

## Bruno Nettl (1930–2019) A Life in Ethnomusicology

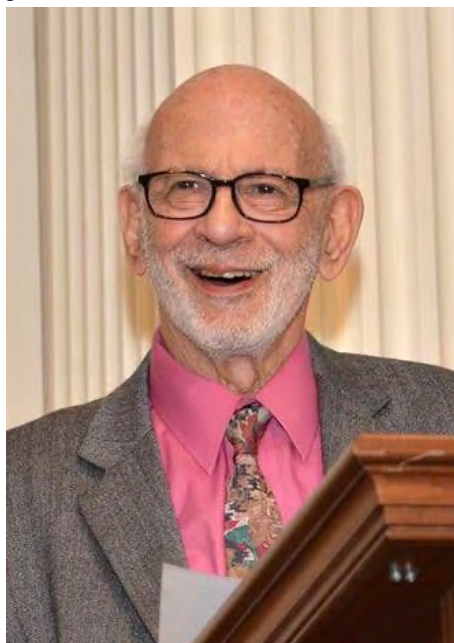
Philip V. Bohlman, University of Chicago

Bruno Nettl epitomized what it means to live a life in ethnomusicology. For the readers of this newsletter and the members of the Society for Ethnomusicology, for our students and colleagues, for those throughout the world with whom we shared our understanding of what music in its infinite varieties could be, for all of these, too, Bruno Nettl's life in ethnomusicology was a model and an inspiration worthy of our grandest aspirations. Bruno taught us what we have come to know about living a life in ethnomusicology because he himself did so with such grace and wisdom.

Ethnomusicologists throughout the world have been celebrating Bruno's life in ethnomusicology in a remarkable number of ways since his passing on 15 January 2020. It is particularly fitting that we also celebrate his life fulsomely in the pages of the *SEM Newsletter*, the common venue of communication for the Society for Ethnomusicology, the community of scholars he valued above all others and to which he dedicated his life. Bruno's life embodied the beginnings of the SEM, and during the course of over six decades of SEM history his voice was the chronicler of our Society to which we most often turned. The pages of the *SEM Newsletter* are filled with reports by and about Bruno, articles short and long, and encomia honoring his life in ethnomusicology. It is only fitting that the *SEM Newsletter* honors Bruno upon this final moment of passage in his life.

Bruno Nettl spent the earliest years of his life in Prague, Czechoslovakia, where he was born on 14 March 1930, the son of the historical musicologist Paul Nettl and the

distinguished pianist Gertrud Hutter Nettl. He relished the date of his birth in many ways, remembering the occasions when he celebrated their common birthday with Alfred Einstein in Princeton during the early 1940s, and



Photos courtesy of Rebecca Nettl-Fiol and Gloria Roubal.

whimsically speculating about the significance of Pi-Day (3.14) for the infinite possibilities of his own life. He loved to celebrate his birthday with family and friends, sometimes on several occasions, in Champaign and then Chicago, coupled with special events, among them the presentation of his second Festschrift in 2015 (*This Thing Called Music*). It was on his birthday in 1980, too, that he quietly gathered a circle of students to mourn the death of Alan P. Merriam in Poland earlier that day.

In 1939 Bruno and his family were forced to flee Prague because of their Jewish heritage. The refugee family first found support in Princeton, New Jersey, where Paul Nettl found a teaching position at Westminster Choir College, and then after World War II in Bloomington, Indiana, where Bruno

would enter Indiana University, receiving all of his undergraduate and graduate degrees there, the Ph.D. in 1953. Characteristically, Bruno also relished the many remarkable moments of his refugee years, among them the individual donations from Westminster students that became his father's salary. Above all other stories, he never tired of recounting his first meeting with Wanda Maria White during registration at Indiana; he would marry her in 1952 and share the rest of his life in ethnomusicology with her. There were also stories of great sadness from the refugee years that he did not tell, at least until the very end of his

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# The Society for Ethnomusicology, *SEM Newsletter*

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

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, 47405. [sem@indiana.edu](mailto:sem@indiana.edu).

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

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

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Student (full-time only) (one year) .....	\$40
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• Income \$25,000 or less .....	\$60
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## 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

The *Newsletter* accepts digital files (e.g., jpg) for advertising.

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](mailto:sem@indiana.edu).

## Random Acts of Kindness in Times of Uncertainty

### Tim Cooley, SEM President

Spring, that season of new beginnings, lengthening days, and hope for what is on the horizon, is also a fragile season. Just as many among our membership were anticipating the promise of a few days off, many of our campuses and other workplaces systematically closed down in the face of COVID-19 as it marched toward becoming a pandemic. While I was drafting this column in my office in California, the governor issued a stay-at-home order for the state's 40 million residents in an effort to slow down the spread of the virus. This is winter quarter exam week at my campus, and not such a bad week to stay close to home. But like so many universities across this large country, we will not be holding in-person classes for the spring. Unusual times. A time of great uncertainty.

We are all affected, as is the Society for Ethnomusicology as an organization. As a small example, I was looking forward to hosting the spring meeting of the SEM Board of Directors here at the University of California, Santa Barbara, the first weekend of April, but the closure of my campus means we will be meeting virtually via Zoom instead. While the board will accomplish what needs to be done during that meeting, I personally will miss the opportunity to get to know the individual board members better during unstructured moments away from the meeting table. On a larger scale, many of you are directly impacted by cancelled regional SEM chapter meetings. In the past two weeks, the leaders of five of our chapter meetings have made the difficult decision to cancel their meetings: The Midwest Chapter, which was to be held April 4–5 at the University of Iowa; the Niagara Chapter, which was to be held April 4 at Western University, Ontario; The Northeast Chapter, which was to be held at Boston College on April 4; The Southeast/Caribbean Chapter, which was to be held at Appalachian State University March 13–14; and The Southern Plains Chapter, which was to be held at the University of Houston April 4. This is fully half of our ten regional chapters, and additional chapters may still be facing forced cancellation. I feel very fortunate that that my local chapter, the Southern California and Hawai'i Chapter, was held at the University of California, Riverside, on February 8–9, before COVID-19 reached our state. (Thank you Liz Przybylski for serving as chapter President, Charles Sharp for chairing the diligent Program Committee, and Jonathan Ritter for chairing indefatigable Local Arrangements Committee.)

Regional Chapters are crucial to the health and well-being of SEM. They provide an accessible community of ethno-

musicologists with whom we may develop lifelong friendships. They are the incubators of new ideas that change and improve the field. They offer a depth of participation not always possible at the national meetings. When they are not held or cancelled, SEM as a whole suffers. Please reach out to your regional chapter leaders, especially those who struggled with the necessity of cancelling their meetings this spring, and offer them a good dose of (socially distant) support. Send your chapter's President and Program Committee and Local Arrangement Committee Chairs a short email thanking them for the work they did. Practice random acts of kindness.



We are not the only academic society impacted, of course. At least four regional conferences of the College Music Society have been cancelled for this

spring. The American Musicological Society has thus far postponed this spring's [AMS/Library of Congress Lecture](#) and three of their chapter meetings, while their Pacific Northwest Chapter was reconfigured as a series of [virtual mini-conferences](#) to take place on Friday afternoons in April. The [Society for Music Theory](#) has canceled or postponed two of their scheduled spring meetings as well. Many of our sister disciplines and academic societies are also facing canceling or postponing their annual meetings—a prospect that has dire financial implications for those societies. The [Society for American Music](#) canceled their annual conference, which was to be held in Minneapolis March 25–29. Their president, Tammy Kernodle, is actively working with the conference planning team to develop a contingency plan to hold the conference in some form. The [British Forum for Ethnomusicology](#) postponed until spring 2021 their annual meeting, which was to be this April 16–19. Many SEM members are also members of these societies and share in their loss.

Seeking a silver lining, one benefit of the pandemic for me personally has been the lively email discussions and a virtual Zoom meeting among the presidents of some of North America's scholarly music societies as we struggle to respond to these unprecedented challenges. They remind us that musicians are always on the leading edge of new technologies for communicating across time and space, including virtual formats. Consider the live streams and virtual concerts that are proliferating even while major live music events are being canceled around our fragile globe. Many among us are gaining new skills for teaching and learning online as well. SEM has created an [online community workgroup](#) where members are posting helpful tips

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## Bruno Nettl [\[continued from page 1\]](#)

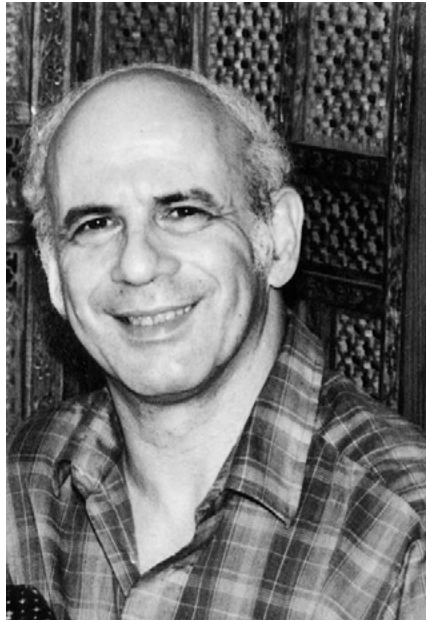
ife, when he reflected on the incarceration of his three living grandparents in the concentration camp at Theresienstadt/Terezín, which only one grandmother survived.

All who enjoyed the privilege of knowing Bruno personally also quickly came to know the ways in which his life was inseparable from his family. Bruno's wife of sixty-seven years, Wanda, accompanied him when he traveled to guest professorships and fieldwork, and made marzipan and *Nußtorte* for his students. Wanda has long been present in the dedications to her that open Bruno's books, in her shared eponymous role in the Bruno and Wanda Nettl Lecture series at the University of Illinois, in the artwork that graces many of his books, and in Bruno's loving tribute to her in the final months of his life, when he supported the imagination and initiative of his daughter Gloria to steward the publication of *Wanda Nettl, Artist*, a sumptuous collection of photographs of her artworks. Bruno is survived by Wanda, by his daughters, Rebecca Nettl-Fiol and Gloria Roubal, and by an extended family of in-laws and grandchildren, among them our colleague in ethnomusicology, Stefan Fiol.

The heady early days of ethnomusicology and the formation of the Society for Ethnomusicology notwithstanding, the career path for a young ethnomusicologist in the 1950s was not easy. With a new Ph.D. in hand, Bruno would need to launch his career at Wayne State University in Detroit, where he served as Music Librarian until 1964, when he finally was appointed to a professorship for the first time as an ethnomusicologist at the University of Illinois at Urbana-Champaign, which would be the home of his far-reaching influence on the field of ethnomusicology for the rest of his life. Generations of students encountered the field in the classrooms at UIUC, and it would be his Ph.D. students and their Ph.D. students who would play a critical role in expanding ethnomusicology's presence in colleges, universities, and cultural institutions throughout the world. Enhancing that influence was the distinctive magnanimity and capaciousness of his teaching, recognized frequently by the observation that it is impossible to identify any single Bruno Nettl School of Ethnomusicology.

His commitment to the possibility of diverse ethnomusicologies notwithstanding, it is also possible to identify two guiding principles that proved to be central to his writing and teaching. The first of these is his belief that there is something that we call music. Defining it and conceptualizing music differs from culture to culture, but "this thing called music" is crucial to the human experience. The oth-

er guiding principle that unifies his thinking is his embrace of plurals, witnessed in his insistence on speaking about musics, origins, cultures, histories of music, and "issues and concepts," altogether incapable of being reined in even by "thirty-three discussions." That there is a contradiction between understanding unifying universals and proliferating differences was something that he embraced, indeed, that provided the ontological core for much of his writing in recent years. Music could be itself, and it was much, much more, and it was critical to ethnomusicology's fundamental purpose to understand how and why.



Champaign, Illinois, 1970s.

As we reflect on Bruno's life in ethnomusicology, we recognize that he led that life according to these guiding principles. Ethnomusicology was also itself, and it too must be much, much more. Turning to that life with his guiding principles in mind, we witness how a single life multiplies to become many lives. For just a moment I should myself like to reflect on the many identities we might ascribe to the lives Bruno led in our midst.

*Searcher for meaning.* Bruno searched for meaning in places that many thought could not be limited by singular concepts and meanings. There is no better example of his search for meaning than the entry on "Music" he wrote for the 2001 revised edition of the *New Grove Dictionary of Music and Musicians*. Both

bemused and horrified that *Grove* had never included an entry on music, Bruno singlehandedly replaced zero coverage with thirteen two-column pages, one of the great ontological tours de force in all of music scholarship.

*Teacher and nurturer.* Where many scholars think primarily through writing, Bruno, his students would argue, thought fundamentally through teaching. The pedagogical moment was always one of intellectual intimacy and nurturing, inspiring students to discover their own lives in ethnomusicology. Bruno was a teacher—and a student—wherever he was, whether advising dissertations or learning the Persian *radif* from Nour Ali Borumand in Tehran. There is no more profound testament to this life in music than the title of his 1983 Charles Seeger Lecture and subsequent Ethnomusicology article, "In Honor of Our Principal Teachers."

*Storyteller and intellectual historian.* Bruno had many intellectual passions, but if there was one pursuit in his later writings that rose to the level of obsession it was the history of ethnomusicology. He simply could not tell that story in enough different ways. There were dictionary and encyclopedia entries (including, ethnomusicologists

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## Bruno Nettl [\[continued from previous page\]](#)

will be happy to learn, several important essays that will appear posthumously), and there were the humorous poems, gastromusicological treatises, and sundry amusing musings that he simply circulated among friends and former students. I dare say that it is the marker of a great storyteller that Bruno actually invented a genre of ethnomusicological discourse with such texts, for example, with a poem sent to me for my sixty-seventh birthday in August 2019, a bilingual doggerel in sonnet form on the history of ethnomusicology: “Die Geschichte der Ethnomusikologie / A matter of great interest to me / Begann mit Amiot, Baker, Fewkes und Stumpf.”

*Traveler along ethnomusicological roads.* Bruno held the conviction that ethnomusicology made every kind of life journey possible. He believed that it was his great fortune to have been able to conduct research with Indigenous peoples and folk musicians, the music cultures of Iran and India, popular music and Western art music, music of the privileged and music of those facing the challenge of survival. He wished such fortune on every ethnomusicologist, and he strove always to pave the roads that allowed others to travel in ways they would chart themselves.

*Optimist.* Those who knew Bruno well as family, friends, and students might be surprised that I end this modest list of his ethnomusicological lives by claiming him to be an optimist. There were many areas of the contemporary world that he did regard with pessimism—his own health, for example, and the health of civic and political life in the United States—yet everything was different when it came to ethnomu-

sicology. As witnessed in his search for meaning or his travels along ethnomusicological roads, the future of the field was ensured because of the collective ideas and energy of those turning to the field with optimism and resolve to confront the future that lay ahead.

\* \* \*

In the letter that Bruno and Wanda sent to friends and colleagues at the end of 2019, an annual tradition during the holiday season that always captured and conveyed his abundant wit, Bruno reached the final paragraphs of what would become his last written communication to most of us. Only three months from his ninetieth birthday, he began to close the letter cheerfully proclaiming that he had cause to be optimistic once again. He expressed his gratitude for the previous year and the many ways his life continued in such a way that he would still be contributing to ethnomusicology. With the twinkle in his eye of a searcher, teacher, storyteller, traveler, and optimist, he seized the moment to announce that he had “another book in me,” this one assessing the many ways in which he and other ethnomusicologists had changed their minds over the course of their lives. The concept for such a book had been percolating for several years, and, surprising to no one, a few preliminary essays had begun to appear in print. And so it was, this book-in-the-making would take him back to his earliest years in the field and

chart again the path toward his final years, the summation of a complete life in ethnomusicology by one who enjoyed that life to its fullest.



With instruments and artifacts from estate donated for the new University of Illinois School of Music Robert E Brown Center for World Music.

Photo: L. Brian Stauffer

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## Random Acts of Kindness in Times of Uncertainty [\[continued from page 3\]](#)

for online instruction, including for teaching music ensembles, and there is lively discussion on SEM-L. The College Music Society has an already well-developed [website](#) for sharing virtual music teaching solutions.

While thoughtful action and clever thinking is required as we respond to COVID-19, the key message I am taking away from my engagement with the presidents of our sister societies is the need for kindness. AMS president Suzanne Cusick passed on a few thoughts from the English Literature Scholar and former Associate Provost at Duke, Cathy Davidson, that I find particularly helpful: "... in addition to health issues, hearts are breaking everywhere. Conference and events planners who have worked months and months to put on a successful event are having to cancel, face bankruptcy as they return registration fees, and are often dealing with stressed and angry people who want attention now." Davidson goes on to remind us that our colleagues were not prepared for a pandemic. No one was. She concludes by reminding us of the need for kindness in times of crises.

Kindness. Easy to forget. Always appreciated. Often necessary. We will rely on kindness and generosity of spirit and material in the coming weeks and months, especially as those in our membership who are most vulnerable are impacted by the pandemic. This includes hourly and contract workers, those in the gig economy, and others whose income is likely being negatively impacted by the virus. Those among us who enjoy some level of security must tirelessly work to ensure that our institutions and governments act in the best interest of those in the greatest need. We must also consider the sick and elderly, who are especially vulnerable to COVID-19. Reports of musicians who have succumbed to the virus are trickling in while I draft this column, and the notices are likely to increase in

volume. We must look out for one another. Stay in touch. Be kind.

While it would be the height of self-absorption to imagine that ethnomusicologists are somehow uniquely harmed by COVID-19 pandemic, I think we can agree that social isolation does not fit our style. I recall with bittersweetness a favorite deliberate mispronunciation by a dearly missed colleague, Katherine Hagedorn. She took pleasure in calling our field *ethnoschmoozecology*. "We should rename the field ethnoschmoozecology," she would say with a wry smile, "because we are so good at schmoozing." While schmoozing has its manipulative potential, she was referring to our positive tendency to take pleasure in gathering together, catching up with old acquaintances, and making new friends—a central feature of SEM annual meetings on the national and regional level. Schmoozing is often part of our musicking as well; whether a regular living room session, choir rehearsal, drum circle, university ensemble, or ... (fill in your musicking habit of choice), we may return for the relationships as much as for the music. Ethnoschmoozecology!

The necessary calls for social isolation do hit us hard, so let's do it well and respectfully so that we can get back to musical schmoozing. That return to schmoozing will include new forms and demand new technologies that musicians are already taking a leading role in developing. These new ways of schmoozing and teaching have the added benefit of releasing fewer greenhouse gasses and will help SEM reduce its carbon footprint. I want to ensure that they also enhance our diversity and equity by including individuals and groups for whom traveling to conferences and other meetings is difficult or even impossible.

Stay well. Stay in touch. See you soon.

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## “Lib Yaleh: If You Have a Heart”

Michael Frishkopf, University of Alberta

Over the past twelve years I've been developing a concept and practice I call Music for Global Human Development (<http://m4ghd.org>), applying insights from ethnomusicology to harness music's vast social power towards positive social change around the world. Musical strategies are particularly effective for promoting global health, where technical solutions are often ineffective unless accompanied by appropriate behavioral change. Such change requires an attitudinal shift, but attitudes, deeply rooted in emotion and culture, are not easily altered. Music, drawing on culture and transmitting powerful emotion in its lyrics and melodies, has the power to transform attitudes by fusing thoughts and feelings, addressing hearts together with minds, and by mobilizing people around health issues. Music is also capable of diffusing rapidly through society, via popular participation, celebrity singers, or the mass media. Music is a powerful, relatively inexpensive, and highly sustainable development tool for positive social change.



A mother comforts her newborn in a scene from the music video for “Lib Yaleh” (<https://www.youtube.com/watch?v=0INMBb-6rMI&feature=youtu.be>)

In 2012 I met Professor David Zakus, then Director of Global Health at the University of Alberta's Faculty of Medicine and Dentistry. At that time he was directing a major 5-year project in Ethiopia (\$6.1m) funded by Global Affairs Canada, the Ethiopia-Canada Maternal, Newborn and Child Health Project. As many as 25,000 women in Ethiopia die in childbirth each year, and almost three times that many newborns do not survive the first 28 days of life. Maternal mortality trends particularly affect women in rural and remote communities. In Ethiopia only 10 percent of women give birth in health facilities. A major factor contributing to this problem is the shortage of midwives and skilled birth attendants. The project aimed to improve childbirth outcomes in Ethiopia, and to save lives of mothers and newborns by improving birth attendance and referral procedures in collaboration with St. Paul's Hospital Millennium Medical College in Addis Ababa.

However, as is the case for all development projects, solutions are ineffective without accompanying behavioral changes in the population at large. The crucial goal was getting expectant mothers to deliver in an available healthcare facility staffed with trained healthcare providers. Realizing this goal, in turn, required attitudinal shifts — not only among the mothers-to-be but among their entire families as well, especially their husbands, since

data showed that they were often determining where their wives gave birth. For cultural reasons, many preferred a home birth, despite the dangers to mother and child.

In 2013 David and I discussed the idea of a song in a local popular musical idiom motivating attitudinal change. We first needed to locate an Ethiopian producer. My colleague and friend Professor Jon Kertzer, then teaching at the University of Alberta, and an expert in African popular music, put me

in touch with the acclaimed Ethiopian producer/bassist Thomas Gobena (Tommy T), based in Washington D.C. Thomas turned

out to be the perfect choice. An outstanding musician with a deep understanding of Ethiopian society, culture, and music, he had immigrated to the USA as a young man, yet retained extensive connections to Ethiopia's music scene. Together, Thomas, David, and I began to discuss a musical collaboration. After David left the University of Alberta in early 2015, I introduced the song project to the new project director, Dr. Roger Turnell, and the Associate Director, Dr. Khalid Aziz, who were very supportive.

With the budget approved, Thomas forged ahead. He enlisted two huge Ethiopian stars, one female and the other male, to write the song and sing a duet in the country's two primary languages: Zeritu Kebede, in Amharic, and Tadele Gemechu, in Oromiffa. He arranged the song, assembled a stellar ensemble of Ethiopian musicians to record the music, engaged an experienced director, Daniel Tamirat, to produce the video, and completed the mixing and mastering.

[Appointed UNICEF's Ambassador for Ethiopia in 2015](#), Thomas introduced us to the wonderfully supportive UNICEF staff, especially Wossen Mulatu, who oversaw the final stages of subtitling and editing, as well as producing a crucial new concluding scene, with a more positive ending. The song was officially released on 24 October 2019, and immediately became a huge hit among Ethiopians at home and in the diaspora. In about a month it had racked up half a million views on YouTube; but most of these appear to come from educated urbanites, whereas the message is most urgently needed in the rural areas. We are now planning to work with local radio stations to boost rural dissemination, towards greater use of birth clinics and healthier deliveries across the country.

See: <http://bit.ly/m4mnch>

## Member News

**Hiromi Lorraine Sakata's** collection of over 50 hours of important and unique field recordings from Afghanistan (1966–67; 1971–73) was added to the Library of Congress's National Recording Registry on 25 March 2020. The LOC website notes that "these recordings document a time and place that are now completely gone. Invasion, civil war, and social upheaval have disrupted and, in some cases, destroyed the musical life she documented." The full notice can be viewed here: <https://www.loc.gov/programs/national-recording-preservation-board/recording-registry/registry-by-induction-years/2019/>.

**Philip V. Bohlman** received the degree of doctor honoris causa from the Romanian National University of Music Bucharest on 22 November 2019. Bohlman is the Mary Werkman Distinguished Service Professor of the Humanities and of Music at the University of Chicago.

## Institutional News

The American Institute of Indian Studies (AIIS), a non-profit consortium of 86 American colleges and universities that supports the advancement of knowledge and understanding of India, its people, and culture, welcomes applicants from a wide variety of disciplines; in addition to applicants in the Humanities and Social Sciences, AIIS encourages applicants in fields such as Development Studies, Natural Resources Management, Public Health, and Regional Planning.

Applications to conduct research in India may be made in the following categories:

**Junior Research Fellowships.** Available to doctoral candidates at U.S. universities in all fields of study, Junior Research Fellowships are specifically designed to enable doctoral candidates to pursue their dissertation research in India. Junior Research Fellows establish formal affiliation with Indian universities and Indian research supervisors. Awards are available for up to eleven months.

**Senior Research Fellowships.** Available to scholars who hold the Ph.D. or its equivalent, Senior Fellowships are designed to enable scholars in all disciplines who specialize in South Asia to pursue further research in India. Senior Fellows establish formal affiliation with an Indian institution. Short-term awards are available for up to four months. Long-term awards are available for six to nine months. A limited number of humanists will be granted fellowships paid in dollars funded by the National Endow-

**Levi S. Gibbs's** edited volume *Faces of Tradition in Chinese Performing Arts* was published by Indiana University press on 11 February 2020. Gibbs is an Assistant Professor in the Asian Societies, Cultures, and Languages Program at Dartmouth College. The publisher's description of his book is here: [http://www.iupress.indiana.edu/product\\_info.php?products\\_id=809862](http://www.iupress.indiana.edu/product_info.php?products_id=809862).

**Katherine In-Young Lee** received the Béla Bartók Award for Outstanding Ethnomusicology from the ASCAP Foundation Deems Taylor/Virgil Thomson Awards for her book *Dynamic Korea and Rhythmic Form* (Wesleyan University Press, 2018). Lee is an Associate Professor of Ethnomusicology at the UCLA Herb Alpert School of Music. The publisher's description of her book is here: <https://www.hfsbooks.com/books/dynamic-korea-and-rhythmic-form-lee/>.

ment for the Humanities. Senior scholars may also apply for an AIIS/Ashoka University Research and Teaching Fellowship.

Applications can be downloaded from <https://www.indiastudies.org/>. The application deadline is 1 July 2020.





# Conference Calendar

Prepared by Catherine Mullen

## Canceled

Association for Recorded Sound Collections (ARSC).  
[http://www.arsc-audio.org/conference/2020/ARSC2020\\_CFP.pdf](http://www.arsc-audio.org/conference/2020/ARSC2020_CFP.pdf)

International Association for the Study of Popular Music—United States Chapter. <http://iaspm-us.net/conferences/2020-conference/>

“Popular Music of the Balkans.” <http://www.popmusicbalkan.com/en/index.html>

## To be rescheduled

British Forum for Ethnomusicology Annual Conference.  
<https://bfe2020.com/>

“Mediating Music.” <https://platform.indiana.edu/global-popular-music/symposium.html>

International Association for the Study of Popular Music—Music, Education and Social Inclusion Study Group.  
<http://ictmusic.org/group/ictm-study-group-music-education-and-social-inclusion/post/call-papers-2nd-official-symposium>

“Big Sounds from Small Places.” Contact: [iaspmcanada2020@gmail.com](mailto:iaspmcanada2020@gmail.com)

“Traditional Music and Dance of the Anglo/Celtic World and its Peripheries,” Limerick, 23 June 2020. <https://www.irishworldacademy.ie/north-atlantic-fiddle-convention-2020/>

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

## Scheduled (As of 1 April 2020)

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

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

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

International Society for Improvised Music, Melbourne, Australia, 3–7 June 2020. <https://improvisedmusic.org/home-2/>

“Music, Power and Space: A Mediterranean Perspective,” Tangier, Morocco, 15–20 June 2020. <http://www.ictmusic.org/group/ictm-study-group-mediterranean-music-studies-formerly-anthropology-music-mediterranean-2>

“Música popular e imagen,” Medellín, Colombia, 15–20 June 2020. <https://drive.google.com/file/d/1IYJBrUsE52hZVx1pNZeVWj68yFQEX7uM/view>

“Song, Stage and Screen XV,” Cleveland, OH, 17–20 June 2020. <https://songstageandscreen.com/song-stage-and-screen-xv/>

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

Analytical Approaches to World Music, Musée de l’Homme, Paris, 24–27 June 2020. <https://aawmconference.com/2020-paris/>

Ontologies and Epistemologies of Indigenous Music and Dance ICTM Study Group for Music and Dance in Indigenous and Postcolonial Contexts, Hualien, Taiwan, 29 June–2 July 2020. Contact: [muriel.swijghuisenreiger-sberg@open.ac.uk](mailto:muriel.swijghuisenreiger-sberg@open.ac.uk)

“Keep It Simple, Make It Fast! DIY Cultures and Global Challenges” (KISMIF Conference 2020), Porto, Portugal, 7–11 July 2020. <https://www.kismifconference.com/en/>

ICTM Study Group on Music, Gender, and Sexuality, Zagreb, Croatia, 10–14 July 2020. Contact: [hmacclachlan1@udayton.edu](mailto:hmacclachlan1@udayton.edu)

American Musical Instrument Society, Calgary, Alberta, Canada, 15–18 July 2020. Contact: [Aileen.Marcantonio@gmail.com](mailto:Aileen.Marcantonio@gmail.com)

“Music and Eye-Tracking,” Frankfurt, 16–17 July 2020. <https://www.ae.mpg.de/index.php?id=1319>

“Decolonising the Musical University,” Edinburgh, 23–24 July 2020. <https://www.ed.ac.uk/edinburgh-college-art/reid-school-music/decolonising-musical-university>

North American British Music Studies Association, Normal, IL, 23–26 July 2020. <https://nabmsa.org/conferences/2020-biennial-conference/>

24th International Conference on Wind Music, Valencia, Spain, 23–27 July 2020. <https://www.igeb.net/igeb-2020.html>

“Heroes, Canons, Cults. Critical Inquiries” (isaScience Conference 2020), Reichenau an der Rax, Austria, 12–16 August 2020. <https://www.mdw.ac.at/forschungsf%C3%B6rderung/isascience/call-for-papers/>

“Analog Afterlives,” Melbourne, Australia, 21–22 August 2020. <http://www.wikicfp.com/cfp/servlet/event.showcfp?eventid=99582&copyownerid=161659>

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## Conference Calendar [\[continued from previous page\]](#)

"Performing, Engaging, Knowing," Lucerne, Switzerland, 26–29 August 2020. <https://www.hslu.ch/de-ch/musik/agenda/veranstaltungen/2020/08/26/symposium-performing-engaging-knowing/?sourceurl=/symposium-pek>

ICTM Study Group on Musics of East Asia, Hohhot, Inner Mongolia, China, 27–29 August 2020. <https://www.ictmusic.org/group/study-group-musics-east-asia/post/call-papers-7th-symposium-study-group-musics-east-asia-27-29>

"Music and Cultural Diplomacy in the Middle East: Geopolitical Re-Configurations for the 21st Century," Copenhagen, Denmark, 10-11 September 2020. <https://artsandculturalstudies.ku.dk/Calendar/2020/music-and-cultural-diplomacy/>

ICTM Study Group on Sound, Movement, and the Sciences, Stockholm, Sweden, 25–27 September 2020. <http://www.ictmusic.org/group/ictm-study-group-sound-movement-and-sciences/post/first-1st-symposium-ictm-study-group-sound>

International Association for the Study of Popular Music-Benelux Branch, Antwerp, Belgium, 15-17 October 2020. <https://www.uantwerpen.be/en/conferences/iaspm/about-the-conference/>

"Transcultural Hip-Hop: Constructing and Contesting Identity, Space, and Place in the Americas and Beyond," 30-31 October 2020. [https://www.hist.unibe.ch/forschung/forschungsprojekte/hip\\_hop\\_as\\_a\\_transcultural\\_phenomenon/conference/index\\_ger.html](https://www.hist.unibe.ch/forschung/forschungsprojekte/hip_hop_as_a_transcultural_phenomenon/conference/index_ger.html)

"American Contact: Intercultural Encounter and the History of the Book," Princeton and Philadelphia, 12-14 November 2020. <https://americancontact.princeton.edu/>

"Documenting, Celebrating and Understanding the Traditional and Contemporary Performing Arts of Lampung, Indonesia," Melbourne, Australia, 15-17 December 2020. <https://www.monash.edu/arts/music/news-and-events/events/events/icce-lampung-2020>

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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.

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

### ***Ethnomusicology Translations***

General Editor: [Richard K. Wolf](#)

*Ethnomusicology Translations* is a peer-reviewed, open-access online series for the publication of ethnomusicological literature translated into English. Articles and other literature in any language other than English will be considered for editorial review, translation, and publication. Preference will be given to individual articles published in scholarly journals or books during the past twenty years. As a central online resource, *Ethnomusicology Translations* aims to increase access to the global scope of recent music scholarship and advance ethnomusicology as an international field of research and communication. [Guidelines for submissions](#).

- Issue 9: [Takanori Fujita: The Community of Classical Japanese Music Transmission, translated by Edgar W. Pope](#).
- Issue 8: [Suwichan Phattanaphraiwaiwan: Forbidden Songs of the P'gaz K'Nyau, translated by Benjamin Fairfield](#).

### ***Sound Matters: An Online Forum***

Editor: [Eliot Bates](#)

*Sound Matters* is a blog about making ethnomusicological research and debates accessible to and engaged with the wider public. Sponsored by the Society for Ethnomusicology, the blog is a peer-reviewed digital publication that emphasizes collaboration and new ways of doing ethnomusicology. *Sound Matters* provides a platform for young, independent and tenured scholars, inclusive of those working inside and outside academic institutions, to challenge the status quo in the field of ethnomusicology and colonial forms of knowledge production.

- [SEM Blog: New mission statement](#)
- Gavin Lee, [Waiting for Aspiring Progressives](#)

### ***SEM Student News***

Editor: [Eugenia Siegel Conte](#)

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

- Volume 15.2: [Music and Affect](#)
- Volume 15.1: [Music and Movement](#)



# The Society for Ethnomusicology

## 65th Annual Meeting

Hosted by the Canadian Museum of History,  
Carleton University, and Queen's University

Ottawa, Canada

22–25 October 2020

### Ethnomusicology Internet Resources

#### The SEM Website

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

#### SEM Student Union Blog

#### SEM Facebook Group & SEM Facebook Page

#### SEM on Twitter

#### Ethnomusicology Websites

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

#### SEM Chapter Websites

[Mid-Atlantic Chapter](#)  
[Midwest Chapter](#)  
[Niagara Chapter](#)  
[Northeast Chapter](#)  
[Northern California Chapter](#)  
[Northwest Chapter](#)  
[Southeast-Caribbean Chapter](#)  
[Southern California & Hawai'i Chapter](#)  
[Southern Plains Chapter](#)  
[Southwest Chapter](#)

#### SEM Section Websites

[Applied Ethnomusicology Section](#)  
[Education Section](#)  
[Gender and Sexualities Taskforce](#)  
[Popular Music Section](#)  
[South Asia Performing Arts Section §](#)