[\[continued on p.4\]](#)

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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.

The Society for Ethnomusicology publishes the *SEM Newsletter* four times annually in January, April, July, and September, and distributes issues free to members of the Society.

Back issues, 1981 to present [volumes 14-18 (1981-1984), 3 times a year; vols. 19-32 (1985-1998), 4 times a year] are available and may be ordered at \$2 each. Add \$2.50/order for postage.

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,

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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.

Student (full-time only) (one year)	\$40
Individual (one year)	
• Income \$25,000 or less	\$60
• Income \$25,000-\$40,000	\$75
• Income \$40,000-\$60,000	\$85
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• Income \$90,000 and above	\$140
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Overseas postage (one year)	\$16

For institutional memberships, please visit the [University of Illinois Press website](#).

Guidelines for Contributors

Email articles and shorter entries for consideration to the [SEM Newsletter Editor](#).

Copy deadlines:

Winter Issue (15 Dec.)	Summer Issue (15 June)
Spring Issue (15 Mar.)	Fall Issue (1 Sep.)

Advertising Rates

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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 (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.

Moving Transitions

Tomie Hahn, SEM Interim President and President-Elect

Greetings one and all.

It has been a difficult year on many fronts. The pandemic greatly imposed on our lives as ethnomusicologists and performers. It affected the people we work and collaborate with and the livelihood of all artists across the globe.

The Board received numerous inquiries, recommendations, and concerns in 2020. We look forward to thoughtfully responding in future Newsletter columns and via other correspondence. In my eyes, the many struggles we experienced this year revealed glaring concerns that we all need to attend to earnestly. Our personal and community well-being is at stake. I recognize these as opportunities to revisit how we can work together as a community

to make deep, positive changes towards equity and inclusion.

I am grateful for your patience during this transition in Board membership. As I step into a new position at SEM—concurrently President-Elect and Interim President—I thank everyone for your support and for contacting me with raised hands to volunteer to serve our Society. Please keep the email coming!

This Newsletter column celebrates the volunteer service of all past and current Board members. A handful of them, as youngsters, are pictured below. I wonder if you can guess who they might be?

(Answers are on [page 8](#).)

1.



2.



3.



4.



5.



6.



7.



8.



Jacqueline Cogdell DjeDje [\[continued from page 1\]](#)

mentored and worked with, she engenders allies among people of all ethnicities and nationalities to learn about and celebrate African and African American musics.

Prof. DjeDje is an exceptional researcher and scholar. The thoroughness and care with which she gathers her data is legendary. She is interested in every facet that would inform her work, from archival resources to historical work to contemporary practices and performances. Anyone who has read her prizewinning 2008 text *Fiddling in West Africa: Touching the Spirit in Fulbe, Hausa and Dagdamba Culture* can attest to the rich data in both content and resources that make the text outstanding. It won both the Society's Alan Merriam and the J.H.K. Nketia Awards. Prof. DjeDje is currently working on a companion volume that will explore African American fiddling. You can be sure it will be just as groundbreaking. Whether she is working alone or collaborating with others, Dr. DjeDje's edited volumes are done with meticulous care. Some of her earliest collaborations were research in African music with her professor and the father of African musicology, Dr. J.H.K. Nketia. Her festschrifts in honor of J.H.K. Nketia, *African Musicology: Current Trends Vol. 1 and 2* began as collaborations with William Carter. When Dr. Carter passed on, Dr. DjeDje completed the second volume by herself.

In 1998 she co-edited the much celebrated volume *California Soul: Music of African Americans in the West* with renowned jazz scholar, performer, and her husband, Dr. Eddie Meadows. In the realms of documenting and collecting oral histories of African American music culture in California and on the West Coast, the music fields are still trying to catch up with Professor DjeDje. From gospel to jazz to classical she has had her research hands on much of the history of Black music-making communities in the western United States for over three decades. As a mindful collaborator, Dr. DjeDje made room for others to work alongside her and exemplify excellence. Throughout her career she invited African, African American, and Africanist performer-scholars to teach courses or serve in extended residencies at UCLA in programs she intentionally inaugurated or supported. In this way her students were able to interact and network with legendary performers and scholars such as J.H.K. Nketia, Akin Euba, Margaret Pleasant Douroux, Ladysmith Black Mambazo's Joseph Shabalala, Thomas Mapfumo, Gerald Wilson, Marcus Miller, Lalah Hathaway, Kobla Ladzepo, and so many others. In 1999, the "Year of African Music at UCLA," activities included an [album recording](#) featuring the late Donald

Kachamba in concert with UCLA Students and community musicians.

As a teacher, Dr. DjeDje is known for the strong work ethic she instills in her students while being cognizant of their distinctive needs. As Kathleen Van Buren attests, she invites her students "to walk to the beat of a different drum because [their] interests may not align with the more well-travelled path." Scott Linford affirms that Dr. DjeDje "always expects and motivates you to put out your 'best self,' not in competition with other people...She urges you towards your best effort in her gentle and supportive way, modeled by her own



Birgitta J. Johnson delivering the encomium for Jacqueline Cogdell DjeDje. Screenshot courtesy of Adriane Pontecorvo.

example of thorough, detailed, richly historical and ethnographic, people-centered, humble, [and] attuned work... driven by a strong sense of scholarly responsibility and ethics." She has inspired us "to work with intention and tenacity, but also in innovative ways," Brian Schrag says. And, as Ty-Juana Taylor reflects, "she didn't give false praise, bloated grades, or unnecessary accolades." She was consistent in ensuring that students had every base covered, with every possible angle examined and justified. As Abimbola Cole notes, "she painstakingly reviewed our work, providing extensive comments, feedback, and frank conversations to help us refine ideas so that we stepped onto podiums with confidence." And she did this mostly by hand, I must add. While it was common for students to bemoan the work load in some of her seminar classes, those courses became legendary—sharpening future scholars to be among the best researchers, educators, and experts in the field. The environment of her classes provided the seeds for lifelong friendships and networks born out of long library or lab hours spent preparing for classes. Dr. DjeDje is well remembered and celebrated as soft-spoken cheerleader of her advisees, even years after they have matriculated forward. Many don't know that Dr. DjeDje has a subtle fun side too! Lauren Poluha reflects, "It was always a joy to make Dr. DjeDje laugh...or to watch her get down...at the ICTM conference in Durban."

As an administrator, she also cared for her students and the growth of UCLA's Department of Ethnomusicology in the competitive and harsher spaces of campus administration. During her time as the chair of the department, she worked to financially keep the boat afloat in the midst of severe budget cuts in the 2000s. She used her tenacity and fearlessness to ask questions in boardrooms, to advocate for the Department of Ethnomusicology, and eventually secure support for the Graduate Division's

[\[continued on next page\]](#)

Jacqueline Cogdell DjeDje [\[continued from previous page\]](#)

Quality of Graduate Education Supplemental Funding awards that ensured ethnomusicology graduate students were able to continue their studies and fieldwork during summer months. To cement the place of ethnomusicology in the curriculum of music courses offered at UCLA, Prof. DjeDje led the effort to standardize the syllabi of the World Music Survey courses also known as the 20 ABC Series. The courses in the series became the department's first general education courses and are still impacting ethnomusicology undergraduate students and graduate student teaching assistants today.

As a humanist, Prof. DjeDje taught us to respect the music communities we work in and with—teaching us to ensure that our collaborators can access our research long after the fieldwork phase is completed. I witnessed Dr. DjeDje's dedication to the Los Angeles gospel music community in person as the fieldwork project manager for the Gospel Archiving in Los Angeles (GALA) project in 2004—a partnership with the UCLA Ethnomusicology Archive and gospel legend Dr. Margaret Pleasant Douroux's Heritage Music Foundation (HMF). In addition to spending over one year documenting HMF's concerts, monthly workshops, and their multi-day national conference, we also employed members of HMF in the archive to digitize and assist with cataloging their massive collection of

gospel vinyl and cassette recordings. This kind of tangible outreach is a great example for today's socially conscious ethnomusicologists. Jesse Ruskin keenly attests to how Dr. DjeDje instilled in him the fact that “doing ethnomusicology is about cultivating relationships... and requires real commitments... Cultural expression is sacred, and handling other people's stories is a privilege.”

In 2013, two of Dr. DjeDje's most esteemed former student, Drs. Jean Kidula and the late Kimasi Browne, joined forces to compile and edit a festschrift titled *Resiliency and Distinction: Beliefs, Endurance and Creativity in the Musical Arts of Continental and Diasporic Africa*, honoring her for her generational influence in the field. In his testimonial tribute, Kimasi stated, “Dr. DjeDje perpetually models... what comprehensive excellence looks like. She and her nod are always in the back of my mind... trying to keep the same high standards for myself as I require of my students.” From scholars and musicians who have gone on, to those of us here still able to bear witness about whose shoulders upon which we stand, we celebrate you Dr. DjeDje. We honor you. And we eternally thank you and hope to keep your quiet riot going on into the future. CHEERS and CONGRATULATIONS, Honorary Member of the Society for Ethnomusicology!!

Edwin Seroussi [\[continued from page 1\]](#)

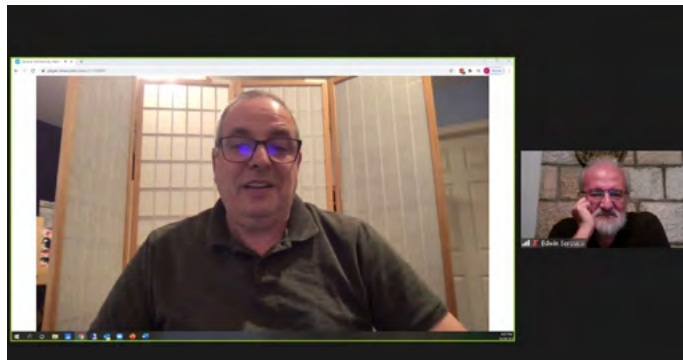
Israel with insightful connections to its ever-changing cultural landscape.

Among this many contributions one item is particularly noteworthy. Jewish music's complexity and diversity requires a fine-tuned approach. Edwin's entry on “Jewish Music” in *Grove* 2000/2014 is truly a remarkable broad view of Jewish music across time, cultures and perspectives.

Edwin is the very nexus of Jewish music: his research is on many continents working with scholars across the globe. Edwin Seroussi is a master collaborator. He has received many awards, including the Israel Prize in 2018, the highest prize awarded by the Israeli government.

Edwin has greeted me on many trips to Israel, and we have had some unique fieldwork experiences in the late hours of the night, or into the early hours of the morning. Lately we have been meeting at conferences in the U.S. and around the world, most recently in London. I am always learning from Edwin through his scholarship and

desire to share his vast knowledge with scholars, musicians, and anyone who desires to learn.



Mark Kligman delivering the encomium for Edwin Seroussi. Screenshot courtesy of Adriane Pontecorvo.

To conclude, I will draw from the Jewish tradition and provide comments in Hebrew and English. There is a rabbinic text called *Pirkei Avot* [Ethics of our Fathers], in a section on model behavior; I would like to put Edwin at the center of the passage:

Edwin Seroussi: “Who loves uprightness, Who keeps himself far from honors

(*kavod*), Who does not let his heart become swelled on account of his learning ... you bring righteousness to the world (*Pirkei Avot* 6:6)”

אדווין היקר, חבר שלי, אחי הגדול, קולגה ודוגמה ללמוד.
מזיקה יהודית. אני מאחל לך מזל טוב והצלחה. ישר כח.

My Dear Edwin, my friend, my big brother, colleague, and example of Jewish Music scholarship. I wish you good things ahead and continued success.

Celebrating Barbara B. Smith, her Centenary, and 60 Years of Ethnomusicology in Hawai'i

Ric Trimillos, Honolulu

The year 2020 marks the hundredth birthday of pioneer ethnomusicologist Barbara B. Smith. She established the internationally-known ethnomusicology program at the University of Hawai'i at Mānoa (UHM) and is celebrating its sixth decade as well as her seventh decade of residence in Hawai'i. At "100 years young," she remains active in areas of education, research, and repatriation. She also continues to mentor international students.

A full year of celebration for Barbara B. Smith, dubbed 2020BBS, was organized by friends and former students with sponsorship by UHM, the East-West Center (EWC), and the PA'I Foundation—a state university, a federal institution, and a Native Hawaiian non-profit organization, respectively. Adrienne Kaeppler and Ric Trimillos (ICTM members and Smith alumni) are co-chairs. In early February 2020BBS began with a year-long exhibition "Musical Instruments: Sounds of the Asia Pacific," at EWC. It features the UHM Ethnomusicology Instrument Collection, a teaching and research collection begun by Prof. Smith in the 1950s that now includes some 2,200 items. The combined opening ceremony for 2020BBS and the exhibition included performances from three of her research areas—Hawai'i,

Micronesia, and Korea. Later in the month Christopher Blasdel, shakuhachi artist and Japanese specialist for the music faculty, performed traditional and contemporary music with sankyoku artists from Japan, honoring Barbara Smith and her koto study with master Miyagi Michio.

In March, COVID-19 and its ensuing quarantine dramatically changed plans that had included monthly concerts, the Festival of Pacific Arts, the ICTM Study Group on Music and Dance of Oceania (SGMDO) Symposium, and the BBS International Conference. Most events were postponed or cancelled.

Fortuitously, the BBS International Conference was transformed into the Barbara B. Smith Webinars on World Music, held on the tenth of each month from June until

December; the tenth day each month references her birthdate, which is June 10. Each Conference panel became a 90-minute webinar via Zoom that included Hawaiian chant and a greeting from an institution meaningful to her. Each presenter studied with Miss Smith (as she was known to her students). Their papers reflect her reach—India, China, Hong Kong, Japan, Korea, Taiwan, Indonesia, Malaysia, the Philippines, Mongolia, Mexico, Tahiti, Samoa, Hawai'i, Alaska, and the mainland USA—as do the numerous locations in the Pacific, Asia, the Americas, and Europe where her many former students are professionally active.

The inaugural webinar on June 10 incorporated a virtual 100th birthday party with 200+ well-wishers, replete with government proclamations, institutional congratulations, leis, a surfer birthday cake (she surfed during her early Hawai'i years), and a heterophonic rendition of "Happy Birthday." Subsequent webinars have averaged 170 attendees worldwide for which Prof. Smith has provided insightful commentary. The webinars are free and all are invited to participate, but registration is required (<https://bit.ly/3dxgaLf>). The BBS2020 celebration continues until June 2021 with virtual performances

and lecture-demonstrations planned by UHM and EWC.

Professor Emerita Barbara B. Smith is—without doubt—the oldest active member of SEM. Joining in 1958, she was among its first female members. She presented the Charles Seeger Lecture in 1986. She supports SEM in various ways, such as providing conference and travel grants for student researchers. She was one of the first to carry out field collection throughout Micronesia. For more on her accomplishments see <https://www.hawaii.edu/news/2020/06/08/barbara-smith-turns-100/>

Congratulations and best wishes, Barbara, upon entering your second century of engagement with ethnomusicology and SEM!



University of Hawai'i Professor Emerita Barbara B. Smith on her 100th Birthday
(Photo courtesy of Barbara B. Smith)

Report on Central Recommendations by the SEM Council

Eduardo Herrera (SEM Interim Council Chair)
Yuiko Asaba (SEM Council Secretary)

The mandate of the SEM Council is to address the long-range plans of the Society, communicate the general concerns of the membership, and provide advice to the Board of Directors in the form of recommendations. We highlight below the recommendations made to the SEM Board in relation to the central issues discussed at the SEM Council meetings on 21 and 27 October 2020, held online during the SEM 2020 Virtual Annual Meeting. As a general announcement, we share that Council Chair Timothy R. Mangin has stepped down from his position for personal reasons. In the 10/27/20 meeting Eduardo Herrera was elected Interim Council Chair. Following the regular cycle, Yuiko Asaba was elected SEM Council Secretary.

Issues and recommendations

a. The Council finds that one of the several spaces in which SEM's internal communication can improve is feedback on the recommendations from the Council. **Recommendation:** We suggest the Board consider providing feedback to the Council Chair on the status of the recommendations so that the Council can answer back to the membership when these issues reappear.

b. After a difficult 2020, the membership feels the need to reconnect with the leadership by improving communication and transparency. **Recommendation:** The Board should continue its efforts to transmit to the membership the initiatives, changes, and difficulties that it encounters.

c. The Council considers that it is vital to the future of the Society to bring in diversity consultants. Several members describe working with other societies to hire collaborative consultants. **Recommendation:** Explore the viability of hiring a diversity consultant while considering the experience that some of our members have already had with external consultants.

d. The Council voted to support the following three letters, considering that they represent current concerns and interests of SEM membership.

i. Letter to the Board with statement and proposed solutions on race and equity from the former African

Music Section, now the African and African Diasporic Music Section

ii. Open Letter to SEM from Project Spectrum

iii. Position Statement on Contingent Labor (drafted by the Council and submitted to the Board, Fall 2020)

Recommendation: We recommend that the board pay serious attention to the three documents.

e. We find a disconnect in our discipline between ideas of success after graduate studies and actual outcomes. There is a need to reconsider what kind of training we offer our students (instead of training mostly for non-existing tenure-track jobs). The diversification of training and career diversity would likely be accompanied by a more diverse ethnomusicology in the US. SEM can use data on its membership to identify employment opportunities and career paths in various public and private sectors for BIPOC graduate students in ethnomusicology. **Recommendation:** Gather data on SEM graduate students' aspirations/desires and outcomes after graduation to help understand the directions that ethnomusicological training should be taking.

f. Continuity seems to be a problem in the direction of the Council. The board believes that for the sake of continuity it would be effective for the Council to have staggered co-chairs. **Recommendation:** The board could consider a change to the by-laws to establish the co-chair system or something that allows for more continuity in the discussions.

g. Following (f). **Recommendation:** The Council will follow up with the webmaster to create a new Council documents space on SEM website. The documents will include minutes from meetings and other important documents prepared by the Council, such as the Ad Hoc Committee's report

h. The council used the SEM Whova online platform to create an "Idea Box for the SEM Council" in which members could make comments and suggestions. Some of them have been incorporated in this section. **Recommendation:** The Board should read over the comments as general feedback from the membership.

the society for
ethnomusicology

Member News

W. Anthony Sheppard received the 2020 Music in American Culture Award at the annual meeting of the American Musicological Society for his book *Extreme Exoticism: Japan in the American Musical Imagination* (Oxford University Press, 2019); <https://global.oup.com/academic/product/extreme-exoticism-9780190072704?cc=us&lang=en&>.)

Sarah Eyerly has been awarded the Robert F. Heizer Article Award by the American Society for Ethnohistory for her co-authored article and digital project “Singing Box 331: Re-Sounding Eighteenth-Century Mohican Hymns from the Moravian Archives” (*The William and Mary Quarterly* 76/4 [October 2019]: 649–96; <https://oieahc.wm.edu/>)

digital-projects/oi-reader/singing-box-331-rachel-wheeler-sarah-eyerly/). Professor Eyerly has also been awarded the Marjorie Weston Emerson Award by the Mozart Society of America for her article “Mozart and the Moravians” (*Early Music* 47/2 [2019]: 161–182).

Joshua Katz-Rosene (Franklin & Marshall College) received an honorable mention for the 12th Samuel Claro Valdés award for Latin American Musicology for his article “Protest Song and Countercultural Discourses of Resistance in 1960s Colombia.” The article will appear in the next issue of the Chilean musicological journal *Resonancias*.

Institutional News

The Klezmer Institute recently launched the [Kiselgof-Makonovetsky Digital Manuscript Project](#) (KMDMP), an international digital humanities project to make materials collected by Zinoviy Kiselgof during An-ski Expeditions and the Makonovetsky Wedding Manuscript—long-preserved in the Vernadsky National Library of Ukraine—available for researchers and musicians around the world to engage with first hand.

KMDMP seeks to use modern digital humanities tools to transcribe and translate the music and notes contained in approximately 850 high-resolution scans from hand-written notebooks and an accompanying catalogue in Yiddish into digital formats for further study and performance. In this first phase of the project, scans from the notebooks are presented largely as found with little editorial intervention, so as to make the raw data free and available

to all. The work of the project going forward is to digitally transcribe the music notation and to translate the notes and errata on the pages through a collaborative volunteer process.



Ethnomusicology Today Update

Ethnomusicology Today has been working on updating our content into a new server. If you have attempted to access the podcast through ethnomusicology.org, you may have found that the website was not supporting the podcast, though it was still available on Spotify and Apple Podcasts. In our updating process, we have made the podcast available again on ethnomusicology.org, and we appreciate your patience with us. You are now free to access all eleven of our episodes and a new episode featuring Dr. Emaeyak Sylvanus on ethnomusicology.org, Spotify, and Apple Podcasts!

Moving Transitions [\[continued from page 3\]](#)

The youngsters pictured are:

1. Sean Williams
2. Jacqueline DjeDje
3. Gabriel Solis
4. Alejandro Madrid
5. Alisha Jones
6. Deborah Wong
7. Kay Shelemay
8. Tomie Hahn

Disciplinary Entanglements in Ecomusicology

Jennifer C. Post, Guest Editor

Introduction: Entanglements in Research on Music and Ecology

Jennifer C. Post, University of Arizona

Researchers conducting studies on the current state of the environment address music and other sonic practices in social, cultural, and ecological settings. In the process, they become entangled with local and global effects of extreme weather events, flooding, drought, desertification, deforestation, diminished water quality, and the biodiversity loss that impacts the health and well-being of human and nonhuman communities. Engaging with music and sound in various ways, studies about environmental issues frequently draw from several disciplines, offering opportunities for researchers to develop new relationships with scholars and their literatures in the social sciences, humanities, and sciences. The disciplinary entanglements may occur during exploratory journeys into other scholarly realms to borrow theoretical and methodological material, yet they may also establish new disciplinary relationships and ultimately contribute to new approaches to research in music and other fields. With a focus on music and sound, the word ecomusicology is often used to describe research focused on the interconnections between music and environmental topics, although alternate terms, such as environmental ethnomusicology, ecocritical musicology, eco-ethnomusicology, and performative ecology may represent variations in approach and relationships with a discipline or research approach.

The growth of ecomusicology as a field is evident in new projects and expanded research. Examples of collaborations include “Diverse Environmentalisms,” based at Indiana University, which has gathered folklorists, anthropologists, ethnomusicologists, and musicologists to form a research team in order to share and promote work on expressive culture and ecological change (McDowell et al. forthcoming); an applied ecomusicology “Field to Media” project has engaged music scholars and their students to use co-produced media that shares musical communities’ responses to environmental challenges ([FieldtoMedia.Net](#)); and a new transdisciplinary soundscape ecology project based at Purdue University will bring together ecologists, anthropologists, and ethnomusicologists to address sonic practices and resilience in pastoralist grasslands. Scholarly articles draw from even more diverse fields and are disseminated in a wide range of publications. Some of the most recent books and articles identified with ecomusicology consider politics, environmental justice, and music (Impey 2018; Silvers 2018); environmental activism in music and sound (Pedelty 2017; Potts 2018; Publicover et al. 2019; Størvold 2019); climate change and popular musical production (Wodak 2018; Galloway 2020; Ribac and Harkins 2020); ecologi-

cal knowledge in music and sound (Hoelsing 2018; Post 2019; Tyner et al. 2019); environmental degradation and musical instrument production (Edwards 2019; Dirksen 2019; Gibson and Warren 2019; Gibson 2019); musical interdependence with natural resources (Diettrich 2018); reconceptualizing music in the face of environmental change (Torvinen 2019); and the diverse ecologies in music study (Allen 2019). Journals have also devoted issues to ecological study, including an issue on “Ecologies” in *MUSICultures* (see Titon and Allen 2018); “Conciencias Sonoras: Music, Art, and Climate Change after Hurricane María” in *Musiké: Revista del Conservatorio de Música de Puerto Rico* (see Bofill 2019); “Popular Music and the Anthropocene” in *Popular Music* (see Ribac and Harkins 2020); and “Music, Climate Change, and the North” in *European Journal of Musicology* (see Sweers 2020). Finally, a multi-author discussion about environmental topics published in *Ethnomusicology* in 2020 (Cooley et al. 2020) shares some ideas with this *SEM Newsletter* offering.

The new work in ecomusicology reveals that early definitions of this field, focusing on “the interconnections between music, culture, and nature” (Allen 2012), have both expanded and, simultaneously, have become entangled, especially as binaries are deconstructed to show the complexity and diversity of social relationships between people and environmental resources and contexts. In this period of expanding concern about climate change and environmental violence ethnomusicologists join scholars and other professionals as they too seek answers to wicked problems impacting resources essential to support human and nonhuman food and water security and human and ecological well-being. Notably, artist Galafassi (2018) and his team of natural and social scientists urge others to recognize that there are many ways of knowing and that the co-creation of knowledge to generate transformations will contribute to a more ecologically sustainable future. Similarly, biologist Lesen (2016) and ecologist Fernández-Giménez (2015) encourage greater engagement in the arts to raise awareness of the creative potential for scientists and public policy makers. Fernández-Giménez further argues that the use of artistic work, such as poetry, might provide ways for social scientists to “amplify” natural resource research.

The authors contributing to this forum share interests in the expanding field that couples ecology and music study and its unique collaborative opportunities. We began as a roundtable at SEM 2018 in Albuquerque where we each identified disciplinary entanglements experienced during

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our recent research that have contributed to the development of our work. Our brief essays address (1) integrative knowledge production among pastoralists, scientists, social scientists and humanists (Post); (2) exploring associations entangling Vodou, development theory and practice, and applied ethnomusicology (Dirksen); (3) strengthening bonds in ethnomusicology (Silvers); (4) considering institutional structures and interdisciplinarity (Allen); and (5) political ecology and the co-production of music in community contexts (Pedelty).

Ecomusicology encompasses diverse fields and approaches in music. It opens opportunities for scholars, research partners, and other community members to share ideas as concerned citizens eager to encourage and shepherd positive growth especially during this period of extreme environmental change, social inequality, and cultural loss. Our discussions about disciplinary entanglements are surely affected by these changes and our contributions here, along with other emerging literature and new and ongoing projects will contribute to defining ecomusicological scholarship and other engagements with ecology and music more fully for today's (and tomorrow's) research.

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Eco-ethnomusicological Entanglements in Mongolia

Jennifer C. Post, University of Arizona

Since 2004 I have had many opportunities to spend time in the Altai Mountains in western Mongolia with Kazakh mobile pastoralists who live in alpine, forest-steppe, and steppe ecosystems. The herders move seasonally in support of their livestock from a permanent winter structure to early-spring, late-spring, summer, late-summer, and autumn encampments. Herders establish systems and daily routines to address seasonal and environmental changes in order to meet the needs of both livestock and families. They gauge change through sounds, such as a type of wind as it blows through trees, grasses, or mountain crevices, or the arrival and departure of certain species of birds. In recent years, weather changes have had huge social and emotional impact on the pastoralists, and today many are less confident about their future in this location. I often hear them discussing climate change concerns: they express fear the high winds will not stop, a drought will destroy the grasslands, floods will erode the land, insects will take over grazing land, water will disappear, and their animals will die.

When I arrived in Bayan-Ölgii in western Mongolia in early June 2018, herders everywhere were struggling due to a drought. As I traveled during the next two months to visit families in their spring and summer rural settlements in several regions I saw deep depressions in the land where there had been lakes but at the time had no sign of water; this was just one devastating effect of the drought. One month later so much rain fell in the province that yurts collapsed and flooding in the small provincial city destroyed hundreds of homes. And in the small village of Sogog, residents told me about swirling high winds that had started in early February and continued for four months. Hundreds of animals were lost because the wind blew the topsoil away and there wasn't enough grass to nourish animals already weakened by an especially cold winter. One singer I stayed with at Buzau Lake in Deluun district told me he had lost 90% of his yaks due to the cold and wind. At sites in Saghsai district and Dayan lake, where families were settled with their livestock for the summer, the ground was alive with grasshoppers; the grass was

brown, and their livestock had little land for grazing. In fact, some families could no longer settle in common spaces, where they typically share the huge workload of cooperatively managing livestock, because there wasn't enough grassland left for their large herds. Wherever I went people talked about how few foals their mares had produced that year. Without mares and foals the herders had no source of *qymyz*, fermented mare's milk, a beer-like drink that provides an incentive for visiting neighbors, who share news and discuss issues and management of changes such as those that were occurring that year.

I began my in-depth work in the western Mongolian countryside in 2005, traveling for several years during spring and summer months with a Russian-trained Mongolian biologist. Like many old-school western scientists, he expressed a belief that pastoralists know something about their animals, but they do not understand the complex biological systems that support biodiversity and characterize the various ecosystems where they settle. This knowledge is in the realm of the professional scientists, he said. Yet it became increasingly clear to me as I returned to the region each year that pastoralists' daily and seasonal activities are embedded with ecological knowledge. Their music and other sonic practices are sources for maintaining social systems. Their songs and melodies carry information about lands and local resources and their sounds (and some songs) contribute to their important interspecies communication in grazing lands, during milking, and while traveling. Songs connect extended families and wider communities who share fields, wild foods, settlement regions, and support when needed. Unfortunately, due to climate change and other sources of environmental degradation, herders' listening skills are challenged with new sounds they have not learned how to interpret and their songs are now less effective tools for reinforcing knowledge.

My research on music and sound in Mongolia became ever more entangled with local ecosystem health and the well-being of valued resources. My academic train-

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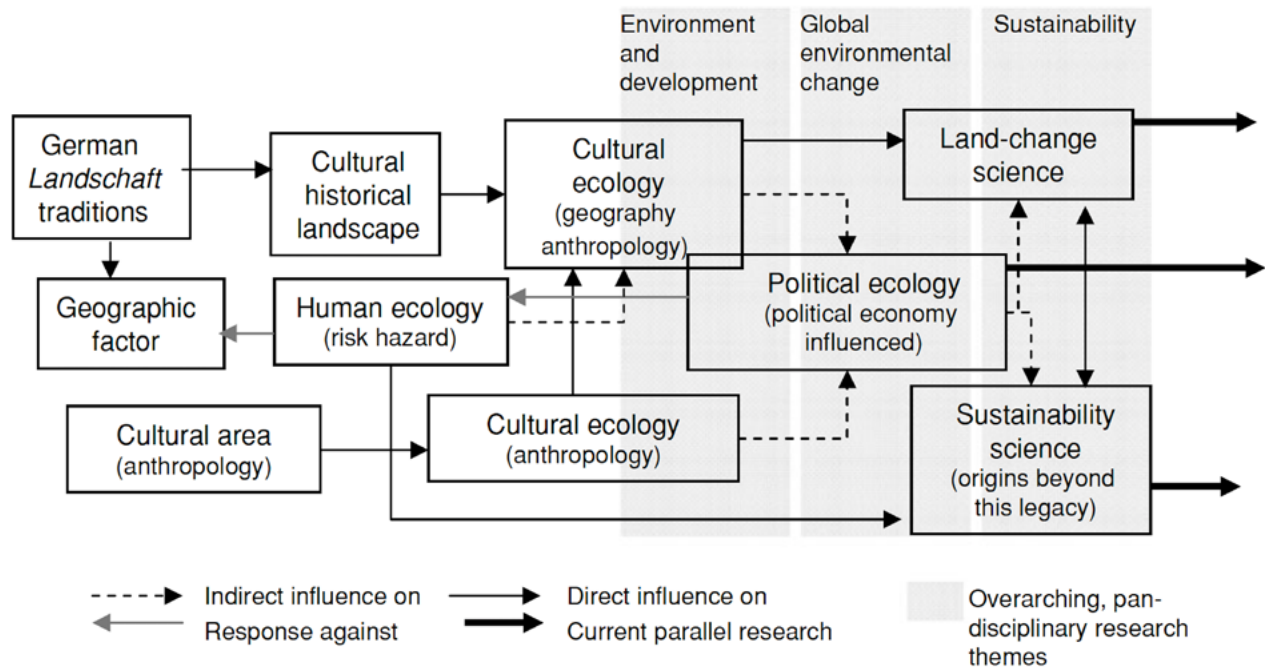


Figure 1. Simplified lineage of the human-environment relationships (Turner and Robbins 2008, 297)

ing in the humanities and social sciences placed me at a disadvantage when working with topics that draw on western scientific knowledge. Yet faced so frequently with the entanglement of environmental degradation and musical production, I began to address local biodiversity and ecosystem services in order to work effectively with music and other sonic practices in the Mongolian grasslands. The experience of engaging with the literature, and more importantly, with colleagues in biology, wildlife ecology, and land-change science, as well as ethnobotany and environmental anthropology, has provided opportunities to explore new approaches to working with sonic practices (Guyette and Post 2016; Post and Pijanowski 2018) and has offered links to new interdisciplinary methodologies being developed in the sciences and social sciences. My current interests in co-producing knowledge—drawing from the expertise of pastoralists and concerned practitioners in different disciplines—interfaces especially with some current integrative research processes in sustainability science (Cornell et al. 2013).

Local and indigenous knowledge systems discussed by Fikret Berkes (2012) in *Sacred Ecology* (2012) and Berkes's and Folke's (2000) contributions to the study of social-ecological systems (SES) have significantly impacted my research on Mongolian music and sound. Social-ecological systems represent the interactions of humans and the environment as a linked and dynamic system, focusing on feedbacks – and on adaptation and resilience. The coupled human and natural systems framework (CHANS), and coupled natural and human systems (CNH) approach, both historically linked to SES, similarly represent

the systems as linked (Liu 2007). CHANS scholars are concerned with how systems respond to disturbances and how human and ecosystem health emerges from coupled dynamics and reciprocal interactions viewed broadly to include social, economic, political, as well as biological and other subsystems.

I have also drawn from land-change science (LCS), a field that emerged at the end of the twentieth century. It addresses human-environment dynamics to identify attributes of land use and covers (forests, grasses, wetlands, etc.) and the processes through which they change. As I consider the intersection of scientific and social knowledge, I find B. L. Turner and Paul Robbin's research and diagrams especially helpful. Their 2008 diagram proposed a lineage of human-environment relationships that encompasses sustainability science, geography, anthropology, and political ecology – suggesting also that there are other ways to represent some of these connections (Figure 1). They link political ecology to land-change science reminding us that the human-environment dynamics are expressed in relation to power: control, access, and authority.

As my discussions about sound with local pastoralists broadened over the years, I became increasingly interested in the perceived relationships with resources through sound and also in herder-poets' metaphorical references to the land. As one herder expressed to me, sound gives voice to both nature and people (“people and nature don't experience anything by themselves”). This has led me to link human and ecological well-being through sound

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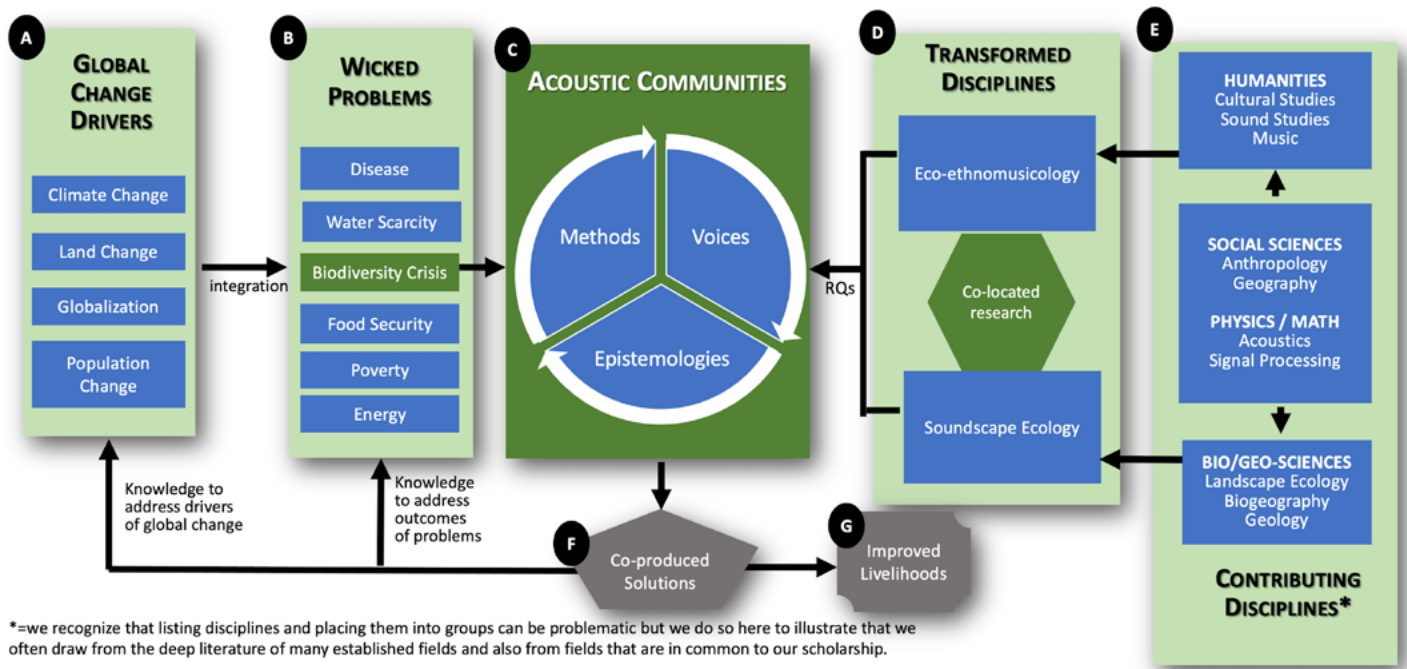


Figure 2. Acoustic community framework to address the biodiversity wicked environmental problem by combining the transformed disciplines of ecomusicology and soundscape ecology. This framework connects global change drivers, a set of contributing disciplines through the lens of multi-component acoustic community which we believe will produce solutions to improve livelihood. (slightly revised from Post and Pijanowski 2019)

(Post 2019a). Ethnobiology and its focus on dynamic relationships (people, biota, environments) drawing from a wide range of disciplines in the social sciences and the sciences, offers a home for this research. Enhanced with biocultural methods for understanding social-ecological systems and local indicators, these studies draw first from human knowledge, values, and practices, offering opportunities to explore feedbacks between human and ecological well-being, including artistic production.

I found common ground with landscape ecologists who study relationships between spatial patterns and ecological process. Landscape ecology informs land-change science especially with its focus on climate change issues and the interest these ecologists have in developing active relationships with policymakers and others to look for long-term solutions to difficult environmental problems (Wu 2019). My initial link to this area was through soundscape ecology, a related field concerned with relationships between a landscape and the composition of its sound from different sources; data are used to evaluate spatial and temporal patterns and species interactions (Pijanowski et al. 2011). After spending time in the field in Mongolia with a team of rangeland scientists in 2017, landscape and soundscape ecologist Bryan Pijanowski and I linked local community knowledge and scientific and ethnomusicological methods to explore ways to use an acoustic community nexus as a framework and context to address wicked environmental problems and to begin a process of transformation of our disciplinary approaches. More

recently, my interest has been in developing the coupled SES systems to provide a more balanced role for cultural components (Figure 2). A richer social-cultural-ecological systems (SCES) framework establishes a clearer place for the arts by giving equal weight to dynamic social, cultural, and ecological elements with the potential to yield a richer aesthetic, artistic, and innovative application of concepts in each context (Post 2019b).

When we couple ethnographic research on sound practices in broadly defined acoustic interspecies communities with integrative knowledge production to which scientists, social scientists, humanists, as well as local communities contribute equally, our new data will play a greater role in research that has the potential to have truly meaningful impact on our environmental crises.

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From Haiti, More Ecomusicological Entanglements: Sacred Ecologies, Developmentalist Discourse, and the Applied/Pure Research Debate

Rebecca Dirksen, Indiana University

Jennifer Post has prefaced this short essay series as an opportunity to share the “exploratory journeys” that result from our individual commitments to investigating the “wicked problems impacting . . . human and ecological well-being” as we look toward “defin[ing] ecomusicological scholarship . . . more fully for today’s (and tomorrow’s) research.” This comes in recognition of the various disciplinary entanglements many of us have found ourselves tied up in as we puzzle our ways through writing about music and ecology. From the earliest stages of my ethnomusicological research in Haiti in 2003, I have been confronted with myriad environmental concerns, many of which persistently threaten and have taken numerous lives. Yet I have likely become more theoretically equipped to write about such matters only in more recent years, as I increasingly understand the weight of slow violence (see Nixon 2011) and the depth of our complicities with the striving capitalist status quo. In this essay, I respond to the notion of ecomusicology as a discrete though certainly interdisciplinary and “multi-perspectival” field (per Allen and Dawe 2016, 10), through reflection on how I have come to my current position. Below I’ll trace an intentionally meandering path of associations that entangles Vodou, development theory and practice, and applied ethnomusicology, with the hope that some helpful observations emerge.

I. Vodou, a Sacred Ecology

When we as scholars, admirers, detractors, and even practitioners think of Haitian Vodou, we often fixate on the individual character of the *lwa*, the spirits, who are sometimes cast as gods, sometimes as devils, or sometimes something in between, depending on perspective.

(While detractors consciously or unconsciously tend to get caught up in underlying racist and white supremacist distortions of faith and history, the *lwa* are more accurately explained as divine beings that represent the entire range of possible energies in the universe.) And/or, we observe the leadership of the *oungan* and *manbo*, the priests and priestesses, the head practitioners who offer guidance to their communities and preside over ceremonies, fêtes, celebrations, and dances. These figures are often posed as the keepers of knowledge, those who hold the keys to the conservatory of the *lakou*, or sacred yards, and those who serve their communities by passing along their wisdom and learnedness. And/or, we become entranced with the performative aspects of the more public side of the “spectacle,”¹ as in the drumming, dancing, and chanting that constitute the primary observable activities of many Vodou gatherings. These are occasions when the *lwa* are invited and/or invite themselves to convene with those on the ground, in earthly reality. I’m referring to what we might more typically call trance or possession, and what Vodouzan describe metaphorically with the image of the *lwa* riding their “horses”—as in Maya Deren’s classic description of *Divine Horsemen* (2004[1953]). In short, with the spirits, spiritual leaders, and spiritual devotees all collaborating in mystical acts, we tend to see Vodou as a highly performative religion—thus entangling ourselves up in disciplinary logics.

Yet Vodou, in actual practice, is not conceived exclusively through the confining lens of religion, but is rather presented as a “way of life.” This phrase “way of life” is used to gesture toward Vodou’s interwoven knowledge systems for rendering justice and managing interpersonal conflict, for providing education and ensuring the transmission of

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heritage and history, for passing along agricultural understandings and best practices for animal husbandry and working the land, for navigating financial exchange and matters of economics—all together literally offering an encompassing comprehension of what it means to move through the universe. When we as scholars, interested observers, and devotees talk about Vodou, however, these critical aspects are nearly always outside of our purview, thus constraining what we see to what has been foregrounded: the expressions and performances taken to be religious. But Vodou is all of these things together. To separate one element out from the rest is to pull a few glittery threads out of the tapestry of life, and to examine those strands individually while neglecting the whole and, more spectacularly, how it is all intricately woven together.

At its core, Vodou taken in all of its aspects is a *sacred ecology*, to employ a term that ecological anthropologist Leslie Sponsel has expansively explained as “the diverse, complex, and dynamic arena of intellectual and practical activities at the interface between religions and spiritual ecologies on the one hand, and, on the other, ecologies, environments, and environmentalisms” (2012, xiii).² Vodou’s sacred ecology in turn incorporates traditional ecological knowledge (TEK) and Indigenous ecological knowledge (IEK), as specific understandings of the natural environment passed down over generations are encoded into songs, performances, movements, rituals, practices, and beliefs (see Dirksen 2018). “Leaves, save my life,” one song goes, recognizing the traditional plant-based medicine passed down from the indigenous Taíno and pre-Atlantic Passage African healers to the present. “Erzulie is ill,” another song declares, using the Vodou lwa to speak metaphorically about the overused land. But for me, most powerful is the wisdom that Vodou drummer and metaphysical thinker Jean-Michel Yamba has shared:

Tanbou a, espesyalman, s'on enstriman sakre paske tanbou a se union de èt botanik la avèk èt animal la ki sanse de èt k ap viv sou tè a ke senbolikman tanbou a reprezante de èt sa yo ki pou konekte w kòm objè de kominikasyon a linivè. Se pwèn sakre sa ke yon tanbou, senbolikman, vle di. Se union èt botanik la e èt animal la ki f'on tanbou. E son tanbou a—majik ki gen ladann—fòs magnetik ki gen ladann—rive trè lwen. Menm o nivo sa yo rele mizik medisinal oubyen mizik terapatik. Donk se nòmal lè mizik al nan sans sa, e avèk de son pur, yon enstriman pur e sakre, se nòmal pou ki l ka vibre, e gen dez efè pozitif sou moun. . . . So si yon enstriman sou nivo sa, sou dimansyon sa, depi l sou konsepsyon, ou wè l son enstriman ki gen tout fòs linivè gen ladann. Mitan tanbou a se linivè.

The tanbou, especially, is a sacred instrument because the tanbou is the union of the botanical being with the animal being, which are the two beings that are living together on Earth, such that symbolically, the tanbou

represents these two beings that serve to connect you, as an object of communication, to the universe. It's this sacred point that a tanbou, symbolically, is. It's the union of botanical and animal beings that makes a drum. And the sound of the drum—the magic that's inside—the magnetic force that's in it, reaches very far. Even on the level of what's called medicinal music, or therapeutic music. It's normal when music [like this], with pure sounds—an instrument that's pure and sacred—it's normal that it will vibrate and have positive effects on people. . . . So if an instrument on that level, on that dimension, from its very conception, you see that it's an instrument that has all the force of the universe contained inside. Inside the tanbou is the universe. (interview with the author, 10 August 2015, Port-au-Prince, Haiti)

Yamba sees the drum as an indivisible union of the botanical being (through the body of the instrument, cut from trees) and the animal being (through the head of the instrument, skinned from cows or goats), which somehow contains the whole of all reality. The universe, he says, lies inside a single drum.³ The current scholarly preference to prioritize evaluation of the Anthropocene (which elevates human activities and impacts above all else) does not smoothly fit into this Vodou logic that sees the botanical and the animal as necessarily codependent, complexly harmonious (but not equivalent) parts. In fact, Vodou is a metaphysical system that does not rank humanity, the spirits and ancestors, and the environment into hierarchical planes of value and existence. This metaphysical framework instead sees the great importance of observing, adjusting, and sometimes playing with the various tensions between all entities and forces. As a number of Vodou spiritual leaders have advised me over the years, things go wrong in the world and in the universe when the balance is not right.

For me as a scholar and as an inhabitant of this Earth, Vodou has revealed a wisdom of sacred ecology that stands in productive counterpoint to contemporary concepts of the Anthropocene.

II. Development Theory and Practice

Much of my research revolves around discourses of economic development—specifically, the frictions between international interventionist approaches and local, grassroots approaches, and how culture comes into play when defining development and devising strategies for it (Dirksen 2013 and 2012). There isn't space to elaborate here, but humor me as I assert that development is first and foremost a profoundly political project, tied up with economic interests and out-and-out battles to negotiate and control power, money, and influence. It is hard to miss how the oversaturated presence of international aid organizations, charities, and non-governmental organizations

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(or NGOs) over the past half century have profoundly shaped Haitian culture and the country's socio-political landscape. Even prior to the earthquake of January 12, 2010, which brought a flood of new NGOs to the market and exacerbated the "aid regime" of humanitarian efforts (Schuller 2016, 4), Haiti was host to more international NGOs per capita than virtually any other country.

Whether religious or secular—for example, Catholic Relief Services versus USAID—or small independent venture versus multilateral machine—such as an orphanage built as a passion project by someone who "fell in love with Haiti" (an exceedingly common trope) versus the megalthic Red Cross or Save the Children, every one of these groups and organizations is all about defining projects. An organization might support a clean water project. Another might focus on the project of building schools. Another finds a project in maternal health care. In the long view, these projects are about proving "worthiness" and "impact factor" as organizations compete for funding, and NGOs and other such institutions actively stake claims over their particular domains of expertise. Only certain kinds of projects are "sexy" enough to earn funding, and they are marketed accordingly. And yes, I use these words intentionally: over the years I have repeatedly heard such questionable terminology employed by those who work in the development sector.

But more than achieving clean water for all citizens or appropriate sanitation systems for urban and rural municipalities or enough schools for all of Haiti's children (objectives not remotely near being solved despite countless projects and vast sums of money spent over many decades), the ultimate result has been the *projectification* of just about every aspect of daily life in Haiti. Foreigners speak in projects, Haitian government officials speak in projects, business owners speak in projects, the public speaks in projects. The net effect is fascinating and terrifying, full of potential and also potentially destabilizing and dangerous. One of many reasons for concern? The deluge of NGOs (uncounted but estimated to be in the tens of thousands) has literally threatened the sovereignty of the Haitian nation, as the international political power that many of these institutions have and exert over local authority often wipes out efforts at local governance.

As ethnomusicologists, we are similarly inclined and trained to projectify our research and outreach efforts. I am by no means suggesting—to make a connection between development-in-mainstream-practice and the core focus of this essay series—that ecomusicologists are exerting power on a scale that would destabilize communities or threaten the sovereignty of any nation by pressing on with the insistence in the value of our do-gooding scholarly endeavors. But I am asking that those of us who are deeply invested in these critical environmental matters keep a few questions at the forefront of our conversation.

Namely, what is the real project behind naming and claiming ecomusicology, across its disciplinary entanglements? Speaking of interdisciplinarity, what is being added to the intellectual toolbox by reaching out into other domains and assuming space, vocabularies, and methods? At the risk of digressing again toward expansive conceptions (as raised with the discussion Vodou above), we could continue this line of questioning with the much-loved environmental analogy of the iceberg, which holds most of its mass below the surface of the water: in our study of "the intersections of music/sound, culture/society, and nature/environment"—from Allen and Dawe's *Current Directions in Ecomusicology* (2016)—what is yet lying below the surface, overlooked?

At this point, a reader might reasonably counter that a critique of developmentalism seems to stray quite far from the topics at hand of environmentalism, ecology, and ecomusicology. Yet the development sector is, in its largest frame, a confrontation (and often perpetuation) of humanity's deeply uneven uses of the environment. Shifts in focus especially over the past decade have placed environmental concerns front and center in debates on development. One of many examples is the United Nations' Sustainable Development Goals, implemented in 2015 as an intensely debated follow-up to the Millennium Development Goals, which see environmentalism and climate action at the center of this "blueprint to achieve a better and more sustainable future for all" (n.d.). Every one of the seventeen Sustainable Development Goals can be read through a governing mission to protect, strengthen, and defend the natural environment.

For all of these fraught matters, it is through developmentalist discourse and practice that I have come to better understand globalized webs of power and politics as well as complex trajectories of capitalism and neoliberalism—and also the positives and negatives of humanitarianism, altruistic toiling, and empathetic responses to the plights of others and ourselves. Today, conversations about development cannot be extricated from those about the environment, and vice versa, just as the driving motivations and forces behind both run along similar, profoundly entangled courses.

III. Applied Ethnomusicology

The above-cited projectification phenomenon reminds me of another project about claiming intellectual space. The existence of applied ethnomusicology as distinct practice and performance has become a central defining debate in the discipline of ethnomusicology today, relating to the pressures that many institution-based academics (myself included) feel to define themselves as doing something relevant and important in the world, and that many scholars not primarily bound to universities feel to gain "legitimacy" for their work. These pressures seem to be

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minimally disguised behind the persistent myth of a divide between applied ethnomusicology and pure ethnomusicology. Of course, both of these labels have been hotly contested, and we know well Barbara Kirshenblatt-Gimblett's charge of "mistaken dichotomies" (1988) and Tony Seeger's reminder that the perceived boundary between "pure research" and "applied practice" is literally lingering from the Middle Ages, when *ars liberalis* were pitted against *ars practicalis* (2003).

And we recall Seeger's continual encouragement to see such things with greater fluidity. I personally have uncomfortably settled, at least for now, on an inelegant construction of slashes that yields the form applied/engaged/activist ethnomusicology, ostensibly striving for greater flexibility and creating implicit claims to all sorts of spaces and methodologies that may lie beyond my home discipline. Sometimes I throw in "public sector" to the end of that signifier chain for good measure to be encompassing of what I aspire to be and do, while recognizing the relative absurdity of doing so. But, to be honest, that doesn't really solve any problems with labeling—or with motives, politics, or methods.

It seems likely to me that this *project* of naming and claiming applied ethnomusicology—just as it may be with ecomusicology—is about reaching toward a philosophical ideal that has much of its grounding in the desire to perform a noble sense of ethics, whatever that might be taken to mean. Especially as so many of us are wrestling with what good we can do in the world beyond our "strictly scholarly" contributions to musical thought, the implication might seem to be that applied ethnomusicologists (and, similarly, ecomusicologists) could uphold some greater ethical stance (or commitment to environmentalism) than "just" ethnomusicologists. Yet we know well that such a claim is a logical fallacy. Even if some scholars wish to signal that they take "extra" efforts in responding to the world's grand challenges, the SEM Ethics Committee has recently reminded us that ethics are as dynamic and complex as human relationships, meaning that establishing the ethical ground rules for research by definition can't exactly be solved for once and for all (SEM Ethics Committee 2018: 1-2).

In the meanwhile, as we figure out how to best voice these labels and wrestle with tough ethical questions, there is a struggle over *what counts* as applied work. We may see this very same question reverberating through ecomusicology circles. And that itself is an interesting proposition, because it automatically insists on gatekeepers—an explicitly political project that I suspect few of us would really want to take on.

For all these issues, applied ethnomusicology and likewise ecomusicology (vantage points from which I have situated a primary emphasis on environmental justice; i.e.,

Dirksen forthcoming 2021) have offered me the promise of action and the hope that things can be better. Maybe more importantly, these specific subdisciplines/subfields—if they can be considered such (and I'm not convinced that they are)—have centered the importance of staying energetically committed to seeing ethics as dynamic and continually shifting negotiations.

To Declare Myself an Ecomusicologist—or Not

At present I'm not particularly attached to pronouncing myself an ecomusicologist, even though environmental concerns are at the heart of most of my scholarly thinking and teaching. I am aware that labels have meaning: they can give direction, they can clear confusion, they can lay out goals and aspirations, they can divide big issues up into smaller pieces that can be tackled more easily, they can establish structure for accountability, they can lend power, they can take a political stand, they can declare legitimacy. Labels can be helpful, because they show us where to start. They can also confine and circumscribe—as we saw when classifying Vodou squarely as religion—which instantly delimits the range of considerations one might take in the course of research and writing. Or they can impose—as we saw with the seemingly good intentions of developmentalist interventions that in fact carry the weighty history of neocolonializing geopolitical endeavors. The thing with labels is that they come with a backstory, for better or for worse.

I have no real conclusions at this time, other than being grateful that we are all inherently very entangled. I take my job to be about exploring how the tangles work from my particular vantage point, while recognizing that the tangles that tie me up are often different from those faced from other perspectives. This is perhaps necessarily our way of life as ethnomusicologists and music scholars, as we seek to understand more about our environment (and our universe) through sound and musical expression.

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Endnotes

- ¹From *spektak*, in Kreyòl, which refers to a spectacle, a show, an exhibition, a performance.
- ²Sponsel configures the expression as "spiritual ecology," whereas I currently see "sacred ecology" as more aligned with my encounters with Vodou theology.
- ³This quote is contextualized and discussed in greater depth in Dirksen 2019.

Ethnomusicology as Ecomusicology

Michael Silvers, University of Illinois

Across academia, people are asking: How can I, from my own disciplinary perspective, help make sense of what appears to be the imminent demise of our planet and the life that thrives on it? I suspect a vast number of ethnomusicologists are asking it. Regardless of the music cultures we study or our theoretical and ethnomusicological orientations, many of us are noticing the effects of environmental decline and climate crisis on the places, musics, and people with whom we study. And for many of us, the people we talk to in our field sites are concerned. Our students are increasingly concerned.

In the context of our research, we observe the changing conditions of our planet in the materials used in the fabrication of musical instruments, in songs we hear and learn that have what we might call environmentalist messages, in local knowledge and its transmission, in practices of listening, in patterns of migration, and in the construction of the local imaginary. We can also see the unequal social effects of environmental crisis. In one case study from my book, *Voices of Drought: The Politics of Music and Environment in Northeastern Brazil* (UI Press, 2018), I examine how the cost of drought relief led to massive cuts to state-funded Carnival celebrations between 2014 and 2016 in the state of Ceará. In such a context, the rich had myriad options for celebrating, while the poor wor-

ried about losing access to an annual, beloved event. An expert from the UN has warned of pending "[climate apartheid](#),"¹ in which only the wealthy can afford to withstand or evade threats to their wellbeing and lifestyles: Human rights will be a casualty of the climate crisis.

My biggest concern with ecomusicology, in principle, is also what interests me about it: its attention to the nonhuman. As an "interdisciplinary and interprofessional" conversation (Pedelty 2013), I worry that ecomusicology runs the risk of being apolitical—missing the politics of class, race, and gender, for example, in favor of a more explicitly environmental politics. It's worth noting that mainstream environmental movements and environmental studies in general have been accused of indifference to matters of social marginalization since the 1980s, a critique that gave rise to the environmental-justice movement. Recent scholarship on indigenous ontologies and the nonhuman raise additional questions about what gets left out. Whose environmentalisms, whose ideas about the environment, and whom—which beings—are we even considering?

For the SEM roundtable that evolved into this forum, I was given the opportunity to think about the nature of inter-, multi-, and transdisciplinarity as it relates to ecomusicology for an audience of ethnomusicologists; I understood

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Ethnomusicology as Ecomusicology [\[continued from previous page\]](#)

the implicit question to be “what kinds of novel, atypical extradisciplinary tools might be important for ecomusicological scholarship.” My response is that the interdisciplinary tools that we need are ethnomusicological. I say this not because I think ethnomusicology is a perfect discipline—hardly—but because I think the most holistic approach to the study of music and environmental crisis is one that entails original ethnographic and archival research, is situated in social theory, and understands music as a meaningful human behavior (and concept and sound). The interdisciplinarity we need is one that engages anthropology, cultural studies, and area studies. Central to ethnomusicology’s engagement with the broader humanities and social sciences is its attention to power. We must foreground matters of race, gender, and class, as well as discussions of national belonging and other significant social constructs, in our discussions of music and environmental crisis. In *Voices of Drought*, I argue that regional bias, racism, and economic precarity are the primary factors that make drought an environmental concern and that link it to musical culture.

In short, I am advocating a focus on environmental justice in a more-than-human ethnomusicology. Such scholarship must continue to account for indigenous ontologies that complicate Western binaries of human/nonhuman and nature/culture, not because it is intellectually exciting, but because we have a moral obligation to do so (see Brabec de Mori 2017; Diettrich 2018; Ochoa Gautier 2016; Ramnarine 2009; Seeger 2016; Simonett 2016). It should account for the entanglement of humans and nonhumans (see, e.g., Browning 2017; Moisola et al 2014; Steingo 2016; Sykes 2018; Weina 2018). And it must account for colonialism, racism, and poverty, among other forms of inequity and injustice (see Dirksen 2019; Grant 2019; Impey 2018; Silvers 2018; Veerarahavan 2017).

It is worth noting that many excellent ethnomusicologists cited in the paragraph above seem to eschew the term “ecomusicology,” and I challenge ecomusicologists to pay attention to their choice to do so. I’ve long wrestled with ecomusicology: the term and the subdiscipline or field. Ana Maria Ochoa Gautier has written convincingly about its inherent ontological problems (2016). And Brent Keogh and Ian Collinson (2016) have demonstrated the shortcomings of an ecological premise. And so what are ethnomusicologists, at least those interested in examining music and environmental crisis in our own scholarship, to do? As scholars of music in this age of apocalyptic fear, many of us desire a conversation that derives from extended anthropological and musical case studies that can lead to the development of theories. I’m not convinced that we need a new field to foster dialogue around an issue, and I believe the methods and theories of our own disciplinary training in ethnomusicology prepares us to conduct interesting, meaningful research on a number of issues that intersect with many of the issues explored

within what is known as ecomusicology. I’ve lost count of the number of ethnomusicologists who have said to me, about some nonhuman or environmental-crisis-related aspect of their research, “I don’t really do ecomusicology, but...”

In her contribution here, in which she argues for transdisciplinary collaboration with scientists (see also Post and Pijanowski 2018), Jennifer Post describes her work as eco-ethnomusicology. And Steven Feld continues to encourage us to adopt acoustemology in place of ethnomusicology, and he rightly reminds us that acoustemology is a more-than-human response to ethnomusicology, one that encompasses technologies, nonhuman life, and relational ontology (2015). But I’m not particularly concerned about what we call our work. Moreover, to be clear, there need not be only one way to approach this question as it relates to the study of music and sound, and there isn’t. What I mean to say, instead, is that we can, should, and in fact already do have a multispecies ethnomusicology that is not explicitly ecomusicological and yet that pays critical attention to the seriousness and prevalence of environmental degradation and change. Moreover, we must continue to be wary of both uncritical scientism and romanticism (and the romanticization of people, knowledges, musics, and materials). And we must continue to account for power in all its forms.

And to that end, we should remain interdisciplinary, by looking to sociology, to anthropology, to women’s and gender studies, to African American studies, to Asian American studies, to Latinx Studies, to Indigenous studies, to area studies, to political science, to history. We need to build power into the very foundation of the questions we are asking. And we must continue to do longitudinal projects on specific circumstances for specific populations in specific places facing specific conditions and crises.

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Endnotes

¹See: <https://www.theguardian.com/environment/2019/jun/25/climate-apartheid-united-nations-expert-says-human-rights-may-not-survive-crisis>

²We cannot forget that "music," like "nature," has been problematized (see Sorce Keller 2016 for a compelling more-than-human discussion, which also addresses ecomusicology and within ethnomusicology). "Music" and "nature" are, of course, two of the three key terms in ecomusicology, the other being "culture."

Reflections of an Itinerant Ecomusicologist

Aaron S. Allen, UNC Greensboro

Itinerants were the foundation of the modern Western university. Wandering clerics who sought community with other teachers and students ("universitas magistrorum et scholarium") eventually stayed long enough in a city — Bologna, Paris, Oxford — to establish its renown as a place of learning. But then they would inevitably defect and move elsewhere — Padua, Toulouse, Cambridge — to start the process again. In Western music history, we might liken those medieval Goliards to contemporary music professors. Of course, today we have more protections (tenure), professional networks (SEM, AMS, etc.), and institutional clarity (departments and colleges of music). But for me the interdisciplinary field of ecomusicology is bringing back the nomadic, itinerant roots of

the university because I find myself to be disciplinarily homeless. My story is not just a lament of that disciplinary homelessness. It is also a story of being entangled within and between administrative and scholarly worlds. In telling my story, I aim to address some of the scholarly entanglements we face in ecomusicology (or whatever we call it, cf. Post, Dirksen, Silvers, and Pedelty herein) and to find ways for interdisciplinary scholars (such as ecomusicologists) to better manage existence in the modern university.

My office at UNC Greensboro is in the Graham Building,¹ where many faculty colleagues in Sociology, Anthropology, and Geography are *not* homeless. Their tenure lines reside there and on file in the College of Arts & Sciences

Reflections of an Itinerant Ecomusicologist [\[continued from previous page\]](#)

(CAS), whose dean sits across Spring Garden Street in Foust Hall. The Provost makes sure of all this from the Mossman Building. But I'm a squatter in the Graham Building, neither at home there nor elsewhere at UNCG.

My office in Graham is in the Department of Geography, Environment, and Sustainability (GES). I helped create GES in 2017-18 through a merger of the Geography Department and the interdisciplinary CAS major known as the Environment & Sustainability Program, which I have directed since 2015. This undergraduate Program has one full-time faculty member (me), yet during my tenure the number of majors has doubled and even tripled (from a low of 41 to a high of 125). As a result, we merged with Geography, which has over a dozen faculty but only about 80 undergraduate majors (and circa 30 MA and PhD students). Along with a part-time lecturer serving as Associate Director since January 2018, I'm the primary advisor and faculty member for all the environmental and sustainability studies students, and I teach them in introductory and capstone classes — all of which I do in the Graham Building.² But my tenure line resides in the School of Music in the College of Visual and Performing Arts (CVPA), whose building is a 15-minute walk to the far side of campus. There, I have no office, and there I have no responsibilities to teach or work — despite it housing my tenure line.

Meanwhile in GES, I do have obligations and an office. I also must attend faculty meetings with some collegial geographers, who have welcomed me with open arms. But until fall 2019, I could neither vote on departmental matters nor make business cards that proclaimed me part of the department I helped establish. While those matters have been rectified with a temporary joint-appointment, I still cannot claim GES as a disciplinary home. In fact, since 2015-16, I have received weird annual reviews

that render me all but ineligible for merit pay (what little bit there is) and that endanger any hopes of promotion because neither College wants or knows how to evaluate me. The CVPA doesn't understand or appreciate what I do, despite my work in ecomusicology, and the CAS claims that I'm not theirs, even if I'm in their space and even if all my overload of teaching and administrative work is for them. So am I here or there? And where is here, and where is there? And so who cares, except maybe me, that I am itinerant between the disciplines where I earned my degree and tenure and the interdisciplinary where I work, teach, and publish. Universities may advocate interdisciplinary collaboration, and scholars may find it rewarding and productive (cf. Post herein), but universities struggle to support it. In part, I asked for this, because environmental studies are an interdisciplinary. They exemplify disciplinary entanglements.

Before exploring that issue, let's return to music. Across the country at institutions of higher education that support music, finding a disciplinary home is straight forward. Departments and schools of music, combined with the occasional anthropology or communication studies unit, house tenure lines, offices, and merit reviews for music and sound studies scholars doing all sorts of work. Some scholars branch out to work in Women's and Gender Studies Programs, or African and African Diaspora Studies Programs. But by and large, if you have a degree in music, you can find a home (even if it may not always be the most comfortable and welcoming). You can also become a member of a disciplinary society such as AMS, CMS, IASPM, SEM, etc.

Meanwhile, North American interdisciplinary environmental programs began in the 1960s and have flourished in the past decade (Figure 1) (Vincent 2015). But the Association for Environmental Studies and Sciences (AESS)

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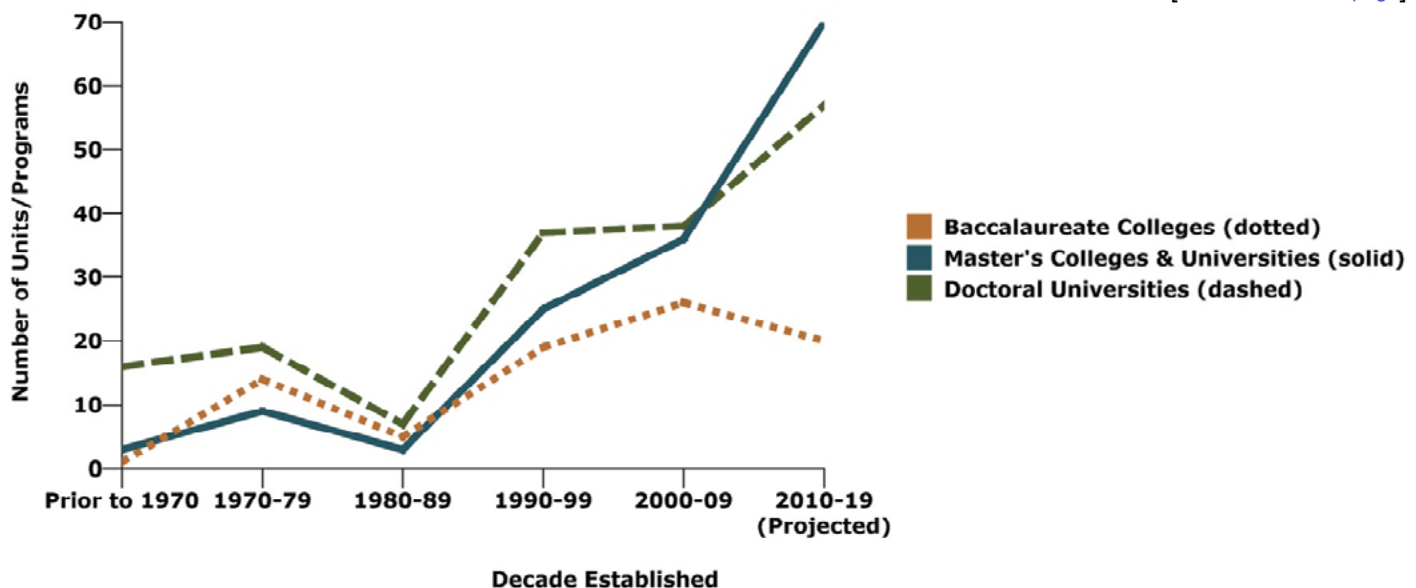


Figure 1 (from Vincent et al. 2015, 20)

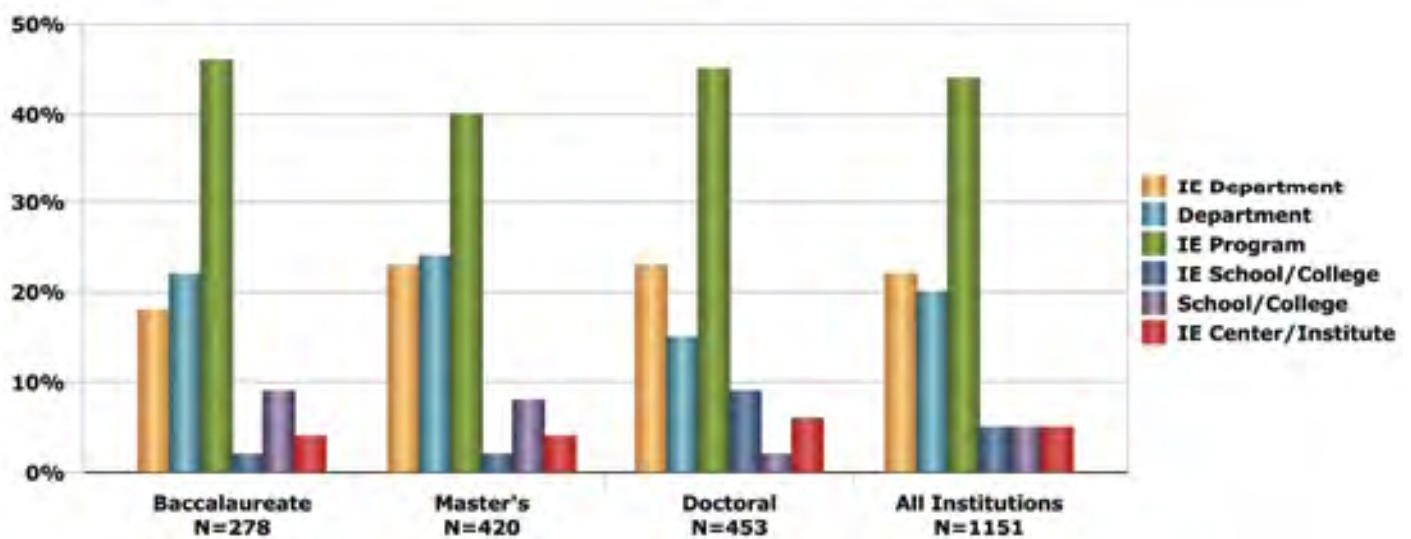


Figure 2 (from Vincent et al. 2012, 18)

began only in 2008, and its journal began only in 2010. Undergraduate degrees are common, and the master's is increasingly so, but the doctoral degree in environmental studies per se is rare. Most faculty in such programs have a degree from an established discipline but do environmental work. AEISS struggles to attract participants and members despite the nearly 1500 relevant academic programs in the U.S. And of those many programs, the majority are housed administratively outside a typical departmental structure (Vincent 2012). Such structures are similar to what my UNCG Program used to be, and these are represented by everything right of and including the center green bar in Figure 2.

Now, however, my colleagues in GES would fit into an "IE Department" (the yellow in Figure 2). These are distinct from those categorized in blue in Figure 2 as a "Department," which would be a classical discipline, such as Biology, that contained an interdisciplinary program within it. Characteristic of this majority of interdisciplinary programs for the interdiscipline of environmental studies is that such interdisciplinary programs are often resource strapped, over-enrolled, and run by dedicated people willing to work as disciplinary vagabonds among the well-healed disciplines. Thus, from a bureaucratic perspective, there is very little clarity or stability in the administrative structures of interdisciplinary environmental and sustainability programs, unlike in the discipline of music, where there is relatively more clarity and stability. (While individual experiences may run counter to this claim, from a purely bureaucratic standpoint, it is clear to find the relevant music departments/schools at an institution of higher education, notwithstanding the occasional "fine arts" or "humanities" department that includes music.)

As an international expert on academic discourse with over 200 publications to his credit, Ken Hyland argues that disciplines are "language-using communities" that

connect writers, texts, and readers and that have "particular ways of doing things" (Hyland 2011). Related to this understanding is a hallmark volume in music studies that sought to bridge internal disciplinary splits (Bergeron and Bohlman 1992). Much has changed in music studies in the decades since Bergeron and Bohlman published that book, of course, particularly with the rise of sound studies and my own particular wheelhouse, ecomusicology, which is the field that allows my administrative homelessness at UNCG.

Intellectually, an interdiscipline is entangled and complex to represent. A brief comparison with art, an allied field in music, helps illustrate the entanglements. In her book *To Life! Eco Art in Pursuit of a Sustainable Planet*, Linda Weintraub goes through great pains to map out the connections in ecoart by connecting art genres and art strategies with ecological issues and ecological approaches in a series of complex schematics (Weintraub 2012, xviii-xxxv). Then for each of the artists considered in the book, Weintraub provides a subset of that map to position the artist's work in a human and non-human nexus for study (cf. the opening of any chapter in Weintraub 2012).

For the edited volume *Current Directions in Ecomusicology* (which involved twenty-two interdisciplinary authors exploring the intersections of music, culture, and nature), I attempted to map out a similar schematic, but I was overwhelmed by the magnitude of such connections. Instead, as part of our efforts to show the robust connections between music, culture, and nature, my co-editor Kevin Dawe and I made citation connections with other literature and within and between the four section introductions. We acknowledged that "We could be accused of being somewhat excessive regarding how frequently and redundantly we draw these connections" (Allen and Dawe 2016, 5). And indeed, one reviewer said that we made these "connections between the volume's essays in

Reflections of an Itinerant Ecomusicologist [continued from previous page]

a manner that borders on the extreme” (Cohen 2017, 85). As Weintraub (2012) did, we provided an extensive glossary of interdisciplinary keywords (Allen and Dawe 2016) because, we figured, our readership would likely be music scholars and not environmental scholars (although even just a few years out from publication, there are increasing collaborations with other disciplines, such as ecology; see Allen and Titon 2018, and Post herein). We argued for diversity of content and approach, because an ecological tenet is that diversity is good and makes for resilient systems. And we made the case for ecomusicology as a field, not a discipline or interdiscipline. A field is “a place where many disciplines come together, cross-pollinate, provide mutually beneficial services, and stimulate further growth and change” (Allen and Dawe 2016, 11). In a field, we find some common language of a discipline and some necessary translation and some obvious misunderstanding, all of which makes the field a rather tangled mess — and distinct from the particular ordering of a discipline that does things in particular ways. (See also Pedelty’s discussion of political ecology.)

In my estimation, if I want to be in the field, in the field of ecomusicology, then I must be both entangled and itinerant. It seems that being entangled means, paradoxically, the freedom to wander freely in the field — to be at times at home, at other times itinerant. It may also, in my case, mean being entangled administratively, given the modern university’s move away from vagabondage. Although I may sometimes doubt myself, I am at peace with being entangled and itinerant.

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Endnotes

- ¹For a map to orienting these places, see <https://www.google.com/maps/d/edit?mid=1OrRy1l-wRMRalZCk1x72G6TjvQ2CNfWI&usp=sharing>
- ²Since writing this essay in the fall of 2018, first for a keynote panel at the Southeast Chapter Meeting of the American Musicological Society (UNC Chapel Hill) and then for the SEM Annual Meeting (Albuquerque), UNC Greensboro established (under my leadership) in the fall of 2020 a new M.S. in Sustainability & Environment, which similarly falls under my purview and which similarly requires me teaching introductory and capstone classes with minimal resources and a few excellent and dedicated faculty borrowed from other programs. Adding to the geographic peculiarities, it is fully online.

Productive “Entanglements”: Ecomusicology, Political Ecology, and the Music Studies Disciplines

Mark Pedelty, University of Minnesota

Jennifer Post started this discussion off well by suggesting that political ecology is a useful model for ecomusicology. Political ecology is a transdisciplinary field in which ecomusicology should be tightly “entangled.”

I first learned about political ecology in the late 1980s, as an anthropology graduate student at Berkeley. A decade earlier, Anthropologist Eric Wolf’s “Ownership and Political Ecology” (1972) had given new life to the term. Neverthe-

less, political ecology advanced very slowly in the 1970s and 1980s, and by 1989 it was still not terribly well known. As evidence, it took more than a little convincing for my committee to agree that political ecology was “really a field,” whereas today ecocritical scholars would very much recognize it as a transdisciplinary field.

Even after political ecology started to catch on in the 1980s and 1990s, it faced challenges from critics in the

Productive “Entanglements” [\[continued from previous page\]](#)

humanities who feared that political ecology represented a slide back into environmental determinism. Poststructural theorists were fighting a semiotic battle against materialist positivism, reductionism, and totalizing theories, and their future rediscovery of more-than-human agency was still well in the distance (Latour 2013). At that point, evoking concepts from the environmental sciences raised warning flags in the humanities. As for historical materialism, Marxist critics argued that focusing on ecology would obfuscate, and thus legitimate, class inequalities (Enzensberger 1974). Political ecology had a rough start, despite the obvious growing need for a more integral and interdisciplinary—in a word, ecological—set of perspectives in the social sciences and humanities.

Biological ecologists were equally wary. Some viewed political ecology as an attempt to appropriate scientific concepts in order to promote a politically motivated project. They did not want social scientists and humanists muddying up their already complex ecological models. Those criticisms still pop up from time to time. Geographer Jonathan Phillips recently complained that political ecologists fail to accurately incorporate concepts from biological ecology (2019).

However, strident criticism of political ecology mostly faded by the turn of the millennium. Increasing recognition of the impact of “anthropogenic variables” led many scientists to incorporate culture, policy, and regulation into their ecological modeling. If the goal is to create more explanatory, relational, and holistic ecological models, then human institutions, actions, and ideologies need to be considered seriously rather than black boxed.

The rising popularity of the environmental humanities indicates that scholars outside of the material and social sciences have increasingly recognized the need to engage environmental questions as well. In the world of music studies, one of the most concerted examinations of ecological questions and crises took place in ecomusicology, a field that has been productively “entangled” with sound studies, acoustic ecology, and bioacoustics.

Despite diverse methodological approaches, divergent theoretical emphases, and different disciplines, scholars invoking the term “ecomusicology” tend to share the following core interests: (1) focusing research on environmental exigencies and (2) definitions of ecology that are relational, integral, systemic, and holistic. Scholars engaged in the ecomusicological conversation tend to be comfortable discussing the semiotics as well as the science of sound. We engage diverse perspectives—“entanglement”—knowing that no single discipline, field, theory, or concept is sufficient to engage the complex and multiplying environmental conundrums we face.

Allen’s, Dirksen’s, Post’s, and Silvers’s work typifies the

disciplinarily sound approaches that have contributed to the interdisciplinary ecomusicology conversation. That was true for many other papers presented at the 2018 Society for Ethnomusicology (SEM) in Albuquerque, an event that brought new voices to the discussion. Space and purpose do not allow for a full recapitulation, so I will choose just one as illustration. Chiao-Wen Chiang presented a fascinating portrait of fieldwork conducted among musicians in the anti-nuclear resistance movement of Lanyu, Taiwan (2018). Chiang’s talk illustrated a point made in Silvers’ entry: the fundamental methodologies of ethnomusicology are up to the task of engaging environmentally relevant music and musicianship. The British Forum for Ethnomusicology conference adopted an explicitly environmental theme and other conferences have started taking on the theme as well, including the 2021 International Association for the Study of Popular Music (IASPM) global conference in South Korea.

So why a field or conversation marked as “ecomusicology” now that music-and-environment has become a recurrent theme throughout music studies disciplines? Perhaps simply because everything of substance needs a name. The critical, holistic, relational, interdisciplinary, and thus ecological study of sound-and-environment is still not a major emphasis in the music studies disciplines and fields. Therefore, having an interlocutor to facilitate an exchange around these issues is useful. Rather than tightly define, concretize, categorize, and thus segregate ecomusicology from its integrative mission, I hope that it remains the deeply entangled, interdisciplinary conversation it has been for nearly two decades.

The contributors to this discussion have described how related theories and fields have been influenced in their research. I will end by doing so as well. Like Post, political ecology has continued to inform my ecomusicological research. For example, about the time that political ecologist Paul Robbins published his insightful book *Lawn People* (2007), I began working with a community nonprofit called Metro Blooms. Metro Blooms is led by Executive Director, Becky Rice. Under her leadership, the organization has transformed Twin Cities lawns and landscapes by installing raingardens. I took part in a study they called A Neighborhood of Raingardens. That work took place in a mixed income inner city neighborhood in Minneapolis, Powderhorn Park. Metro Blooms was seeking to demonstrate the material efficacy as well as the cultural impacts of remaking landscape in a controlled study carried out with hundreds of residents in the Powderhorn. I took part as a documentary filmmaker, composer, and performer, along with bandmates and colleagues. Our media production, outreach, and musical efforts were minimal in comparison to what Metro Blooms staff and resident volunteers were doing day-in-day-out in the Powderhorn, but it seemed like a good way for us to get involved as music scholars, musicians, and media makers.

Productive “Entanglements” [continued from previous page]

In public presentations during the Neighborhood of Raingardens project, I would draw on Robbins’ political ecological approach to explain how the semiotic ecology of lawns in the Upper Midwest contributes to the production of dead zones each year in the Gulf of Mexico. In fact, A Neighborhood of Raingardens is where the idea for Ecosong.Net took root, a project that has extended our community partnership work into the present. Ecosong.Net is an example of applied ecomusicology, with a focus on (1) musical creativity, (2) confronting environmental challenges, (3) community organizing, and (4) public education. As a collection of musicians, music scholars and “skillful listeners” (Von Glahn 2013), we deal with environmental issues as musical matters. Most recently that has led to our Sound Garden project, working with several neighborhoods in Minneapolis, as well as another project called Together Alone, wherein musicians perform in, and for, our threatened public lands (Ecosong.Net).

Working with friends on the Ecosong.Net project recently led me to a grant collaboration called “Field to Media: Applied Ecomusicology for a Changing Climate” (Pedelty et al. 2020). My colleagues in that collaboration—Rebecca Dirksen, Tara Hatfield, Yang Pang, and Elja Roy—conducted community co-production fieldwork experiments in Haiti, Tanzania, China, and Bangladesh. I completed my musical project concerning marine noise pollution in the Salish Sea of Washington State and British Columbia. The Field to Media team was brought into conversation by our shared interests in environmental injustice, climate change, pollution, water quality, and sound (see FieldtoMedia.Net 2021). Yet our disciplines, musical responses, identities, privilege, ideologies, and orientations to these shared environmental challenges are radically varied. As with ecomusicology writ large, a common concern for music-and-environment has helped the Field to Media team to foster meaningful transdisciplinary dialogue without homogenizing our musical responses, scholarship, and selves.

Disciplines and fields, like all boundary objects, can obstruct or facilitate communication. Ecomusicology has

helped encourage and facilitate research on sound-and-environment. The emphasis on political ecology that Post outlines in her entry is one of the major reasons why. An emphasis on ecopolitical research and engagement has helped make the ecomusicological conversation distinct and meaningful. Political ecology is one of the most promising and productive “entanglements” for music scholars... and we are just getting started.

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SEM Prizes: 2020 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.

2020 Committee: Sarah Morelli (chair, ex officio), Robin Moore (PAC chair, ex officio), Lei Ouyang (Second Vice President, ex officio), Payam Yousefi (2019 winner),

Winner: **Allie Martin (Ph.D. Indiana University) "Listening Intersectionally to Gentrification in Washington, DC"**

The 2020 Seeger Prize committee had the great pleasure of reading 38 papers presented at the 2019 conference. Our criteria for judging these papers included originality; scholarly relevance; focus, coherency, and vision; theoretical and methodological sophistication; and social relevance and impact. While a number of the papers we read were contenders for this prize, during the course of deliberations one clearly emerged as the winner, "Listening Intersectionally to Gentrification in Washington, DC" by Allie Martin. In this theoretically sophisticated and beautifully written paper, Martin analyzes gentrification in Washington D.C. proposing intersectional listening as a modality of analysis in order to understand the interrelations between sound, community, and social change. Martin argues, "that intersectional listening can help ethnomusicologists to understand and articulate how people build their worlds through music and sound, as well as recognize our own positioned listening." Moreover, Martin offers this theorization as a "survival strategy"—a critical, timely, and urgent focus on survival as the United States examines racism, violence against black women, gentrification and other systems of oppression. With this introduction to intersectional listening—an insightful gathering of intellectual threads—Martin offers a truly original and important contribution to the field of ethnomusicology. Congratulations, Dr. Allie Martin, on winning the 2020 Charles Seeger Prize.

21ST CENTURY FELLOWSHIP

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

2020 Committee: Gillian Rodger (chair), Marié Abe, Ian Copeland, Gayle Murchison, Tyler Yamin

Winners: **Kathryn Scahill (University of Pennsylvania) and Nattapol Wissutipat (UC Riverside)**

The 21st Century Prize committee had a number of excellent proposals and the lively debate that resulted in the process of making this decision showed a great deal

of seriousness and respect for all of the applicants and their fellow committee members. We are grateful to SEM for providing additional funding so that a second fellowship award could be offered this year. It didn't make our decision any easier, but given the financial situation higher education is facing, it felt good to know that the research of two scholars will be supported this year.

Kathryn Scahill's research focuses questions of voice, gender, and sacred authority in Thai Buddhism through ethnographic work with a community of fully ordained female monastics who are not fully recognized within state-sanctioned Buddhism, but have been embraced by the local community they serve. It seeks to understand the connection between the female monastics and their local community forged by chanting, and considering the implications of this at the national level. This project makes contributions to sound and media studies, as well as to histories of national formation and the role of gender and religion within that process.

Described by the prize committee as compelling, Nattapol Wisuttipat's project seeks to decenter and diversify the current history of Thai classical music by considering the tradition from the point of view of musicians, particularly those in regional centers outside of Bangkok and performed by musicians with LGBTQ+ identities or by musicians in the diaspora. It considers the ways in which the personal identities of musicians are intertwined with their professional identities. It will provide an ethnographic account of Thai classical music and musicians and problematize and critique the existing scholarly narrative of Thai classical music. In focusing on musicians who are viewed as marginal and by placing ideas about sacred music and repertoire in conversation with scholarship on gender and sexuality and on nation building and sacredness, it will also represent the views of unheard musicians and complicate the symbolic role of this music in the creation of a global national identity.

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.

2020 Committee: Olabode Omojola (chair), Fred Lau, Christina Sunardi

Winner: **Dr. Heeyoung Choi**

The purpose of the award is to fund research and publication projects by scholars from any region of the world who have experienced discrimination. Dr. Choi holds a Bachelor's degree in Korean music theory, a Master's degree in musicology, and a Ph.D. awarded by Northern Illinois

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SEM Prizes: 2020 Winners [\[continued from previous page\]](#)

University. Dr. Choi's proposed project will focus on ethnic Korean music, examining how music has been used to curate different forms of Korean identity since the early twentieth century. The project will explore multiple musical idioms, including popular music, Western classical music, and newly composed music. We offer our warm congratulations to Dr. Choi.

JUDITH MCCULLOH PUBLIC SECTOR AWARD

To recognize the valuable impact of many types of ethnomusicological work that benefits the broader public and typically engages organizations outside academic institutions.

2020 Committee: Nancy Groce (chair), Martha Davis, Ian Middleton, Svanibor Pettan

Winner: **Research Centre for the Study of Music, Media and Place (MMaP) at Memorial University in St John's, Newfoundland, Canada.**

The selection committee for the 2020 Judith McCulloh Award for Public Sector Ethnomusicology takes pleasure in naming the Research Centre for the Study of Music, Media and Place (MMaP) located at Memorial University in St John's, Newfoundland, Canada as the recipient of this year's McCulloh Award. Established in 2014, the bi-annual McCulloh Award recognizes ethnomusicological work that benefits the broader public, engages organizations outside academic institutions, and contributes significantly to public understandings of ethnomusicology. This year, the committee was delighted to receive 23 strong nominations from colleagues in seven countries reflecting the enormous diversity of accomplished individuals, worthy organizations, innovative projects and groundbreaking approaches that are currently enriching the field of public sector ethnomusicology. The choice was not easy, but after extensive discussion, the committee selected MMaP because we agreed that it is an exemplary example of an organization that makes public sector activities a critical element of its activities. It provides a model for how ethnomusicology can successfully be applied and how it can efficiently be practiced in the public sector.

Founded in 2003 by Beverley Diamond, the Research Centre for the Study of Music, Media, and Place (MMaP), at Memorial University of Newfoundland (MUN), has partnered with tradition bearers, scholars, and members of the general public of Newfoundland and Labrador to use the discipline of ethnomusicology to engage, interpret, document, enlighten and empower the province's diverse communities. A model of a successful academic-public partnership, MMaP's accomplishments include an active schedule of live events; noteworthy CDs that are both scholarly and accessible; outreach to diverse com-

munities in diverse languages and of diverse interests and orientations; digital/online projects that make MUN archival recordings accessible to international scholars, the general public, and local communities members; innovative use of social media, including a recently-launched phone app and mapping project; festivals, concerts, music and dance workshops, and song circles—presented both as live events and documented for online accessibility and archival preservation; on-campus scholarly events that are open to the public; and off-campus film screenings, listening parties and other public programming presented in partnership with community organizations and the province's K-12 educators.

Communities served include the Indigenous Peoples of Canada and long-established European ethnic groups as well as more recently arrived residents from Asia and Latin America, the province's LGBTQ community, the Multicultural Women's Organization of Newfoundland and Labrador (MWONL), and a local social service agency serving at-risk teens. MMaP also maintains an active presence in the scholarly world — (e.g., it is a founding member of Cultures of Sound Network), and it houses MUN's ethnomusicology graduate programs, which focuses on training students in public ethnomusicology. Directed since 2016 by ethnomusicologist Harris M. Berger, MMaP has a small, dedicated, and hardworking staff, whose innovative work and contributions to public ethnomusicology deserves to be recognized. The selection committee hopes their awarding the 2020 Judith McCulloh Award to the Research Centre for the Study of Music, Media and Place at Memorial University of Newfoundland will raise awareness of the breadth and depth of their vision and accomplishments as a model for SEM colleagues throughout the world.

NADIA AND NICHOLAS NAHUMCK FELLOWSHIP

To help support research on a dance-related subject and its subsequent publication.

2020 Committee: Matt Rahaim (chair), Kathryn Alexander, Maho Ishiguro

Winner: **Samantha Jones "Aging, Ability and the Ethics of Belonging among Irish Dancers in Boston."**

Jones's project focuses on disability and belonging among Irish dancers in Boston.

KLAUS P. WACHSMANN PRIZE FOR ADVANCED AND CRITICAL ESSAYS IN ORGANIZATIONS

To recognize a major publication that advances the field of

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SEM Prizes: 2020 Winners [\[continued from previous page\]](#)

organology through the presentation of new data and by using innovative methods in the study of musical instruments. The publication may be a monograph, an article, a unified series of articles, or a video/electronic media item. 2020 Committee: François Picard (chair), Richard Haefer, Richard Jones-Bamman

Winner: **Sergio Ospina-Romero. "Ghosts in the Machine and Other Tales around a 'Marvelous Invention': Player Pianos in Latin America in the Early Twentieth Century."** *Journal of the American Musicological Society* (2019) 72(1):1–42.

This article, to say the minimum, made compelling arguments that were well organized, strongly supported, and constitute original contributions to organology. It was among the short list of four best articles chosen by each of the Committee members, and the most cherished by at least one of us. Thanks to all the contributors and nominees, a lot of new fields are now open inside organology, including sound studies, queer studies, feminism and the racial question, the social lives of musical instruments, and critical interventions. In his article, *el doctor* Ospina-Romero opens the study of music instrument to musicking instruments, instruments to share the pleasure of listening to music.

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.

2020 Committee: Brita Heimarck (chair), Melvin Butler, Jim Sykes (2019 winner), Anna Lomax Wood

Winner: **Ann E. Lucas. *Music of a Thousand Years: A New History of Persian Musical Traditions*. University of California Press, 2019.**

In this work, Lucas provides a penetrating study of the ancient music and modern myths concerning the maqam tradition and its place within the Persian Empire, in contrast to the radif-dastgah music and its modern associations with the Nation-state of Iran. She deftly separates the role of language to create a shared cultural legacy, from the musical indicators. She critically analyzes Orientalist approaches towards the Middle East and provides an important interpretation of the ways in which Western scholars apply their own ideologies of the Great Man Theory and search for Genius composers or music theorists as a way of tracing significant elements of a given music culture, in this case applied to the musical history of Iran. This "Orientalist" enthusiasm was not lost on the Iranian public. They actually appreciated this upholding of their value

and great worth. Yet, importantly, Iran preserves their own musical genres and styles. Lucas notes that:

While the twelve-maqam system had a general region of practice, it was not defined by any one language group, race, or nation. [New par.] By contrast, the modern tradition of Persian music is very defined by a national ethnolinguistic identity. The radif-dastgah tradition belongs to Iran and only Iran, referred to by musicians and scholars using such labels as traditional Iranian music (*mūsīqī-i šon 'atf-i īrānī*) and authentic Iranian music (*mūsīqī-i ašīrī-i īrānī*). (11)

In honoring the distinctions between maqam and dastgah as separate musical systems, Lucas recognizes the "different cultural orders" and "distinct temporal space[s]" in which they occurred. In broader methodological terms, this critical historiography speaks to "the important implications of musical change and what it reveals about cultural differences between the past and the present" (12).

Lucas uses musical discourses to identify cultural changes in what has otherwise been portrayed as one continuous music history, thus creating her "new approach" and "new history" of Persian music (60). This volume represents a massive re-study that interprets theoretical music treatises, Persian music histories—now made plural—and the broader influences or nationalist narratives they contain.

Lucas offers a very interesting explication of music and morality in Islam and provides references to the Prophet Muhammad, as well as Sufi beliefs and practices regarding music, singing, or sama- listening. She notes that:

The relationship between music-making and Sufism vis-à-vis the court culture of the twelve-maqam system can be established from the body of mystical writings that address the subject of sama', which appear concurrently with writings about the twelve-maqam system. During the dominance of the twelve-maqam system, many older Sufi texts from Arabic were translated and circulated in Persian, while new Persian writings also appeared. (66)

Her broad coverage includes patronage and policy, nationalism and politics, regime change and the changing place of musicians. This publication makes a profound contribution to Ethnomusicology, and also contributes substantially to Middle Eastern Studies, religion, and politics. A hearty congratulations to Dr. Lucas!

Honorable Mention: **Peter Keppy. *Tales of Southeast Asia's Jazz Age: Filipinos, Indonesians and Popular Culture, 1920-1936*. National University of Singapore Press, 2019.**

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SEM Prizes: 2020 Winners [\[continued from previous page\]](#)

Peter Keppy offers a strong research view into Indonesian and Filipino artists rarely considered, using historical documentation not well known, for time periods and genres often overlooked. He is not an American ethnomusicologist, but rather an historian of modern Southeast Asia who is currently a Senior Researcher with KITLV at Leiden University. With this Honorable Mention we would like to recognize Keppy's substantial contribution to our field.

Keppy draws on Homi Bhabha's concept of 'in-between spaces' to elaborate "strategies of selfhood—singular or communal—that initiate new signs of identity, and innovative sites of collaboration, and contestation" (Bhabha 1994: 1–2; in Keppy: 7). He draws on the "pop cosmopolitanism and participatory pop" developed by fandom guru Henry Jenkins, and the popular modernism of anthropologist Joel Kahn to emphasize the role of "non-elites in actively shaping and engaging in cosmopolitanism and modernity without associations of high culture and elite manipulation" (7).

Keppy follows the extraordinary careers of two performers, Luis Borromeo from the Philippines, and Miss Riboet from Indonesia, who had a significant impact on their respective colonial societies, but were largely unknown and undocumented by American and European scholars and audiences (see p. 8). He documents bizarre twists in the popular artists' relations to the colonial regimes. Borromeo moved "from a position of high-ranking government official in the Philippines to that of a professional entertainer on the US vaudeville stage, performing Chinese jazz act" while "struggling with, rather than resisting, such American orientalist and racist stereotypes and racial hierarchies" (18).

Back in the Philippines, he documents a "love of Filipinos...for Afro-American syncopated music," including ragtime, jazz, and blues (88). He also notes "Afro-American dance music with a Filipino tinge" (88), border-crossings, ragtime, and also "musical assemblage" (89). Filipino composers begin to write "oriental jazz," "oriental foxtrot" and "Filipino foxtrot" pieces, while extolling the beauty of the Philippines and its women, landscape, and adept musicians (see p. 89). Keppy calls this "cultural encounters of the local kind" (136), but also indicates racism in the Western reviews.

Turning his attention to Indonesia, Keppy highlights the significance of Miss Riboet, a Javanese singer of humble origins, who performed traveling theatre, Komedi Stambel, and bangsawan, that converged into Malay opera, which he calls: "Indonesia's first translocal cultural form" (137). Known as the Star of Surabaya, she also toured British Malaya in the 1930s. Keppy critiques what he calls the "anti-modernity position" of Dutch scholars such as Kunst, who "ignored modern, hybrid forms of popular

culture" in Indonesia (141).

To conclude, Keppy brings significant attention and theoretical sophistication to the "pop cosmopolitanism" taking place in the Philippines and in Indonesia in the early twentieth century. In covering this "in-between" phase and popular hybrid genres Keppy makes the point that the agency of these colonial subjects has been grossly overlooked. Furthermore, if these trends were widespread in Southeast Asia or elsewhere, this research could inspire other scholars to investigate these "in-between" time periods and genres as well.

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.

2020 Committee: Aaron Allen (chair), Deonte Harris, Suzel A. Reily (2019 winner), Stephanie Shonekan,

Winners: **Victoria Lindsay Levine and Dylan Robinson, editors. *Music and Modernity among First Peoples of North America*. Wesleyan University Press, 2019.**

The 2020 committee considered 13 books comprising approximately 280 authors and nearly 6,000 pages of text. Many of these volumes were, as the Prize guidelines describe, of "exceptional merit" with a high "value of the collective contributions" that reflects "the central role of the editor(s) in conceiving and shaping the whole."

This year's winning volume stood out in those ways and more, thanks in part to its timeliness in speaking to our present need to decolonize ethnomusicology. It also provides a critical frame to understand many original North American musics alongside a self-reflective critique of the origins and history of our discipline. Time and modernity are collapsed in this volume: they are both "now, at the present time" and of "past and future generations." The First Peoples who are the primary objects of ethnomusicological, historical, and critical consideration are also the subjects who narrate perspectives on the varied roles of music and sound.

The contributors and editors are both Indigenous and settler scholars from the US and Canada working together to implement a decolonized orientation to the musical, cultural, and theoretical materials interrogated in the book. Each chapter has been finely tuned, with excellent writing that reveals thinking that has unfolded after long gestation, both by the authors themselves and by the generations of wisdom they reference and build upon.

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SEM Prizes: 2020 Winners [\[continued from previous page\]](#)

The book is inspiring in its form, approach, and diverse contents. Consider the prologue, which is normally reserved for a doyen to bless a work meriting a place in a field. Here, however, the editors invited a then graduate student, who has since started her academic trajectory. She used her bi-cultural background as an Inupiaq scholar and musician and, as a conservatory trained violinist, to entreat readers to an invitational dance. This prologue exemplified the volume's premise that there is no traditional-modern binary; instead, there are multiple, simultaneous Indigenous modernities, many of which fly in the face of popular and scholarly assumptions about Indigenous music and sound.

The chapters run an extraordinary gamut: The volume opens with a trenchant analysis of Frances Densmore's work and the ideologies of modernity influencing ethnomusicology. There are further studies of Mikmaw funeral practices, the activism of Canadian women's ensembles, hip hop on the U.S.-Mexican border, the use of round dances in Idle No More, tribal hip hop competitions, and powow musicking on university campuses. Others consider the role of powwows in child welfare programs, the representation of Inuit sound worlding in reality television, contemporary native classical music, and place-based experimental sound art. The volume begins to conclude with the expected senior scholar, but ultimately the final chapter's reflection on the book project as a whole goes again to a younger scholar, who was then a graduate student and is now on the tenure track.

Co-editors Victoria Lindsay Levine and Dylan Robinson, together with their collaborators in *Music and Modernity among First Peoples of North America*, have affirmed and situated Indigenous ways of knowing, doing, and being-in-the-world. They have provided an exceptional resource for teaching about First Nations and Native American music. And they have offered us an exemplary path forward in our collective efforts to decolonize ethnomusicology.

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.

2020 Committee: Stefan Fiol (chair), Mark Kligman, Marysol Quevedo, Anna Schultz

Winner: **Braxton D. Shelley** "Analyzing Gospel," *Journal of the American Musicological Society* (2019) 72(1): 181–243.

Professor Shelley uses in-depth musical and textual

analysis and his own embodied cultural knowledge as a minister and church musician to break new ground, showing the reader how the choir and congregation's shared performances of gospel facilitate religious experience. Every new insight in the article is introduced within a broad scholarly context while also emerging from a deeper ethnographic and experiential context. The author focuses on the gospel vamp as a sonic resource of repetition and escalation that allows congregants to "experience with their bodies what they believe in their hearts." Through a close analysis of 4 songs that are central to the gospel choral tradition, Shelley reveals how formal aspects of musical texture, form, and harmonic progression are interwoven with theological messages and congregants' affective experiences. Each theoretical point within the article unfolds gradually, reinforcing his broader premise that gospel is a cumulative, accrued experience of spiritual exegesis. We are thrilled to recognize this outstanding work of scholarship. Shelley's work will serve as a touchstone for scholars interested in applications of music analysis for cultural theory (and vice-versa), and for those who study music as an aspect of religious experience.

Honorable Mention: **Gavin Steingo**. "Listening as Life: Sounding Fetal Personhood in South Africa," *Sound Studies* (2019) 5(2): 155–174.

The first of our two honorable mentions goes to Gavin Steingo for his article "Listening as Life: Sounding Fetal Personhood in South Africa." The author offers a meditation on the nature of sound and personhood in South Africa, describing how the fetus becomes real through its sonic relationship to others. Steingo interrogates the racist and misogynist political contexts within which Western obstetrics have been deployed in South Africa, as well as the ways that Western biomedical epistemologies of the self collide with local theories such as the Xhosa/Zulu concept of ubuntu, the relational and processual process of becoming a person. By attending to the heterogeneous practices of listening in ante-natal care, Steingo shows how decolonization—in medicine no less than in music—requires us to listen and to account for listening in multiple ways.

Honorable Mention: **Panayotis League**. "Grooving Heavy, Dancing Drunk: Gustemic Metaphor and Mimetic Polytemporality in Anatolian Greek Music," *Ethnomusicology* (2019) 63(3): 393–417.

The second honorable mention goes to Panayotis League for his article "Grooving Heavy, Dancing Drunk: Gustemic Metaphor and Mimetic Polytemporality in Anatolian Greek Music." Professor League offers a richly detailed ethnographic account of how masculine sensibilities are forged through the practices of eating, drinking, and dancing within the Boston-area Anatolian Greek community. Focusing on the zeibekiko dance as a theater of male sociality, League examines how metaphors of heaviness and

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SEM Prizes: 2020 Winners [\[continued from previous page\]](#)

drunkenness are used to describe and prescribe polytemporal relationships between performers. In writing that is richly poetic and evocative, League brings these diasporic communal rituals to life, showing us how memory and temporality articulate with emotion, substance, and the entire sensorium.

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.

2020 Committee: Jeff Titon (chair), Michael Birenbaum Quintero, Robbie Fry, Andy Eisenberg, Sonja Downing

Winner: **Dylan Robinson** “Speaking to Water, Singing to Stone.” In *Music and Modernity among First Peoples of North America*, eds. Victoria Lindsay Levine and Dylan Robinson, Middletown: Wesleyan University Press, 2019.

In his ground-breaking article “Speaking to Water, Singing to Stone,” Dylan Robinson discusses the contemporary sound art of Tahltan Nation artist Peter Morin in his 2013 series *Cultural Graffiti*. In this series of performances Morin sang to objects, sites, and architectures at sites embodying structures of colonial power, where his intended public included ancestors as well as other-than-human relations. Robinson also discusses Rebecca Belmore’s *Singing to their Mother*, a contemporary installation that offers a 10x12-foot wooden megaphone with a smaller working megaphone inside, into which people speak or sing directly to the land community that is the Earth.

These sounds of Indigenous modernity, according to Robinson, are best understood within a continuum of cultural practice that “continue the work that our songs and oratory do in ceremonial contexts—they communicate with our ancestors, honor our families, and affirm sovereign rights.” In this way they “work in the world” as sound acts that bring something into being by virtue of their performance.

Robinson’s elegantly written article contributes to a redefinition of Indigenous modernity through analysis of the “work in the world” that Indigenous contemporary sound art does. This redefinition also exemplifies a path toward what Robinson calls a “sensory-formalist” type of musical analysis that deconstructs the binaries of form vs. context and function vs. aesthetic, binaries that continue to underpin scholarship on Indigenous musics.

RUTH STONE PRIZE

To recognize the most distinguished English-language

monograph in the field of ethnomusicology, published as the author’s first monograph.

2020 Committee: Sarah Weiss (chair), Revell Carr, Ingrid Monson, J. Griffith Rollefson (2019 winner)

Thanks to this year’s Stone Prize Committee members for their hours of reading and assessment; for sharing their honest thoughts and opinions with enthusiasm; for their frank discussion; and for their final efforts in helping to decide to whom the Prize would be awarded in 2020. As a result of the necessary, early-summer tumult arising from the naming of white privilege and a relative lack of diversity as persistent problems within and throughout our Society, the Board provided extra guidelines to committee chairs to ensure that we would be rigorously fair in our selection processes. The most significant change our committee made was to have each member report their original assessments only to the chair, rather than sharing them with committee colleagues immediately. It turns out that this greatly increased the diversity of candidates who made it to the second and third rounds. After that, we engaged in vigorous discussion and then voted in order to rank the selections.

The committee’s specific assessment criteria included the following: *Originality*: To what extent does the publication represent an original contribution to scholarly debates and to the field of ethnomusicology? *Potential influence*: What is the potential to generate a new trajectory in ethnomusicological ideas? *Relevance*: How has author handled the critical issues current in the field of ethnomusicology and broader contexts/ issues, including how or whether the author has situated their work in relation to issues of diversity, inclusion, or decolonization of the field. *Potential for influence in other disciplines/fields*: What is the potential to generate influences and impacts in other disciplines/fields? *Clear focus and arguments*: Does the publication have a clear focus and argument that is strong and convincing and what is the level of writerly excellence demonstrated by the author? *Structure, coherency and vision*: Does the publication have a clear vision and core set of inquiries? *Generating scholarly dialogue*: How well does the author engage with the literature? *Theoretical sophistication*: How well does the author contextualize data in a sophisticated, critical, and theoretically informed manner?

There were fourteen eligible books in the competition. Each of those books was a strong contender for the prize. Our efforts to reduce the list, to just one winner, were mighty. Each of us endured disappointments as some of our favorites did not move into the next round. In the end, the committee decided to award the 2020 Stone Prize to two authors this year. The following short, introductory descriptions are crafted directly from the comments and observations of the committee members. The two winners are announced here in alphabetical order by author’s last

SEM Prizes: 2020 Winners [\[continued from previous page\]](#)

name. There is no other rank implied.

Winner: **Michael Birenbaum-Quintero. *Rites, Rights, & Rhythms: A Genealogy of Musical Meaning in Colombia's Black Pacific*. Oxford University Press, 2019.**

Making very good use of recent work in critical race theory in the African diaspora, *Rites, Rights, & Rhythms* relies on both ethnographic and historical research to trace the emergence, development, maintenance, and in some cases abandonment of the systems of meaning that frame musical sounds in the region. It also describes how this history of musical meanings manifests itself in current musical practice. Birenbaum-Quintero is mindful of all the complexities involved in determining who is black as well as the relationships of blackness to indigeneity and intermixture. Interested in meaning, not just ontology or affect, neither of which is able to account for structural aspects of racism and inequality, the author examines the historical construction of the development of the meaning of blackness through sound over time within ethnomusicology's own history, while offering new ways to think about the relationship of history and ethnology in our field. The author displays a masterful knowledge of the musics and cultural forms of the region, he asks important questions, and displays an especially strong disciplinary footing. The theoretical ideas employed by the author actually enlighten the way we understand his interpretation. *Rites, Rights, & Rhythms* is erudite and empathetic, abundant with descriptions that bring the historical and contemporary lives of the black inhabitants of Colombia's southern Pacific coast to life.

Winner: **Nomi Dave. *The Revolution's Echoes: Music, Politics, and Pleasure in Guinea*. University of Chicago Press, 2019.**

Dave explores the aesthetics of authoritarianism through a study of music and performance. Despite the development of democracy in Guinea, many musicians, across genres and generations, continue deep-rooted practices of avoiding dissent while engaging in praise for the powerful. The author traces the history of this tradition, embedding it in traditional power and familial relationships, examining the ways in which things have and have not changed. She notes, controversially, that in many contexts, it is musicians and audiences, rather than government officials, who maintain the relevance and popularity of these forms. *The Revolution's Echoes* examines the choices and subjectivities of musicians who sing for an authoritarian state, and the experiences and desires of audiences who derive great pleasure from this music. Written in an engaging and personable style, the author crafts compelling analysis of how ordinary people come to support and even praise authoritarianism, a phenomenon that is relevant and timely since, from Russia and Belarus, through North Korea and China, to Brazil and the United

States, we see authoritarianism rising as never before. Understanding some of the social mechanisms behind this rise is instructive and valuable to us all. The author focuses on the human voice, revealing richly layered meanings of both utterances and the material qualities of voice itself, a double voiced-ness built into the very concept of voice and its intimate associations of power. In so doing, Dave sympathetically describes the anxieties generated by democracy, while elegantly articulating the conundrums presented by the possibilities for dissent in postcolonial, postauthoritarian Guinea.

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.

2020 Committee: Gregory Melchor-Barz (chair), Martin Daughtry, Maureen Mahon, Kiri Miller (2019 winner)

Winner: **Deborah Wong. *Louder and Faster: Pain, Joy, and the Body Politic in Asian American Taiko*. University of California Press, 2019.**

Throughout the summer months, the members of the Committee read and examined 13 recently published books. It was a pleasure working with these hardworking colleagues, and we were all grateful for the opportunity to review so many significant and strong new works. The Committee followed new guidelines prescribed by the Society to ensure transparency of selection within the committee itself and to allow for greater diversity within the assessment of the choices of individual committee members. We are grateful to the Society for this recent intervention. The Committee's deliberations eventually led to clarity and to the unanimous decision to award this year's Prize to Deborah Wong for her book *Louder and Faster: Pain, Joy, and the Body Politic in Asian American Taiko*, published in the American Crossroads Series by the University of California Press.

Louder and Faster is in many ways a book that we need, and one that we need right now. It is a solid contribution to antiracism research and scholarship in America, drawing on Wong's "ethnography-based methodologies" to open up for us the "political economy" of this and any other 21st-century music (204):

This book is about the pleasures of playing taiko, but it is also about Asian American anger. Playing taiko has been one of the most joyful and fulfilling experiences I've ever had, but it is also interlaced with anger—and more than one kind of anger at that. My most driving question is how and why taiko is a key means for Asian American communities to articulate, declare, and affirm self-determination. ... Other Asian Ameri-

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SEM Prizes: 2020 Winners [\[continued from previous page\]](#)

can communities to articulate, declare, and affirm self-determination. . . . Other Asian Americans stood with Japanese Americans in their fight for reparations for the mass incarceration during World War II: taiko was a key means to formulate intra-Asian American alliances and solidarity. This book is fundamentally informed by my belief that that moment has not passed and that the Asian American Movement is still alive and needed. (2019:1–2)

At a time when many of our texts are more frequently and purposefully trans-disciplinary, Wong's ethnography is firmly rooted in the discipline. As we make our way through *Louder and Faster*, it becomes clear that Wong is writing for us; she is writing for the ethnomusicologist who cares deeply for performative bodies and communities that change or intentionally avoid adaptation. In the Transitions inserted throughout the text, Wong reveals and revels in her craft, introducing to us the tools in her ethnographic toolbox, encouraging us to approach taiko as she has experienced it herself countless times over the years. I share now a section in which Wong as ethnographer merges with Wong as performer:

Perhaps I have romanticized bon-odori. Certainly, I bring heavy hopes and expectations to it, but the dances carry an explicitly utopian purpose, realized through praxis. You are supposed to dance and thereby to lose your ego. In the act of getting over yourself, you vanish into the messy, unwieldy, colorful, beautiful, awkward totality of the crowds that dance together. You become the body politic because you are part of it. Community and self are collapsed. Hundreds of people dance at the Southern California Obon festival, mostly Japanese Americans. A few of the temples have small gatherings, but most have huge gatherings, especially the fifteen Jodo Shinshu temples linked in the Buddhist Churches of America (BCA). Sometimes a thousand people dance together; minimally, three to five hundred. Community is not abstract in this environment. The sight of hundreds upon hundreds of people making the same movements is powerful—even more so, feeling one's own movements amplified through hundreds of other bodies. (2019:75–76)

This is a book that we will all read. This is a book that will be assigned to both graduate and undergraduate students. And, this is a book that will continue to both inform and move its readers for quite some time. It is that good. So, it is with great honor and respect that I present the 2020 Alan Merriam Prize to our colleague Prof. Deborah

Wong for *Louder and Faster: Pain, Joy, and the Body Politic in Asian American Taiko*. Congratulations, Deb.

Society Prize Not Awarded this year

Judith McCulloh Public Sector Award (awarded biennially, next in 2020) https://www.ethnomusicology.org/page/Prizes_McCulloh

SEM Annual Meeting Travel Awards:

Annual Meeting Travel Fund: International, North American, and Student Awards
Gertrude Rivers Robinson Annual Meeting Travel Award
Ric Trimillos Annual Meeting Travel Award

SECTION PRIZES

From The African Music Section

The Kwabena Nketia Book Prize went to **Damascus Kafumbe for his book *Tuning the Kingdom: Kawuugulu Musical Performance, Politics, and Storytelling in Buganda* published in 2018 by the University of Rochester Press.**

The Nketia Book Prize Committee awarded an honorable mention to **Bonnie B. McConnell for the book *Music, Health, and Power: Singing the Unsayable in The Gambia*, published by Routledge in 2019.**

The African Libraries Student Paper Prize was awarded to **Samuel Boateng for the paper “Jazz and Contemporary Music Making in Ghana: Making a Case for Decolonizing African Music Research”**

From the Gender & Sexualities Taskforce

The Marcia Herndon Committee awarded its prize to **Anthony Rasmussen, with an honorable mention to Lauron Kehrer.**

The Herndon Book Prize Committee awarded its prize to **Gregory Melchor-Barz and William Cheng, eds. for *Queering the Field: Sounding Out Ethnomusicology* published by Oxford University Press, 2019.**

An honorable mention was awarded to **Sonja Downing for *Gamelan Girls: Gender, Childhood, and Politics in Balinese Music Ensembles* published by the University of Illinois Press, 2019.**

Conference Calendar

Compiled by Adriane Pontecorvo

- "Music, Sound, and Trauma: Interdisciplinary Perspectives," online, 12–14 February 2021. <https://music-soundtraumaconf2021.com/>
- "Dance, Song, Music and Sociability 1750-1832," London, 5–6 March 2021. <http://www.chercheurs-en-danse.com/en/actualites-recherche/dance-song-music-and-sociability-1750-1832>
- Society for Ethnomusicology, Southeast and Caribbean Chapter (SEMSEC) 2021 Annual Meeting, online, 13–14 March 2021. <https://www.ethnomusicology.org/members/group.aspx?id=184262>
- 47th Annual Society for American Music Conference, Tacoma, Washington, 17–21 March 2021. <https://www.american-music.org/page/Tac2021GeneralInfo>
- 24th Annual Graduate Students in Music Conference, online, 19–20 March 2021. <http://gsim.common.gc.cuny.edu/>
- The Music Society at Temple (themus) Eighth Annual Graduate Student Conference, online, 2–3 April 2021. <https://sites.google.com/a/temple.edu/themus/graduate-conference/2021-conference>
- Midwest Graduate Music Consortium 2021 Conference: "Timely Conversations," online, 10–11 April 2021. <https://mgmc2021.wordpress.com/>
- Society for Ethnomusicology, Mid-Atlantic Chapter (MACSEM) 2021 Annual Meeting, online, 10–11 April 2021. <https://macethnomusicology.wixsite.com/macsem/2021-conference>
- Society for Ethnomusicology, Southern Plains Chapter 2021 Annual meeting, online, 10–11 April 2021. <https://semsp.wordpress.com/>
- 55th Annual Association for Recorded Sound Collections Conference, online, 13–15 May 2021. <http://www.arsc-audio.org/conference.html>
- International Association for the Study of Popular Music – United States 2021 Conference, online, 19–22 May 2021. <https://iaspm-us.net/conferences/2021-conference/>
- 37th Annual International Country Music Conference, Nashville, Tennessee, 3–5 June 2021. <https://www.internationalcountrymusic.org/>
- "Climates of Popular Music," 21st Biennial Conference of the International Association for the Study of Popular Music, Daegu, South Korea, 6–10 July 2021. <http://www.iaspm2021.org/>
- "Transformations of Musical Creativity in the 21st Century," online, 24–27 June 2021. <https://nc16653.wixsite.com/ttproject/conference>
- 8th Conference of the Royal Musical Association Music & Philosophy Study Group, London, 1–2 July 2021. <https://musicandphilosophy.ac.uk/events/mpsg-2021/>
- "Keep it Simple, Make it Fast! DIY Cultures and Global Challenges," Porto, Portugal, 6–10 July 2021. <https://www.kismifconference.com/>
- "Connectivity and Diversity in Music Cognition," 16th International Conference on Music Perception and Cognition and 11th Triennial Conference of the European Society for the Cognitive Sciences of Music, Sheffield, UK, and online, 28–31 July 2021. <https://sites.google.com/sheffield.ac.uk/escom2021/home>
- Society for Ethnomusicology 66th Annual Meeting, Atlanta, Georgia, 28–31 October 2021. https://www.ethnomusicology.org/page/Conf_2021
- International Conference and Cultural Event of Lampung, Indonesia 2021, Monash University Clayton Campus, Clayton, Australia, 14–16 December 2021. <https://web.cvent.com/event/ff3de79e-70bb-4e6b-9a72-7a9223b38793/summary>

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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.

- Episode 10: [Musical Participation and Global Health in the Gambia with Bonnie McConnell](#)
- SEM 2019 Pre-Conference Interview: [Latin American Brass Bands with Javier León and Ed Wolf](#)
- Episode 11: [Prefiguring and Indigenous Identity in Nigerian Film Music with Emaeyak Sylvanus](#)

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](#).

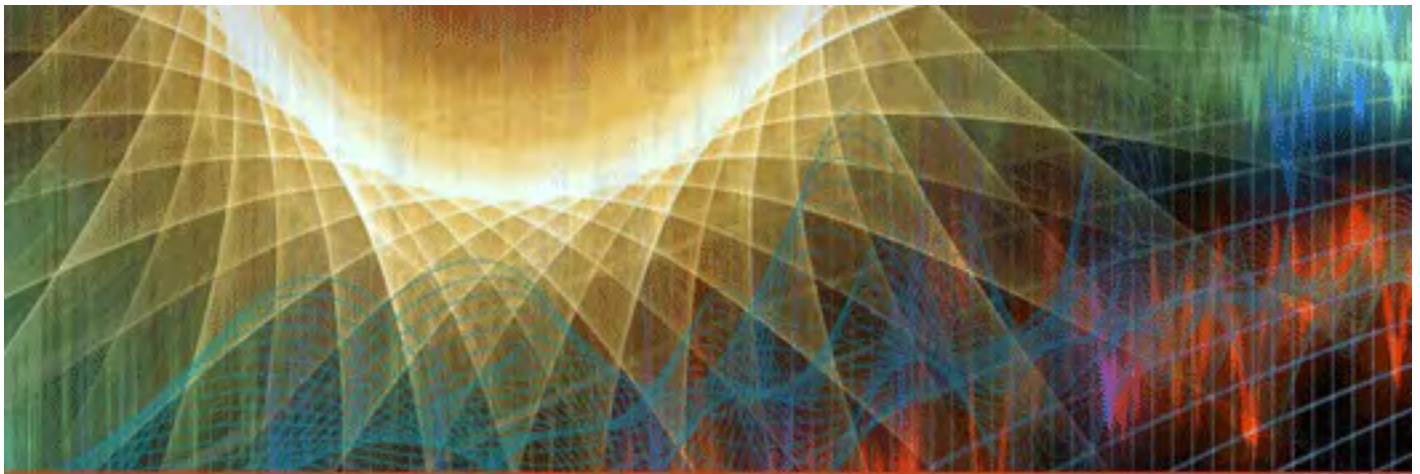
- Issue 8: [Forbidden Songs of the P'gaz K'Nyau. By Suwichan Phattanaphraivan \("Chi"\). Translated by Benjamin Fairfield.](#)
- Issue 9: [Takanori Fujita: The Community of Classical Japanese Music Transmission, translated by Edgar W. Pope.](#)
- Issue 10: [Serena Facci: The Akazehe of Burundi: Polyphonic Interlocking Greetings and the Female Ceremonial, translated by Alessandra Ciucci.](#)

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](#)
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