

SEM {STUDENTNEWS}

Volume 7 | Fall/Winter 2013

The Society for Ethnomusicology's only publication run by students, for students.

Join your peers by 'liking' us on Facebook and get the latest updates and calls for submissions!

IN THIS ISSUE

Ethnomusicology + Inter/disciplinarity

Letter from the President 1
Student Union Update 3

The State of the Field 4
Dear SEM 6
Job Seeking Outside Academia 8

Ethnomusicology, Jazz Education + Record Production 9
Conceptualizing Global Music Education 11
Expanding the Reach of Ethnomusicology 12

Ethnomusicology ++ : A Bibliography 13
Our Staff 17

Disciplinarity and Interdisciplinarity in Ethnomusicology

a letter from the president of sem

The choice of interdisciplinarity as the theme of this issue of *SEM Student News* usefully returns a longstanding concern of our field to the spotlight of critical attention. From ethnomusicology's founding in the early twentieth century through the nineteen-eighties at least, it had been a truism that our field operates at the intersection of anthropology and musicology. In some important ways, this is not inaccurate. Conversations between musicologists interested in non-Western musics and

anthropologists concerned with music as a cultural phenomenon were an important driving force in the foundation of our field. But ethnomusicology's history has always been more complex and far ranging than that, with scholars from a wide array of backgrounds making contributions to our literature, and that is even more true today. The interdisciplinarity at the origin of our field helps us to remember a fact that scholars from other areas often have to work hard to understand: a discipline is not best defined as the

study of a set of natural-kind things-in-the-world (such as invertebrates or stars or minds) but rather as a group of people working in concord or conflict to try to grapple with some facet of existence. Why, for example, are sociology (the study, perhaps, of society) and anthropology (the study of humanity) different disciplines? It is certainly not because "society" and "humanity" are cleanly separable phenomena that require distinct methods of study and therefore distinct

continued on next page...

Letter from the President

... continued

scholarly organizations, conferences, journals, degree programs, and so forth. To the contrary, these disciplines are discursive and institutional formations that constrain and enable one's investigation of the world and one's pragmatic, always political interactions with it.

While this is certainly true of the disciplines of the natural sciences—consider the acts of boundary maintenance that have defined the relationships between physics and chemistry—it is clearly also true of fields in the social sciences and humanities, in which a seemingly endless set of intellectual traditions interact, form relatively stable disciplinary institutions, and then transform over time. In this context, the key tasks for any scholar, junior or senior, are to find a set of ideas most productive for her interests, develop new insights into her subject matter, and make an impact on the community (scholarly or otherwise) that she cares about. This construction may suggest a happy world where ideas from any discipline may be mixed and matched freely with those from any other; a process bound only by the creativity of the scholars who engage them. But disciplinary traditions entail deep politics and pragmatics—assumptions about the nature of social life and power, research methods and techniques, standards of reasoning and evidence, and modes of writing and speaking. Each discipline and group of related disciplines has its own internal power relations, and disciplines constantly vie with one another for dominance in the academy and the broader societies in which they are enmeshed. Scholars do weave together multiple discursive threads, but always in a social context and never in the pursuit of value-free knowledge. And the way that any individual scholar engages with the politics of disciplinarity has a direct impact on the fortunes of her career.

If ethnomusicology (or any other discipline) cannot be understood as an institution for research that has some privileged access to a neatly demarcated portion of the world, neither can it be seen as a mere artifact of institutional forces, an accident of the politics of intellectual history or the epiphenomenon of a wider cultural politics—one that is no better or worse than any other transitory social formation and is destined to be swept away by the winds of time. Acknowledging the cultural and historical particularity of our field, one can still say that ethnomusicology provides us as music researchers with great strengths—intellectual tools, values, and orientations that, I believe,

should be fostered and disseminated. Among these, I would suggest, are a populist vision of expressive culture; a resistance to narrowly textualist approaches to music and a related commitment to seeing cultural phenomena as forms of social practice; and, increasingly, an awareness of the politics of music and the politics of culture in general. The Society for Ethnomusicology and our sibling ethnomusicological organizations are institutions for forwarding these perspectives.

In navigating the multi-disciplinary environment of today's academy and the wider extra-academic worlds in which we operate, we would do well to pursue a particular kind of *disciplinary cosmopolitanism*: on the one hand, fostering institutions like SEM that support the discipline of ethnomusicology and developing distinctively ethnomusicological perspectives in our work and, on the other hand, freely trafficking in the wider universe of ideas, absorbing concepts that challenge and strengthen ethnomusicology, and promulgating our own distinctively ethnomusicological programs in those wider worlds. Such an approach, I would argue, is as good for the career advancement of the individual ethnomusicologist as it is for our discipline collectively.

Whatever belief one has about disciplinarity and interdisciplinarity, what is essential for any student developing her scholarly life is to have a considered perspective on this topic. Having a viewpoint on disciplinarity and interdisciplinarity is an essential form of intellectual self-reflexivity, as important to one's research and teaching as one's self-reflexive awareness of one's body and one's voice is for face-to-face interaction. This is not something that is established in a day, nor is a final form of this kind of reflexivity ever settled by the thoughtful scholar. But focusing on this topic, today and throughout one's career, is an absolutely essential project. This issue of *SEM Student News* is a welcome opportunity for all of us to reflect on this crucial subject. □

**By Harris M Berger, SEM President
(Texas A&M University)**



Announcing SEM's New Student Union

an update from your vice chair

By José R Torres-Ramos (University of North Texas)

Greetings fellow colleagues and classmates. We hope that your fall semester is getting underway with great enthusiasm for an exciting and productive academic year. As discussed in the last issue of this newsletter, upon recommendation of the Student Concerns Committee (SCC), SEM has approved the formation of a new section for students, the Student Union (SU). All student members of the society will automatically become a part of the SU upon registration with SEM. This transition has culminated in the dissolution of the SCC; however, in order to establish a strong organizational structure, the executive committee has assumed leadership of the SU. We have just held our first online election, which resulted in the appointment of Alice Rogers as Secretary/Treasurer and Amanda Daly Berman as Member-at-Large. We extend a gracious thank you and a sincere adieu to Adam Hall, former Secretary/Treasurer of the SCC. Adam was instrumental in the development and creation of the SU and was an invaluable member of the SCC.

As a section of SEM, the Student Union will be more diversified and capable of representing the interests and concerns of all students in the society. There will be many committees engaged in promoting networking, mentorship, research, and career guidance that will enrich the experience of the students of SEM. With this comes the opportunity for all students to participate and to have a platform for voicing student interests. Therefore, we invite all students to get involved with SEM through the SU.

At this year's annual meeting in Indianapolis, Indiana (November 14–17), we encourage you to attend the following student-related events:

- **First-time Attendees and New Member Reception, Thursday 5:30–6:30pm, Marriott Ballroom 10.** This is a great way to meet other students including the SU Executive Committee and several prominent members of the society who will be in attendance.
- **Student Union Open Meeting, Thursday 7:30–8:30pm, Indiana Ballroom C–D.** The first official meeting of the new SU Section! Come network and get involved with your society and section. Pizza will be provided.
- **Roundtable: Navigating Multifaceted Mentorships, Saturday 8:30–10:30am, Indiana Ballroom F (Sponsored by the Student Union).** With Ellen Koskoff (Eastman School of Music), Tomie Hahn (Rensselaer Polytechnic Institute), and Fernando Rios (University of Maryland, College Park).

Also, there will be a number of society members wearing “Talk To Me” buttons. Please feel free to introduce yourself as often as possible to these members, as they are excited to meet you. Keep an ear open for other opportunities to socialize during the conference. It is an exciting time to be a student in SEM. Welcome to the Student Union! We look forward to seeing you in November. Have a great fall semester! □

Your Student Union Leaders:

Justin R Hunter, Outgoing Chair, University of Hawai'i at Mānoa, jrh7806@hawaii.edu

Jessica Getman, Chair, University of Michigan, Ann Arbor, jgetman@umich.edu

José R Torres-Ramos, Vice Chair, University of North Texas, josetorres9@my.unt.edu

Alice Rogers, Secretary/Treasurer, University of Maryland College Park, aerogers@umd.edu

Amanda Daly Berman, Member-at-Large, Boston University, musicald@bu.edu

The State of the Field

your views, your visions, your voices

By Hilary Brady Morris (University of Illinois, Urbana-Champaign)

Despite ethnomusicology's interdisciplinary history and its inherent nature as a field that pulls from many disciplines (however this practice is described), this dynamic aspect of our work is easy to downplay or overlook. While perusing the past three years of SEM conference abstracts for potential student contributors for this issue's column, I was surprised to find that of the presenters who used the term "interdisciplinary" in their abstracts, almost none were students. And yet, a large number of recent funding, employment, and other academic opportunities openly prioritize those whose work is interdisciplinary. Therefore, it is useful to consider how we can best highlight the interdisciplinary elements already present in our work.

In this issue, we asked students, "How do you incorporate interdisciplinary approaches in your work? What obstacles or opportunities have you encountered as a result?" From fieldwork to methodologies to working in the public sector, these students share with us the many hats they wear as music researchers.



REBEKAH E MOORE (INDIANA UNIVERSITY): Three years after completing dissertation research on independent rock bands in Bali, I remain in the "field" of Indonesia, where I work as director of programming for @america, the culture center owned by the US Embassy in Jakarta. I call my work public ethnomusicology—

ethnomusicology directed primarily toward public service rather than scholarly theorization or university lecturing. It is, in Jeff Todd Titon's words, "ethnomusicology in the public interest."¹ It may also be called "anti-disciplinary" work: Professional relationships in the public sector dissolve boundaries between ethnomusicologists and research informants, home and field, and theoretical and applied work.

Today, I often work alongside former research consultants to create programs for public diplomacy between America and Indonesia—in other, more optimistic terms, toward mutual understanding between disparate groups of people. Former research activities have been absorbed into professional responsibilities. Research relationships are now working relationships. Representational modes are diverse and potential audiences expansive. I have discovered that public ethnomusicology carries the potential to increase the utility, relevance, and reach of the ethnomusicologist's theoretical pursuits and, in the most fortunate of circumstances, allows a handful of us to remain actively engaged—and productive—in the field.



MATTHEW R BERGER (PRESCOTT COLLEGE):

Since its inception as a discipline, ethnomusicology has often emphasized its academic role, and ethnomusicologists have made the university their base of operations. However,

authorities in a diversity of fields have the ability to inform and inspire our practice. This includes ethnomusicologists *and* their often-neglected peers who work outside of academia. Collectors, curators, educators, activists, advocates, musicians, and archivists—including Alan Lomax, Pete Seeger, Maud Karpeles, Harry Smith, and Folkways Records—are all examples of practitioners from outside of academia that have influenced the evolution of our field.

As students of and experts in the anthropology of music, ethnomusicologists hold a special position to preserve, protect, educate, and advocate. As societies, cultures, and technologies evolve, so too does the role of the ethnomusicologist. Creativity, collaboration, and seeking out new ways to apply our work are essential to a life in our field.

With this in mind, I have decided to apply my master's thesis to the struggling arts education and after school programs in my city, Portland, Oregon. Instead of completing a traditional thesis paper, I am developing a multimedia cultural education project that can be used in classrooms or online. Using the Smithsonian Folkways archive as a lens, my project

continued on next page...

The State of the Field

... continued

focuses on creating awareness of intercultural, musical connections around the world by tracing the development of the drum set through the diasporic history of the instrument. After completion, I plan to present my work at a promotional concert and in local schools that otherwise lack arts education curricula. Additionally, I am developing and teaching an after-school music program at an alternative high school.

By utilizing multidisciplinary resources and collaborating with educators, archivists, students, musicians, and community members, as well as professional ethnomusicologists, I hope to apply the insights and methods of academic ethnomusicology to a broader and farther-reaching context.



JESSICA L. GETMAN (UNIVERSITY OF MICHIGAN ANN ARBOR): No matter how entrenched we become in our particular scholarly sphere—studying Cuban dance, the soundscapes of Tokyo, music festivals in Michigan, or Zimbabwean drum patterns—

cross-discipline research is an inevitable part of what we do. Given my own musical and academic background, I have strongly felt the effects of reaching into fields beyond musicology and ethnomusicology for techniques and theories. For many years, I studied eighteenth-century French popular music, entrenched in what many consider the bread and butter of the musicological tradition: archival research, manuscript transcription, and score analysis. All of these are essential tools, of course, and worthy of the focus given to them, but it wasn't until I reached into the fields of sociology, ethnomusicology, and literary theory that my understanding of music as a form of human communication with deep social resonance became something that I felt mattered.

Over the years, my scholarly interests expanded and evolved, and I am now primarily a scholar of television music. In this field, and especially in my particular subfield of music in science fiction, I find that I'm absolutely reliant on sociological, feminist, queer, and media theories, to the point where the aforementioned traditional methods in musicology, instead of being my main focus, work to support theories that have come from interdisciplinary

consideration. I've been most influenced, I think, by theories regarding intersectionality, as introduced by Kimberlé Crenshaw² and especially by Gloria Anzaldúa's borderland theory.³ Science fiction is, at its heart, about navigating human difference and identity. It offers analogies for charged social issues by invoking alien races, distant planets, and fantastical futures, using these to explore the fundamental human question: who are we? Most of us live in some kind of borderland—our multiple identities intersect in complex ways, often leaving us in a contested area between two or more cultures or social groups. Science fiction addresses this situation, among others, and music is an important tool by which it does so. Interdisciplinarity has allowed me to join the larger conversation regarding science fiction as commentary on the human experience, bringing questions of musical composition and meaning into the discussion of identity as a social construct. □

References:

¹ Jeff Todd Titon, "Music, the Public Interest, and the Practice of Ethnomusicology," special issue, *Ethnomusicology* 36, no 3 (1992): 315–322.

² Kimberlé Crenshaw, "Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color," *Stanford Law Review* 46, no 6 (1991): 1241–1299.

³ Gloria Anzaldúa, *Borderlands/La Frontera: The New Mestiza*, 3rd ed (San Francisco: Aunt Lute Books, 2007).

SEM Student News is currently seeking student contributors for next issue's The State of the Field column (Vol 8, Spring/Summer 2014). We'll be discussing a highly relevant topic that affects us all: **funding.**

If you have a perspective, experience, or idea related to funding and would like to be featured in our column, contact us at semstudentnews@gmail.com.

Dear SEM,

As ethnomusicological research becomes increasingly interdisciplinary, how do ideas, methods, and perspectives from other disciplines figure into your work?



JENNIFER MILIOTO

MATSUE: One of the most enjoyable aspects of teaching at a small, liberal arts college is the flexibility and high degree of interdisciplinarity possible in my courses and related programming. Indeed, ethnomusicologists and the topics we teach often exemplify

current trends in multiculturalism, active learning, and the interdisciplinarity that many colleges are promoting. This can provide an exciting opportunity for the faculty member eager to embrace area studies, music, anthropology, and other departments and interdisciplinary programs (and these designations mean different things at different institutions) that may connect with a scholar's particular specialties. Though developing courses and approaches to introducing materials to a diverse audience can be a challenge, watching these students "speak" to each other is exhilarating and ideally keeps the interdisciplinary spark alive in our own work. But a word of caution here, as the emphasis on interdisciplinarity can lead to great breadth but risks a lack of depth in both specific courses and broader programs, resulting in many pedagogical questions and concerns that demand further reflection.

Though it becomes increasingly difficult to find anyone who is *not* engaging with interdisciplinary work on some level (potentially leading us to question the need for discipline-specific designations at all in the future), currently most individuals are hired into a specific department, into an interdisciplinary program (more rarely), into two departments, or into a department and an area studies program, an interdisciplinary program, or some combination thereof. Even when an ethnomusicologist is hired directly into a department—especially when hired into joint departments or into both a department and a program—the new hire wants to thoroughly

At SEM Student News, we try to address the most pressing issues facing our student body. Want to get advice from our network of colleagues and mentors? E-mail us your questions at semstudentnews@gmail.com.

By Lauren E Sweetman (New York University) w/ respondents Profs. Kirsten Zemke (University of Auckland), Jennifer Milioto Matsue (Union College), and Aaron J Salā

understand what is expected in terms of teaching, research, and service obligations at that respective institution. Is the appointment truly "joint," meaning the candidate should devote 50 percent of his or her energy equally to both departments, or is there a "home" department, with the other departments and programs requiring smaller contributions? And which departments or programs will be involved in all stages of review (contract renewal, tenure, merit, etc)? It is easy to be excited about a position and not ask these hard questions at first, but having at the time a contract is signed a memorandum of understanding that details the expectations for every department and program one may find himself or herself attached to may not be a bad idea.

There should be some flexibility, however, as the nature of the position may change over the years and a young scholar's research and teaching interests will likely develop. Some individuals will thrive juggling multiple responsibilities, but be cautious of unrealistic expectations—there are only so many hours in the day and one cannot contribute 100 percent to multiple departments and programs at the same time. There have to be priorities. Understand that many institutions are currently struggling with how to handle joint appointments as well as new hires directly into interdisciplinary programs, so don't take an adversarial position. Instead, join this discussion. And however your appointment is structured, do know that you may find yourself constantly having to educate your colleagues about ethnomusicology and the nature of interdisciplinarity.



KIRSTEN ZEMKE:

Interdisciplinarity is inherent to ethnomusicology, as many of us are grounded in both musicology and anthropology. I am an ethnomusicologist based in

continued on next page...

Dear SEM, ... continued

an anthropology department, my bachelor's degree was in music, and my master's degree was in sociology. One of my colleagues comes from a music education background, another does work with the Asian studies department, and I regularly give guest lectures for film, television, and media studies; sociology; music production; Maori studies; Pacific studies; and English. Many of us find relevance in the ideas of non-ethnomusicologists such as Michel Foucault, Judith Butler, Kimberlé Crenshaw, and bell hooks among many others. My work has primarily focused on the study of popular music, which is more of a content-centered discipline—like women's studies or Latin American studies—which sees scholars from a huge range of disciplines exploring the same subject matter. Studies of popular music fare very well with axes such as geography, economics, and English (for analysis of lyrics), and pop music scholars have made great use of feminist theory, queer studies, post-colonial theory, and critical race studies. Arguably, this has led the way for ethnomusicology to now engage with these wider sociological and political theories.

However, I would like to celebrate the fact that I do have the foundation of the 'singular' discipline of ethnomusicology. Ethnomusicology's self-reflexivity over the past decades has seen it wrestle with colonizing tropes and attempt to weed out ethnocentric and patriarchal methodologies and assumptions. Following similar progressions in anthropology, ethnomusicologists no longer expect not to affect the musics they engage with, nor do they imagine that they have scientific objectivity—free from their own biases and culture. More like musicologists, ethnomusicologists can promote, perform, celebrate, and alter the musics to which they devote their research.

In fact, I would like to see popular music studies engage more with ethnomusicology, especially in the areas of ethics and data collection. Ethnomusicology, as based in anthropology, has negotiated standards and ideals about "relations with" and "responsibilities toward" research participants. Popular music studies has some of its own particularities with regard to ethics, especially in the realm of corruption (in the music industry), drugs, sexual themes, notions of "the field," and respect for the subjects (eg, for some reason, in popular music studies it is okay to laugh at or disparage a type of music, an artist, or a song in a way that would not be

acceptable in ethnomusicology). If a popular music scholar comes from media studies or history, then that person has not had the advantage that I argue comes from ethnomusicology's considerable work around methodology, integrity, and fieldwork.

So while interdisciplinarity is a fantastic resource for an ethnomusicologist's work and theory, I don't think there is any danger of diluting or losing the identity of the discipline; on the contrary, ethnomusicology offers a valuable anchor to any interdisciplinary exploration of a music-related topic.

I do work in the area of local (New Zealand) hip hop and Pacific and Māori popular musics. Unlike other anthropologists in my department, I live and teach among the very subjects I study. Most of my colleagues study "far off" indigenous peoples who are not sitting in their classrooms. Whereas, for me, charting local MCs, pop singers, DJs, and dancers have sat in my courses, attended my talks, appeared with me on panels, and have probably seen me on television. I've been in the national news roughly once a year over the last ten years, I did a weekly music review on a "Good Morning" program for a year, I am involved with community television, and I currently have two regular radio features. Like many ethnomusicologists, I have also worked as a musician, and like some popular music scholars, I have at times been heavily involved in the "scenes" I research. Ethnomusicology has helped me to resolve the complexities of living and teaching in the field," while sociology, feminist theory, and other interdisciplinary incorporations have helped me to cast a more critical eye on the "data," allowing the insights gained to have wider resonances.

So in a roundabout way I am offering that interdisciplinarity features profoundly in my work and offers incredible diversity and breadth to musical understandings, but the single discipline of ethnomusicology, as its own entity, is also invaluable because of its tested methodological practices, musical depth, and well-negotiated ethical counsel.



AARON J SALĀ: At the very heart of ethnomusicology as a field of scientific inquiry is an ongoing negotiation of perspectives: insider and

continued on next page...

Dear SEM, ... continued

outsider. As ethnomusicologists, we seek to understand music from the perspective of the culture-carrier as we seek to understand culture, and all of its subsets, through the medium of music. We grapple with sonic, archival, and personal data, attempting to present those data in meaningful ways and, often, using interdisciplinary means. Our end goal is the appropriate representation not only of the indigenous people about whom we write but also of the academic institutions that we reflect.

When these two categories of community through emic/etic approaches diverge, another factor makes itself known—one of self-interrogation. In some ways, I see my place as an Hawaiian researching Hawaiian music as no different from that of a non-Hawaiian colleague: we often ask the same questions, process musical data similarly, and both arrive at conclusions. We may even share a correlative kinship and responsibility toward our particular informants. However, one difference will always set the two of us apart—I will never be exempt from being Native Hawaiian.

What does this mean? How does this work? For me personally, my positionality as a researcher and my research processes are constantly informed by my

identity as *kanaka maoli*, as Native Hawaiian. I am subject to the protocols of my culture, including “pa‘a ka waha, lohe ka pepeiao, hana ka lima” (mouth closed, ears listening, hands working). Here, a juxtaposition of Western education—in terms of implementing ethnographic method in the field—with Hawaiian education—in terms of how *kanaka maoli* learn in Hawaiian contexts—presents a situation with which I must contend interdisciplinarily. That interdisciplinarity provides for a negotiation of my position, being insider *and* outsider, both at the same time.

More and more, we culture-carriers have entered into the work of studying ourselves. We are developing a kind of Native Ethnomusicology as another complementary perspective for our growing field. In the words of my ancestors, “‘A‘ole pau ka ‘ike i ka hālau ho‘okahi” (not all knowledge is found in one school). □

If you are a professional in ethnomusicology or a related discipline who is passionate about mentoring students, we need you! To be a respondent in a future Dear SEM column, contact us at semstudentnews@gmail.com.



Finding Your Way job seeking outside academia

By Jennifer Studebaker (SEM Business Office)

As a graduate student, your training has been focused on succeeding

in academia, but what happens when you realize a future as a tenure-track professor is not for you? It may be hard to tell where to start. In this article, I would like to share my own job-seeking experience and some tips learned along the way.

Who am I? I am SEM’s current Office Coordinator. I also hold a master’s degree in anthropology from Purdue University. Riall W Nolan, one of my committee members, is the primary source for much of what I share.¹ Career development was a key part of his Applied Anthropology course at Purdue, and it helped me focus my career goals in nonprofit

administration. You will find reference information for Riall’s book *Anthropology in Practice*, which I highly recommend, below. Now, to work!

The first step is to “know you.” Grab a notepad and find somewhere quiet to sit without distractions. Ask yourself, “What do I want in life?” Be honest. It may not be what you think the right answer is or what your advisor might expect you to do. This is about you. This is your life. Write down your thoughts. I knew that I wanted a career in some type of public service that allowed a healthy work-life balance. I then asked, “What are my strengths to help me get there? What are the obstacles in my way?”

List your strengths. I understand it may be hard to write nice things about yourself. Start where it is easy, with clear facts, and then go deeper. For example, “I

continued on next page...

Finding Your Way ... continued

have worked in nonprofits before. I speak French. I enjoy working with people.” Save this list of strengths, as it will be handy for writing your cover letters. Move on to your obstacles. Be gentle but honest with yourself. As independent as I like to be, I had to admit to myself that I needed to be close to my family at this point in my life. There are also more practical obstacles, such as how much money you have.

Once you have gotten to know yourself better, start thinking about how you will achieve your goals. What type of job do you want? Where would you find such a job? Riall always advised us to contact someone with a career we admire and would like for ourselves. Some may not respond to you, but the majority of people are happy to share how they got to be where they are now. Not only are you gathering valuable information, you are also building a network by doing this.

Your path should be clearer now, but it does not have to be crystal clear. Changes and revisions are always allowed. When you are ready, reach out to your network for guidance and potential leads. Your department and colleagues are likely your first stop. However, do not forget about other networks such as your family, your place of worship, or any other organizations you are a member of. As a student member of SEM, you are already part of a network of over eighteen hundred people including many independent scholars and practitioners.

On finding a fitting job opening, read the description carefully. Think about how your strengths and experience match what the employer is looking for. In the cover letter, avoid simply describing yourself; instead, describe yourself and your experience in relation to the organization’s stated needs and goals. Find a connection between yourself and the organization, be it a person you know or a shared passion. Ideally, you will be invited to interview and will get the job. If you don’t get it, try again. Finding your own path takes courage, but know that even in failure you are learning and growing. Resilience is a trait that will serve you well throughout your career and your life.

As for SEM’s resources for job seekers, I would encourage you to attend our upcoming annual meeting in Indianapolis. It is going to be a great conference for students, as the SEM Student Union has just been established and students have the opportunity to volunteer for a registration refund. The First-Time Attendees and New Members Reception will be a great place to start networking. We also have an online career center in the members’ area of the SEM website, and you can join the SEM listservs. I wish you all the best in your studies and future careers! □

References:

¹ Riall W Nolan, *Anthropology in Practice: Building a career outside the Academy* (Boulder, CO: Lynne Rienner Publishers, 2003).

Ethnomusicology, Jazz Education, and Record Production making more of interdisciplinarity

By Richard M Deja (University of Illinois)

The interdisciplinary nature of ethnomusicology should not be viewed as a mere byproduct of combining music, anthropology, history, or other fields; instead, the interdisciplinary strength of ethnomusicology emerges from the framework of inquiry upon which it is based. In practice, some ethnomusicological processes occur intuitively in the lives of individuals as they engage in musical activities, regardless of whether they are trained in the field of ethnomusicology. I have found that bringing this process into focal awareness—whether for myself, my

students, or my colleagues within jazz education and record production—not only highlights ethnomusicology’s inherent interdisciplinarity but also facilitates cross-discipline dialogue, mitigating common misunderstandings about what ethnomusicology can be.

In my experience, this dialogue is often inhibited, both inside and outside the academy, by limited understanding of ethnomusicology. For example, after I have identified myself as an

continued on next page...



Ethnomusicology, Jazz Education, and Record Production

... continued

ethnomusicologist when addressing jazz performance faculty and students (in both the United States and South Africa), many have reacted with skepticism, even intolerance, until I have demonstrated that I “can actually play.” On other occasions, I have seen record producers describe their genre of expertise by demonstrating a keen awareness of social conditions, demographics, and history, while being unable to recognize those qualities in ethnomusicologists, reflecting a widespread view of ethnomusicologists as simply aficionados of “ethnic” music.

The way I apply ethnomusicology to my own work cuts across all types of music activity, including learning about, discussing (in print and oral contexts), and practicing (composing, extemporizing, replicating) music. More specifically, my approach involves identifying participating actors, their shared values, frames of production and reception, and decision-making processes using methods such as participant observation, interviews, and archival research. I also make a point to assess my own role as the investigator within the process itself. Arguably, this framework mirrors central principles of any learning process, a key point for articulating to others the interdisciplinary possibilities of ethnomusicology. In the following paragraphs, I cite two experiences that led me to take this stance.

While working on my master’s degree in jazz studies, I continued to teach and play gigs outside of the program. I had the opportunity to play a smooth jazz gig—a first for me—and I initially handled it like any other jazz gig. I quickly discovered that the other musicians approached the music in a very deliberate manner at a skill level that I simply was unable to match. This experience caused me to reassess my approach to jazz as a performer and an educator, leading me to adopt what I consider to be an ethnomusicological perspective in order to understand jazz music, practice, and discourse more fully. For me this included recognizing the power of canon, suspending judgment and considering how values are

formed, thinking critically about musical comparisons, and critiquing teleological models of jazz history.

These streams of thought would be useful for the student wishing to study musics outside of the jazz canon, for instance Jonathan Butler or Kenny G. A stronger sense of applied ethnomusicology within formal jazz education would provide a framework for instructors to encourage students (and themselves) to understand music holistically, including investigating how the music operates for different individuals and cohorts and how to perform it well.

“It is my hope that misunderstandings and underuse of ethnomusicology by those outside of our field can be mitigated by bringing to light the overlap that exists on an intuitive level.”

A different sort of example comes from my work in the late 1990s operating a small recording studio in Malawi, where I recorded albums for local musicians and produced radio jingles for corporate clients. I found that a portion of my studio recording approaches did not translate well to the Malawian context and that my understanding of what sounded like traditional, jazz, and international music needed to be recalibrated together with these genres’ demographic associations. In order to adapt to different production methods concerning sound selection, drum machine use, and arrangement, I had to better evaluate local economic conditions and audience expectations. Through this, I learned to help the musicians reify their imagined sonic ideal, while still considering the canon of stylistic practices, audience reception, and local conditions. In short, I applied ethnomusicological methods of assessing the general context in which musical subjects operate along with the resulting musical sounds.

If ethnomusicology is understood and shared as a framework for approaching music as situated practice in the way I describe above, then other fields can more easily embrace its interdisciplinary methods of inquiry. It is my hope that misunderstandings and underuse of ethnomusicology by those outside of our field can be mitigated by bringing to light the overlap that exists on an intuitive level, thereby increasing cross-disciplinary dialogue in ways that are meaningful and useful for all sorts of individuals pursuing the knowledge and skills necessary to meet the changing demands of their particular musical contexts. □

Conceptualizing Globalized Music Education in ethnomusicology

By José R Torres-Ramos (University of North Texas)

Globalization and rapid technological advancement have increased the necessity for interdisciplinary research, particularly in the area of music learning and transmission. Ethnomusicology provides a conceptual framework that can reshape music education in the United States, strengthening its relevance to globalized societies. The evolution of music education in the United States, particularly in secondary institutions, has become centered on the “trilogy of band, orchestra, and choir.”¹ In certain regions, high stakes competitive events are valued as reliable tools for measuring student and teacher achievement. This practice potentially creates a dysfunctional culture much in the same way standardized testing has affected traditional secondary education in the United States.² This potentially narrow view of musical understanding in education should raise alarm. There is a growing opinion that music education must evolve in order to adapt to the ever-changing globalized world, especially in light of technological advancements and migration that continue to bring distant cultures closer and closer to one another. Music education has long been dominated by what David Lines describes as “modernist practices that have permeated . . . by means of strictly controlled pedagogical systems and ordered curricula reinforcing the dominance of a Western European Music Canon, resulting in the exclusion of ‘other’ music and community participation within the sphere of music learning.”³ Consequently, music teaching pedagogy has veered more and more toward a focus on exceptional music performance, resulting in the creation of an exclusive environment, the marginalization of those considered “unexceptional,” and the devaluation of studies not related to this pursuit. Understanding the modernist practices at work in music education, while affirming possibilities for new ways of musical thinking, particularly in relation to the emergence of new cultural and musical forms, becomes a necessity.⁴ Since the 1980s, a postmodern musicology has arisen proposing a paradigm shift within music education to counter a surmised theoretical impasse created by modernist influence. Derek Scott has identified eight themes in postmodernist musicology, including “a concern with social, historical and political processes that inform music . . . [and] a readiness to study the music of different cultures and of extending such understandings beyond explicit cultural self-evaluation.”⁵ These two themes in particular inform my

own research on the role of mariachi in music education, highlighting a interdisciplinary juncture with ethnomusicology. Historically, music education has been concerned with qualifying music and determining what is worthy of academic study. Postmodernism seeks new ways of understanding music in order to teach music learning. As Bruno Nettl has proposed, ethnomusicologists “endeavor to study total music systems . . .

believing that . . . music must be understood as part of a culture . . . and [they] therefore are most . . . interested in the way a

culture musically defines itself.”⁶ As the United States slowly comes to terms with how globalization is redefining our ideas of social, economic, and environmental responsibility, so must our approach to education also change, reflecting the imminent diversity in society and the need for new ways of understanding music. Recent growth within the field of ethnomusicology illustrates how research in music is evolving beyond a Eurocentric belief system. Unfortunately, music teaching is slow to respond. Therefore, a call must be made to utilize ethnomusicology, “the science of music history,”⁷ in order to develop a practice reflecting a holistic approach to teaching music. Rather than a central emphasis on the mastery of psychomotor skills and competitive performance practice, music learning should embrace a “comparative music education” that incorporates among other things sensitivity to and knowledge about the influence of culture on learning and an acknowledgement that music has power and a larger meaning that must be recognized and explored. With regard to my own research, mariachi has extended well beyond the borders of Mexico and Latin America, pervading many secondary school institutions and university campuses throughout the many regions in the United States as an alternative experience in music education. Unfortunately, a lack of

“A call must be made to utilize ethnomusicology, ‘the science of music history’ in order to develop a practice reflecting a holistic approach to teaching music.”

continued on next page...

Conceptualizing Globalized Music Education

... continued

understanding of the notion that music practice is deeply connected to cultural memory, identity, and community participation, coupled with the politics of Eurocentric teaching approaches, causes mariachi in many instances to be decontextualized in the classroom, stripping it of its cultural meaning. This highlights a disparity in music teaching that ethnomusicology can fill. Changing demographics are increasing the rich diversity and strong desire to incorporate non-European immigrant culture into US music education. Therefore, as we develop new conceptual frameworks for ethnomusicology to better understand globalization and the modern world,⁸ so too must the existing models for formal music learning in the United States be altered. Ethnomusicology provides the roadmap for the development of globalized music teaching. □

References:

¹ Bernadette Colley, "Educating Teachers to Transform the Trilogy," *Journal of Music Teacher Education* 19, no 1 (2009): 56.

² Rodney E Miller, "A Dysfunctional Culture: Competition in Music," *Music Educators Journal* 81, no 3 (1994): 29.

³ David Lines, *Music Education, Modernism and Public Music Pedagogy*, Paper presented at the Music Education SIG, American Educational Research Association Conference, New York, New York, (2008): 1.

⁴ Lines, "Music Education, Modernism and Public Music Pedagogy," 1.

⁵ Derek Scott, "Postmodernism and Music," in *The Routledge Companion to Postmodernism*, ed. Stuart Sim (London: Routledge, 2001), 134.

⁶ Bruno Nettl, *The Study of Ethnomusicology: Twenty-nine Issues and Concepts* (Urbana: University of Illinois Press, 1983): 9.

⁷ Ibid, 11.

⁸ Timothy Rice, "Time, Place, and Metaphor in Musical Experience and Ethnography," *Ethnomusicology* 47, no 2 (2003): 151.



Expanding the Reach of ethnomusicology

By Elizabeth Whittenberg-Ozment (University of Georgia)

I am composing this commentary while reflecting upon my identity as an American ethnomusicology/musicology graduate student who recently completed graduate certificates in higher education and women's studies and is currently teaching a philosophy course in a liberal arts department. My academic identity, while certainly multidisciplinary, is far from unique. In fact, I have not met an ethnomusicologist whose training, research, and professional activities were bound to one field. The ideas I am sharing here developed from my professional experiences in SEM and the American Musicological Society (AMS) and during my doctoral research. I currently study the music of contemporary war commemorations. My research spans several music genres and focuses on how commemorative music constructs raced, classed, and gendered visions of nationhood. The extra-musical themes that flow through my project have convinced me that interdisciplinary scholarship is not an asset, it is a necessity.

As practitioners of a relatively young and ever-developing field, our patchwork identities may simultaneously create a sense of pride and anxiety about the unbounded possibilities of our discipline. Risking oversimplification here, I assert that the impulse to define ethnomusicology mirrors the reaffirmation of most collective identities: we define ourselves by negotiating our relationship to others. For ethnomusicologists, we primarily compare ourselves to anthropologists and musicologists. Bruno Nettl's essays on the history of ethnomusicology link our current identity crisis to how we envision the history of our field (see Nettl 2010 in this issue's bibliography). Two models that Nettl uses to explain the origins of ethnomusicology, either as the counterpart descendant of comparative musicology or as a subfield of cultural anthropology, account for the relatively recent development of our discipline. Desires to simultaneously expand and police the borders of ethnomusicology compel scholars to devote a considerable amount of energy to debates about what constitutes music, the meaning of "ethno," and the ethical responsibility of the ethnomusicologist. I believe that these debates fuel our personal and professional identity crises, and while I genuinely

continued on next page...

Expanding the Reach of Ethnomusicology

... continued

believe in the necessity and positive outcomes of such critical analysis, we also run the risk of perpetuating disciplinary stereotyping.

I have served as a student representative to both AMS and SEM, and while I identify primarily as an ethnomusicologist, I remain convinced that the cultural differences between these organizations result from mythologizing our disciplinary boundaries. The geographic division of Western and non-Western music that typically differentiates musicology from ethnomusicology in American music departments does not accurately reflect the realities of research in either field. The historical division of ethno/musicology is equally problematic since ethnomusicologists study continuities and changes to music traditions over time, and musicologists document diasporas, technologies, and critical projects (once labeled the “new musicology”) in the present. We may safely claim that practitioners of both disciplines have greatly diversified their fields of inquiry, and yet we remain deeply invested in the myth of opposing research branches. What causes us to concentrate on our differences when our commitment to music is equally passionate, and how does a graduate student negotiate that cultural divide?

Ethnomusicology programs provide rigorous training while bestowing the freedom to pursue unique musical interests and intellectual goals. I find that most ethnomusicology programs operate under a common goal of generating knowledgeable and productive scholars and activists (if the two can be divorced) who will significantly contribute to the communities in which they work and live. With each step forward in my studies, my personal definition of ethnomusicology broadens as I find myself confronted with a dizzying array of scholarship that is exciting because of its interdisciplinary diversity. For now, I am satisfied with the working definition of ethnomusicology as *an intrinsically interdisciplinary study of music and musical experiences across diverse cultural groups over time*, but I am ready to expand my reach. □

Ethnomusicology ++ a bibliography

By Davin Rosenberg (Northern Arizona University)

The following sources aim to stimulate the fundamental ideas and concepts underlying ethnomusicology as a(n) (inter)discipline, to rethink what it is to be an ethnomusicologist today, to consider music and the interrelation of the humanities and sciences, or simply to discuss ethnomusicology’s historical development with regard to its defining interdisciplinary influences and approaches. This bibliography lists literary sources according to their primary disciplinary focus, and many of these sources, aside from discussing disparate disciplines, are prime examples of interdisciplinary work. Likewise, this bibliography is by no means a comprehensive survey of all the interdisciplinary ethnomusicological literature available, but rather is intended to exemplify the range of existing material that broaches the topic. It is a point from which one may begin further exploration.

Since ethnomusicology is an inherently interdisciplinary field, an aggregate of anthropology and musicology, much of the literature concerning its theories and methodologies may discuss matters of interdisciplinarity and therefore be considered relevant. Similarly, ethnomusicological work commonly borrows from or overlaps with other disciplines in the social sciences and humanities—including linguistics, psychology, sociology, and others—and increasingly with the natural sciences. Music often bridges two or more distinct fields, such as linguistics and dance, inviting the possibility of further interdisciplinary study. Naturally, the close relationship between music and language results in the frequent combination of ethnomusicological and linguistic research, with much comparison between the two, and scholars from a variety of disciplines—for example, linguistics, cognitive science, music cognition, and neuroscience—have explored these relationships. Ultimately, the musical-cultural insight that ethnomusicology brings to the table can be an invaluable tool that works well in combination with the tools of other disciplines, thus creating myriad approaches.

continued on next page...

Ethnomusicology ++

.. continued

History and Foundations of Ethnomusicology:

- List, George. 1979. "Ethnomusicology: A Discipline Defined." *Ethnomusicology* 23 (1): 1–4.
- Manuel, Peter, Ellen Koskoff, and R Anderson Sutton, eds. 2005. *Ethnomusicology* 50 (2). 50th Anniversary Commemorative Issue.
- Merriam, Alan P. 1964. *The Anthropology of Music*. Evanston, IL: Northwestern University Press.
- Myers, Helen, ed. 1992. *Ethnomusicology: An Introduction*. The Norton/Grove Handbooks in Music. New York: W. W. Norton.
- Nettl, Bruno. 2005. *The Study of Ethnomusicology: Thirty-one Issues and Concepts*. Urbana: University of Illinois Press.
- _____. 2010. *Nettl's Elephant: On the History of Ethnomusicology*. Urbana: University of Illinois Press.
- Nettl, Bruno, and Philip V Bohlman, eds. 1991. *Comparative Musicology and Anthropology of Music: Essays on the History of Ethnomusicology*. Chicago: University of Chicago Press.
- Seeger, Anthony. 1985. "General Articles on Ethnomusicology and Related Disciplines." *Ethnomusicology* 29 (2): 345–351.
- Shelemay, Kay Kaufman. 1992. *Ethnomusicology: History, Definitions, and Scope: A Core Collection of Scholarly Articles*. New York: Garland.
- _____. 1996. "Crossing Boundaries in Music and Musical Scholarship: A Perspective from Ethnomusicology." *Musical Quarterly* 80:13–30.

Contemporary Perspectives in Ethnomusicology:

- Barz, Gregory F, and Timothy J Cooley, eds. 2008. *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology*. 2nd ed. New York: Oxford University Press.
- Becker, Judith. 2009. "Ethnomusicology and Empiricism in the Twenty-First Century." *Ethnomusicology* 53 (3): 478–501.
- Broyles, Michael. 2000. "The Future of Musicology and Ethnomusicology: New Directions in Musicology and What They Mean." *National Association of Schools of Music, Proceedings* 6:47–50.
- Porter, James. 1995. "New Perspectives in Ethnomusicology: A Critical Survey." *TRANS-Transcultural Music Review* 1. <http://www.sibetrans.com/trans/a300/new-perspectives-in-ethnomusicology-a-critical-survey>.
- Reyes, Adelaida. 2009. "What Do Ethnomusicologists Do? An Old Question for a New Century." *Ethnomusicology* 53 (1): 117.
- Rice, Timothy. 2010. "Ethnomusicological Theory." *Yearbook for Traditional Music* 42:100–134.
- Solis, Gabriel. 2012. "Thoughts on an Interdiscipline: Music Theory, Analysis, and Social Theory in Ethnomusicology." *Ethnomusicology* 53 (3): 530–554.
- Stobart, Henry, ed. 2008. *The New (Ethno)musicologies*. Lanham, MD: Scarecrow Press.
- Titon, Jeff Todd. 2009. "Ecology, Phenomenology, and Biocultural Thinking: A Response to Judith Becker." *Ethnomusicology* 53 (3): 502–509.

Musicology and Music Research:

- Born, Georgina. 2010. "For a Relational Musicology: Music and Interdisciplinarity, Beyond the Practice Turn." *Journal of the Royal Musical Association* 135 (2): 205–243.
- Greer, David, ed. 2000. *Musicology and Sister Disciplines: Past, Present, Future: Proceedings of the 16th International Congress of the International Musicological Society, London, 1997*. New York: Oxford University Press.
- Viljoen, Martina. 2012. "Is Interdisciplinarity Enough? Critical Remarks on Some 'New Musicological' Strategies from the Perspective of the Thought of Christopher Norris." *International Review of the Aesthetics and Sociology of Music* 43 (1):71–94.
- Von Glahn, Denise. 2000. "The Future of Musicology and Ethnomusicology: Changing Faces of Musicology." *National Association of Schools of Music, Proceedings* 6:51–55.
- Wewers, Julia, and Uwe Seifert, eds. 2012. *Under Construction: Trans- and Interdisciplinary Routes in Music Research: Proceedings of SysMus 11, Cologne 2011*. Osnabrück: Electronic Publishing.
- Williams, Sean. 1998. "Ethnomusicology as Interdisciplinary Musicology: A Case Study." *Current Musicology* 65:48–62.

continued on next page...

Ethnomusicology ++

.. continued

Interdisciplinary Research Collections:

- Bader, Rolf, Christiane Neuhaus, and Ulrich Morgenstern, eds. 2010. *Concepts, Experiments, and Fieldwork: Studies in Systematic Musicology and Ethnomusicology*. New York: Peter Lang.
- Clayton, Martin, Trevor Herbert, and Richard Middleton, eds. 2012. *The Cultural Study of Music: A Critical Introduction*. 2nd ed. New York: Routledge.
- Deliège, Irène, and Geraint Wiggins, eds. 2006. *Musical Creativity: Multidisciplinary Research in Theory and Practice*. New York: Psychology Press.
- Juslin, Patrik N, and John A Sloboda. 2001. *Music and Emotion: Theory and Research*. New York: Oxford University Press.

Music, Sociology, and Anthropology:

- Becker, Howard S. 1989. "Ethnomusicology and Sociology: A Letter to Charles Seeger." *Ethnomusicology* 33 (2): 275–285.
- Binnington, Doreen Bethune. 1973. *The Development of an Interdisciplinary Curriculum Based on an Integration of Ethnomusicology and the Social Studies*. PhD diss, University of California, Los Angeles.
- Coplan, David. 2002. "Music: Anthropology." *South African Journal of Musicology* 22:1–12.
- DeNora, Tia. 2003. *After Adorno: Rethinking Music Sociology*. Cambridge: Cambridge University Press.
- Husarik, Stephen, ed. 2009. *Interdisciplinary Humanities* 26 (2). Special Issue on Music in Context.
- Kaemmer, John E. 1993. *Music in Human Life: Anthropological Perspectives on Music*. Austin: University of Texas Press.
- Marshall, Lee. 2011. "The Sociology of Popular Music, Interdisciplinarity and Aesthetic Autonomy." *The British Journal of Sociology* 62 (1): 154–174.
- McLeod, Norma. 1974. "Ethnomusicology, Research, and Anthropology." *Annual Review of Anthropology* 3:99–115.
- Sorce Keller, Marcello. 1986. "Sociology of Music and Ethnomusicology: Two Disciplines in Competition." *The Journal of General Education* 38 (3): 167–181.
- White, Mimi, and James Schwoch, eds. 2006. *Questions of Method in Cultural Studies*. Malden, MA: Blackwell Publishing.

Music, Psychology, and Cognition:

- Aldridge, David. 2006. *Music and Altered States: Consciousness, Transcendence, Therapy, and Addictions*. London: J. Kingsley Publishers.
- Clayton, Martin. 2009. "Crossing Boundaries and Bridging Gaps: Thoughts on Relationships Between Ethnomusicology and Music Psychology." *Empirical Musicology Review* 4 (2): 75–77.
- Cuddy, Lola L, ed. 2013. *Music Perception: An Interdisciplinary Journal* 1-30.
- Cross, Ian. 2012. "Cognitive Science and the Cultural Nature of Music." *Topics in Cognitive Science* 4 (4): 668–677.
- Davies, John Booth. 1978. *The Psychology of Music*. Stanford, CA: Stanford University Press.
- Hallam, Susan, Ian Cross, and Michael Thaut, eds. 2009. *The Oxford Handbook of Music Psychology*. New York: Oxford University Press.
- Krumhansl, Carol L. 2002. "Music: A Link Between Cognition and Emotion." *Current Directions in Psychological Science* 11 (2): 45–50.
- Tan, Siu-Lan, Peter Pfordresher, and Rom Harré. 2010. *Psychology of Music: From Sound to Significance*. Hove, East Sussex, UK: Psychology Press.
- Miell, Dorothy, Raymond Macdonald, and David J Hargreaves, eds. 2005. *Musical Communication*. New York: Oxford University Press.
- Moisala, Pirkko. 1995. "Cognitive Study of Music as Culture: Basic Premises for 'Cognitive Ethnomusicology.'" *Journal of New Music Research* 24:8–20.
- Walker, Margaret E. 2000. "Movement and Metaphor: Towards an Embodied Theory of Music Cognition and Hermeneutics." *Bulletin of the Council for Research in Music Education* 145:27–42.

continued on next page...

Ethnomusicology ++

.. continued

Health and Medical Ethnomusicology:

- Bakan, Michael B. 2009. "Measuring Happiness in the Twenty-First Century: Ethnomusicology, Evidence-Based Research, and the New Science of Autism." *Ethnomusicology* 53 (3): 510–518.
- Barz, Gregory. 2006. *Singing for Life: HIV/AIDS and Music in Uganda*. New York: Routledge.
- Degmečić, Dunja, Ivan Požgain, and Pavo Filaković. 2005. "Music as Therapy." *International Review of the Aesthetics and Sociology of Music* 36 (2): 287–300.
- Florida State University. 2004. *Music, Medicine, and Culture: Medial Ethnomusicology and Global Perspectives on Health and Healing*. Tallahassee: Florida State University.
- Gouk, Penelope, ed. 2000. *Musical Healing in Cultural Contexts*. Aldershot: Ashgate.
- Koen, Benjamin D. 2008. *The Oxford Handbook of Medical Ethnomusicology*. New York: Oxford University Press.
- Laderman, Carol and Marina Roseman, eds. 1996. *The Performance of Healing*. New York: Routledge.
- Stige, Brynjulf, Gary Ansdell, Cochavit Elefant, and Mercédès Pavlicevic. 2010. *Where Music Helps: Community Music Therapy in Action and Reflection*. Farnham, UK: Ashgate.
- Van Buren, Kathleen J. 2010. "Applied Ethnomusicology and HIV and AIDS: Responsibility, Ability, and Action." *Ethnomusicology* 54 (2): 202–223.

Music, Dance, and Performance Studies:

- Béhague, Gerard, ed. 1984. *Performance Practice. Ethnomusicological Perspectives*. Westport, CT: Greenwood Press.
- Kaeppler, Adrienne L. 1996. "The Look of Music, the Sound of Dance: Music as Visual Art." *Visual Anthropology* 8:133–153.
- Madrid, Alejandro L. 2009. "Why Music and Performance Studies? Why Now?: An Introduction to the Special Issue." *TRANS Transcultural Music Review* 13. <http://dialnet.unirioja.es/servlet/oaiart?codigo=3732417>.
- Montague, Eugene. 2001. *Moving to Music: A Theory of Sound and Physical Action*. PhD diss., University of Pennsylvania.
- Rink, John, ed. 1995. *The Practice of Performance: Studies in Musical Interpretation*. Cambridge: Cambridge University Press.
- Solís, Ted, ed. 2004. *Performing Ethnomusicology: Teaching and Representation in World Music Ensembles*. Berkeley: University of California Press.
- Shove, Patrick, and Bruno H Repp. 1995. "Musical Motion and Performance: Theoretical and Empirical Perspectives." In *The Practice of Performance: Studies in Musical Interpretation*, edited by John Rink, 55–83. Cambridge: Cambridge University Press.
- Van Zile, Judy. 1988. "Examining Movement in the Context of the Music Event: A Working Model." *Yearbook for Traditional Music* 20:125–133.

Music and Language:

- Feld, Steven. 1974. "Linguistic Models in Ethnomusicology." *Ethnomusicology* 18 (2): 197–217.
- Feld, Steven, and Aaron A Fox. 1994. "Music and Language." *Annual Review of Anthropology* 23: 25–53.
- Feld, Steven, Aaron A Fox, Thomas Porcello, and David Samuels. 2004. "Vocal Anthropology: From the Music of Language to the Language of Song." In *A Companion to Linguistic Anthropology*, ed. Alessandro Duranti, 321–346. Malden, MA: Wiley-Blackwell.
- Nattiez, Jean-Jacques. 1973. "Linguistics: A New Approach for Musical Analysis?" *International Review of the Aesthetics and Sociology of Music* 4 (1):51–68.
- _____. 1988. "Informants' Words and Musicians' Statements: Some Remarks on the Place of Discourse in Understanding Music." *Musiology Australia - Journal of the Musicological Society of Australia* 11–12: 27–34.
- _____. 1990. "Can One Speak of Narrativity in Music?" Katharine Ellis, trans. *Journal of the Royal Musical Association* 115 (2): 240–257.
- Patel, Aniruddh D. 2008. *Music, Language, and the Brain*. New York: Oxford University Press.
- Rebuschat, Patrick, Martin Rohrmeier, John A Hawkins, and Ian Cross, eds. 2012. *Language and Music as Cognitive Systems*. New York: Oxford University Press. □

SEM{STUDENTSTAFF}



Lauren E Sweetman, co-editor + design/layout

Lauren is a PhD candidate in ethnomusicology at New York University. She received her BMus and MA from the University of Toronto. Lauren's research focuses on

Māori music, health, and governance at an indigenous-led forensic psychiatric unit in Auckland, Aotearoa New Zealand. Lauren is especially invested in advocacy-based, collaborative research and is active in the non-profit sector as assistant director of The Paradigm Shift Project.



Justin R Hunter, co-editor

Justin is a PhD candidate in ethnomusicology from the University of Hawai'i at Mānoa. His dissertation research focuses on the Ainu, the Indigenous people of Japan, and their use of tourism as a space for identity

construction through the arts in modern Japan. Justin has served as a member of the SEM Student Concerns Committee, the new SEM Student Union, and is transitioning into the editor role with *SEM Student News*.



Candice Steiner, copy editor

Originally from Louisville, KY, Candice is a PhD student in ethnomusicology at the University of Hawai'i at Mānoa. Her research focuses on the music and dance of Tokelau, an atoll community in the

South Pacific, and its diaspora. Candice also serves as graduate assistant for publications at the University of Hawai'i's Center for Pacific Islands Studies.



José R Torres-Ramos, student union liaison

José is a PhD Student in music education and ethnomusicology at the University of North Texas. His research examines how vernacular, folk, and popular music styles can be

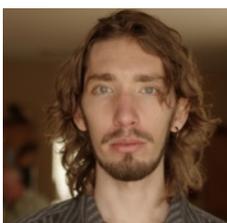
used for formal learning especially with regards to ear playing, rote learning, and self-guided ensemble performance.



Hilary Brady Morris, state of the field columnist

Hilary is a PhD student at the University of Illinois, Urbana-Champaign. Her current research focuses on Tibetan secular music and the Tibetan lute (dranyen), in

Kathmandu, Nepal. Past research includes American popular music and the Internet, and Irish traditional music collections of the late eighteenth century. She also enjoys skydiving and spending time in the wilderness areas of her home state of Arkansas.



Davin Rosenberg, researcher

Davin holds a MMus from Northern Arizona University, with previous graduate study in trumpet performance. He received his BA in trumpet performance from Bemidji State University in Minnesota. His

MA thesis focuses on sociocultural issues and dimensions of performance, instruction, and tradition within the flamenco diaspora in Phoenix, and he is currently continuing his study of American flamenco. Davin is also an active private teacher and instrument repair technician.

Want to become a part of the *SEM Student News* team? We're currently seeking creative, driven students with a unique point of view to volunteer in the roles of contributor and design/layout. Please visit our Facebook Page for the complete call for applications, and feel free to get in touch at semstudentnews@gmail.com. We'd love to hear from you!

Note: The cover image for this issue is a stock photo courtesy of Kozzi Images (www.kozzi.com).