

Vol. 24, Spring 2018

TRADITIONS

Alumni News from the
Department of Folklore & Ethnomusicology
at Indiana University



IN THIS ISSUE:

*Letter from the New
Chair*

*Pravina Shukla awarded
for exemplary work*

TRADITIONS

FOLKLORE & ETHNOMUSICOLOGY

Vol. 24, Spring 2018

This newsletter is published by the Department of Folklore & Ethnomusicology to encourage alumni interest in and support for Indiana University. For activities and membership information, call (800) 824-3044 or send an e-mail to ialumni@indiana.edu.

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Cover: Meredith McGriff (PhD '16), AFS Membership Director, poses with the Department's new interactive magnetic map

Letter from the Chair



Greetings from the Department of Folklore and Ethnomusicology at Indiana University!

This has been an incredibly successful year in Bloomington. As Chair, I have the distinct pleasure of sharing with you some of our major accomplishments and ongoing projects. Over the course of the last academic year our faculty, students, and

alumni have demonstrated once again that IU remains the flagship department for the study of Folklore and Ethnomusicology in North America.

Since the mid-1950s, our departmental reputation has been based in a deep-seated commitment to academic research, teaching, and service to the public good. While the list of accomplishments by our faculty, students, and alumni is too great to fully enumerate, I would like to highlight a couple truly exceptional achievements from this past year. Among these we celebrated the publication of four monographs authored by our faculty; the conferral of eight PhDs and four MAs; and the acceptance of three Fulbright Fellowships! Several of our recent grads accepted permanent positions in the field. Three of our amazing faculty were promoted: Ray Cashman and Daniel Reed to the rank of Full Professor

and Jon Kay to the rank of Associate Clinical Professor. And Pravina Shukla was awarded the prestigious President's Teaching Award, recognizing excellence in education, mentorship, and research across all eight IU campuses!

I would also like to take a moment to recognize our ongoing departmental efforts to transform the study of folklore and ethnomusicology in areas of inclusion, difference, and diversity. Since the winter of 2017 an informal reading group in Critical Race Theory has grown and expanded into a student-led initiative on decolonizing the disciplines of Folklore and Ethnomusicology. These efforts have led to a series of reading groups and colloquia given by some of the most respected scholars in our fields: Deborah Wong, Ana Maria Ochoa, Stephanie Shonekan, and Alex Chavez.

As the flagship department for the study of Folklore and Ethnomusicology, our mission is to create, disseminate, preserve, and apply disciplinary knowledge for the public good. We do this to advance the educational mission of Indiana University through a deep commitment to ethnographic, historical, and archival research, public and applied projects, activism, and creative activity.

Most sincerely,

A handwritten signature in black ink, appearing to read 'David McDonald', with a stylized flourish at the end.

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Former Chair of the Department, John McDowell, shakes hands with (now-Chair) David McDonald during the 2017 End-of-the-Year Party

Recent Retiree

Jessica Turner Succeeds Timothy Lloyd as Exec. Director of AFS

The American Folklore Society had a change in leadership this winter, when Timothy Lloyd retired as Executive Director January 31, handing the reins to Jessica A. Turner.

Tim served as the Society's Executive Director since 2001. Before his time at the Society, Lloyd spent his career in folklore, intangible cultural heritage, and cultural heritage policy work for agencies of the US national government, including the Library of Congress and the Smithsonian, in state governments, and in the NGO sector. Lloyd received his PhD in American studies from The George Washington University. Tim will continue to advise and help to manage AFS's international and scholarly communications initiatives.



Timothy Lloyd

and development phase, and she developed, coordinated, and taught in the cultural heritage studies and public arts program at Virginia Intermont College. She has lectured at universities in the US and China. She served AFS as the convener of its Transnational Asia Pacific Section from 2009 to 2012, and has participated in US-China collaborations sponsored by AFS, the School for Advanced Research in Santa Fe, and the Smithsonian Folklife Festival.

Jessica did her graduate work at Indiana University's Department of Folklore and Ethnomusicology, earning her MA in 2002 and her PhD in 2010. Her MA thesis examined the community at the Carter Family Fold music center in southwest Virginia,

and her PhD dissertation focused on ethnic minority performances and heritage tourism in Guangxi Province in southwestern China.

Turner tells us, "I am honored to be back on the IU campus to work for AFS, and it's a pleasure to be back in touch with so many colleagues and advisers who helped steer my path. The training that I received as a student at IU gave me a strong foundation for the work I've been doing the last ten years."

"The kinds of challenges that AFS faces are ones that I have also thought about: how do we remain relevant as folklorists/ethnomusicologists in a rapidly changing job market and climate for academic work? How do we explore cross-disciplinary and intersectional issues while at the same time continuing to provide a strong foundation for new folklorists in the field? How do we help young and under-employed folklorists navigate an increasingly challenging (and entrepreneurial) job market?" ■



Tim Lloyd and Jessica Turner worked together during Tim's transition out

Jessica was formerly the Director of the Birthplace of Country Music Museum in Bristol, Tennessee/Virginia, since 2013. Before her time as Director, she helped secure the decisive funding for the museum, led the curatorial team during its design

Meet our New People



Stephanie McGovern

Stephanie joined the Folklore & Ethnomusicology department in July 2017 as the Program Specialist for the Society for Ethnomusicology. Stephanie studied elementary education at Indiana University and comes to the department from the IU School of Optometry Clinic.

Aside from her full-time position at IU, she also owns a dance studio located in Ellettsville, IN. Her studio has achieved many high honors including holding a current national championship title, invitations to perform in theme parks and the 2019 London New Year's Day Parade. Stephanie has been dancing since the age of three and is very passionate about all things dance related.

In the coming year, Stephanie hopes to make a difference within the Society for Ethnomusicology by growing the membership and providing excellent customer service to all existing members. If you would like more information on the Society, she welcomes you to visit her office to discuss all of the great reasons to join SEM.

Stephanie McGovern
SEM Program Specialist



Jessica A. Turner

Jessica is the incoming Executive Director of the American Folklore Society. Prior to returning to Indiana University to serve AFS, Turner was director of the Smithsonian-Affiliate Birthplace of Country Music Museum in Bristol, Tennessee/Virginia, from 2013 to 2018. During the two years before her time as Director, she helped secure the decisive funding for the museum, and led the curatorial team during its design and development phase. Turner received her PhD from Indiana University's Department of Folklore and Ethnomusicology. Her MA thesis examined the community at the Carter Family Fold music center in southwest Virginia, and her PhD dissertation focused on ethnic minority performances and heritage tourism in Guangxi Province in southwestern China.

During her six years with the Birthplace of Country Music Museum, Turner's creativity and vision were instrumental in providing that institution with a firm foundation. She cultivated the Museum's initiatives in collections and interpretation, directed the development of innovative educational programming, helped to create strong and fruitful partnerships with other institutions, and was a key advocate for the Museum's work within its local community. During Dr. Turner's tenure, the Museum received awards for excellence in museum practice and programming from the Tennessee Association of Museums, the Southeastern Museums Conference, and the American Association for State and Local History.

Alongside her museum work, Dr. Turner developed, coordinated, and taught in the Cultural Heritage Studies and Public Arts program at Virginia Intermont College. In her work on heritage and cultural tourism, Turner has participated in US-China collaborations sponsored by AFS, the School for Advanced Research in Santa Fe, and the Smithsonian Folklife Festival. She was born and raised in southwest Virginia, a native of the small town of Chilhowie where she still has much family.

Jessica A. Turner
Executive Director, AFS

Tidbits

Professor Emeritus **Richard Bauman [1]** received the Franz Boas Award for Exemplary Service during the American Anthropological Association's annual meeting in Minneapolis during November 2016. Many consider Franz Boas to be the father of Anthropology, while others consider him as the father of modern Linguistics. This award is presented annually by the AAA to its members whose careers demonstrate extraordinary achievement that have well served the anthropological profession.

In April 2017, Dr. **Jennie Gubner [2]** and her Music & Memory class were featured in two separate news stories for their work in applying an ethnomusicological approach to elderly patients with dementia and Alzheimer's. The class is a service learning course, designed to help the patients have a better quality of life by working with the elders and their families to create a personalized musical playlist for each patient. As of Fall 2018, the Music & Memory Club at IU has begun working in tandem with the IU Alzheimer's Club to certify the Golden LivingCenter of Bloomington for the Music & Memory program, and to purchase equipment with the hope of sustaining an ongoing volunteer project. Former students are leading the volunteer efforts along with two formal internships developed through the IU Nursing program. To see videos of former Music & Memory student work, please visit [Jennie's website](#).

In August 2017, the Mathers Museum of World Cultures reopened with a new state-of-the-art lighting system, a new exhibit, renovated and more accessible restrooms, and added parking spaces. Director **Jason Baird Jackson [3]** and Head of Programs and Education, Sarah Hatcher, were interviewed in a Herald Times article published just before the museum unveiled its latest improvements. Museum staff believe the lighting will give them more options when showing specific pieces of a collection, since the new bulbs are designed to last longer and be more cost-effective in electricity used to keep the museum temperature consistent.

In September 2017, Dr. **Brandon Barker [4]** published a [new article](#), "Folk Illusions: More than Child's Play," for the most recent issue of *The Psychologist* (September, Vol. 30, pp. 52-54), which

is distributed to the 50,000 members of the British Psychological Society, and in February 2018, Dr. **Barker** presented a public talk preceding the opening night performance of Rodgers + Hammerstein's *Cinderella*, on the nature of cross-culturally realized narrative of *Cinderella* and other fairy-tales, and how they emphasize deep connections between the art of storytelling and what it means to be human.

In October 2017, graduate students **Eleanor Hasken** and **Jesse Fivecoate [5]** were interviewed by The Herald-Times about their joint podcast, *Encounters*. The podcast explores experiences people have with supernatural entities and paranormal phenomenon. The podcast can be found on the *Encounters Podcast* website, or any podcasting device. Use subscription information to read the [full Herald-Times article](#) online.

In October 2017, PhD student **Shannon Larson [6]** was featured in [Episode 11: A Halloween Special](#) on the Indiana University Graduate & Professional Student Government Radio podcast. The episode contains stories from the annual Folklore & Ethnomusicology Ghost Walk tour, specifically from the IMU Student Activities Tower, and an interview with Shannon about her dissertation.

Three students were awarded prizes for academic papers in 2017: the Music and Song Section of the American Folklore Society awarded the 2017 Bertrand Bronson Paper Prize for the best student paper on a music or song topic during the previous school year to **Amy F. Aiyegbusi** for her paper, "Surrounded by Beautiful People: A Study of Cultural Affirmation in German Rap"; the Folk Belief and Religious Folklife Section of the American Folklore Society awarded its new William A. Wilson Undergraduate Student Prize in Folk Belief and Religious Folklife to **Ben Bridges** for his paper, "Navigating Tourism Through Myth in Quechua Communities of Southern Peru"; and the African Music Section of the Society for Ethnomusicology awarded the 2017 African Libraries Student Paper Prize for the most distinguished student paper delivered on the topic of African and African diasporan music presented at the SEM annual meeting to **Oliver Shao** for his paper, "Rising Up: Hip Hop, Humanitarian Governance, and



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Labor Rights in Kenyan Refugee Camp.”

In January 2018, Mathers Museum director and folklore department faculty member **Jason Baird Jackson**, AFS executive director **Tim Lloyd [7]**, and IU folklore alumna and curator at the Guangxi Nationalities Museum **Lijun Zhang (PhD 2014)** were featured in an [hour-long interview](#) on the WFHB program *Interchange*. Interview topics included the “Quilts of Southwest China” exhibition, curated by **Zhang** and Marsha MacDowell of the Michigan State University Museum, which opened at the Mathers in January; the 10-year-old AFS-China Folklore Society partnership, in which the Mathers Museum has taken a leading role; and a variety of cultural and social issues affecting the practice of traditional arts in China generally and in its southwest in particular.

In February 2018, Dr. **Jon Kay [8]** and Traditional Arts Indiana received a \$35,000 Art Works Folk & Traditional Arts grant from the National Endowment for the Arts, which will support a TAI survey about the effects of traditional arts on aging and related programming. The NEA has awarded more than \$200,000 in grants to nine arts programming providers in Bloomington, Fort Wayne and Indianapolis, and hopes the grants will support the recipients’ ability to bring residents greater access to arts programming.

In March 2018, PhD candidate **Shaun Williams** received a 12-month research fellowship through the U.S. Department of Education Fulbright-Hays Doctoral Dissertation Research Abroad (DDRA) Fellowship Program, to fund continued research for Shaun’s dissertation entitled “Rock ‘n’ Rom: Musical Cosmopolitanism and Romani Activism in Post-Communist Romania”.

During the Spring 2018 semester, graduate students organized a *Critical Race Theory* reading group. On February 12 **[9]**, 16 students gathered to talk about Paulo Freire’s *Pedagogy of the Oppressed*. On March 26, the group discussed Kimberlé Crenshaw’s 1989 essay *Demarginalizing the Intersection of Race and Sex*, in which she introduced the term “intersectionality”. Thanks to **Kennedi Johnson, Claire Wright, Kimberleigh Heilman, and Kelly Bosworth** for organizing this group. ■

By the Numbers
Since our Spring 2017 issue,
we’ve awarded:

16 Ph.D. degrees

M.A. degrees **15**

15 B.A. degrees

*Just in Case...
...we forgot to mention it:*



Congratulations to our 2017-2018 student award winners!

Professor Shukla honored with Award



In April 2018, Professor Pravina Shukla was recognized with the IU President's Award for Distinguished Teaching, in honor of her hard work in the classroom and dedication as a professor.

"I teach a range of students from undergraduates to Ph.D.," Shukla said. "There are over 2000 undergraduates that take our classes, and we have one shot to

teach them culture, art, tolerance and diversity."

Established in 1974 to recognize outstanding teaching, research or service, the yearly President's Award for Teaching serves to honor the most exceptional faculty, their devotion to students, and their strong commitment to the university's fundamental missions of excellence in education and research. Nominees are considered from all eight of IU's campuses, and multiple recipients have been honored in the same year. This year, Professor Shukla is the prestigious award's only recipient, a well-deserved recognition for her dedication to her passion.

"Because of my time here, I've been able to see many of my students graduate to professionals, professors and museum curators," Shukla says of her 18 years of teaching, "You know, there's nothing more gratifying,

and I'm glad to see they're doing something with their degree and being validated."

Born in Norway to Indian parents, Professor Shukla's family moved to Brazil when she was very young, and took regular trips to India and back during her childhood. As a child, the family spoke Hindi at home, Brazilian Portuguese outside the home, and Shukla's sister spoke English at the school she attended. Surrounded by so many cultures, Professor Shukla came to love the diversity of people as well, even after the family moved permanently to California. Although she originally attended the University of California, Berkeley as a pre-med student, Shukla took an anthropology

class with noted anthropologist Alan Dundes, switched her major, and after graduating with an anthropology degree, took a job in New York working at a museum.

"Even after I switched my major," she says, "I kind of felt that Anthropology had a lack of focus for individuals. My background led me to become more in tune with other cultures and how they express

themselves through art, dress, customs; a person can tell a story and you can study the person through the story, but if you make something and you die, that object stays around for a long time. That's the power of material culture, that it doesn't need the individual attached to it. And that took me to the realm of museums."

The more Professor Shukla exercised her passion for material culture, which she defines as a visual manifestation of the culture itself, the more she came to appreciate the folklore that appeared in quilts, on pottery, and in costumes. When a teaching position came up in the Department of Folklore & Ethnomusicology, she applied and was hired as tenure-track faculty in 2000, eventually working her way up to Full Professor in 2017.

"I never thought I would be a professor," she says, "but you do the same thing in a museum as you do in the classroom setting."

In a museum, the curator collects items based on a theme and spends time to carefully label each item with information about how it was made, or the origins of the art form, according to Professor Shukla. Whoever builds the stand for an item may take anywhere from a few hours to a few days, and the lighting for the item needs to be lit in such a way that it shows off the craftsmanship



Award winners from all eight IU campuses pose with President McRobbie (center). Pravina Shukla is second from the left, front row



Professor Shukla is presented with the President's Award for Distinguished Teaching

or the work without being too bright or glaring. Professor Shukla says her lectures in the classroom are much the same: she sticks to a topic, covers a few main points in detail, and tries to highlight interesting or unusual facts about the topic she's picked. With a museum, unfortunately, some visitors walk by an exhibit worth several days of hard work and barely glance at it. However, Professor Shukla believes the classroom setting helps surmount some of the shortcomings of walking through a museum.

"An exhibition is about ten minutes," she says, "but in my classroom, you're with me for 15 weeks. That allows me to be more nuanced in the classroom, because you're there for longer."

Undergraduates in Professor Shukla's Folklore in



Members of the Department of Folklore & Ethnomusicology came to support Prof. Shukla (fourth from right, second row) during the ceremony

the U.S. class, taught during fall semesters, are asked to document the creation of their own (or someone else's) creation Halloween costume as a class project, to demonstrate their knowledge of the folklore that informs and helps shape ideas for costume. Students who attend her World Arts & Cultures undergraduate class in the spring semesters have a similar assignment, to document something made. Many students, Professor Shukla notes, choose to study their mother's needlework, or their father's woodworking. Even her graduate-level course, Museums & Material Culture, expects students to make a mock exhibition, with an item, stand, lighting, labelling—everything without actually "mounting" an item, or physically putting an item in a display.

"The point of this is I want them to have all the thinking that goes into an exhibition," Professor Shukla says, "who's going to see it—will there be little kids or families? Will they understand the labelling? Who's going to stop by the gift store at the end? Should there be a coffee table book? The book will last a lot longer than the exhibition itself, so it might be a good idea for some things, but not for all of them."

For the purposes of the class, students can choose to "exhibit" any item they wish, since the item itself is not physically necessary. That way, Professor Shukla says, they can "borrow" things from places like the Louvre, where in real life the student wouldn't have the insurance needed to make a loan like that possible.

"I hope this gives them a better understanding of museums and museum exhibits," she says, "It seems that in grad school, so much of the knowledge is theoretical, and not practical enough."

Congratulations on this honor, Professor Shukla! ■

Faculty Photo, 2017



Fashion Alert! Faculty and Staff got matching Department t-shirts for the Beginning-of-the-Year party

All Alumni News

■ **Antonya Wallace (BA '12)** as of June 2017 is now Conference Producer for Healthcare Education Associates, Austin, TX ■ **Andrea Hadsell (BA '15)** earned an MS Arts Administration from the University of Oregon, 2017; as of July 2017 is now Specialist, Learning and National History Day in Indiana, Indiana Historical Society, Indianapolis, IN ■ **Jack Kovalski (BA '15)** as of August 2017 is now a master's student in the dual History/Library Science MLS program, IU Bloomington ■ **Bobby Davis (BA '17)** has been accepted into the PhD program for African American and African Diaspora Studies, IU Bloomington ■ **Jack Garrison (BA '17)** as of April 2017 is now Business Manager at Nauck's Vintage Records, Houston, TX ■ **Grace Herndon (BA '17)** as of August 2017 is now a ministry intern for Cru Inner City, Chicago, IL ■ **Anna [Polovick] Waggy (BA '17)** as of November 2017 is now Media Relations Coordinator for Choose Chicago, Chicago, IL ■ **Michael Rice (BA '17)** as of January 2018 is now Digitalization Intern at the Auburn Cord Duesenberg Automobile Museum, Auburn, IN ■ **Darja Malcolm-Clarke (MA '03)** works at Indiana University Press as a project manager ■ **Trevor J. Blank (MA '07)** has been promoted to Associate Professor at SUNY Potsdam ■ **Kurt Baer (MA '12)** current PhD student in Ethnomusicology, and his wife Kassity, have spent 10 months in Thailand on a Fulbright scholarship for dissertation research. Kurt's research focuses on the ways that people use music to represent different places and their ideas of history and the past, specifically *pong lang* music of Northeastern Thailand ■ **Dorothy Berry (Ethnomusicology and Library Science MA '16)**, has accepted a job as Digital Collections Manager at the Houghton Library at Harvard University ■ **Laila Rajani (Folklore MA '17)** has joined UNESCO Pakistan as a national project officer for culture. She is running a two-year project in the Kalasha valley in Chitral, in the north of Pakistan, aimed towards sustainable development through ecotourism and safeguarding of tangible and

intangible cultural heritage of the region ■ **Patricia Sawin (PhD '93)** was elected to the American Folklore Society Board of Directors ■ **Dr. Jeana Jorgensen (PhD '12)** will have an article in an upcoming *Journal of American Folklore* issue, "The Most Beautiful of All: A Quantitative Approach to Fairy-Tale Femininity" (v. 132, no. 523 of JAF Winter 2019) ■ **Deborah Justice (PhD '12)** is an instructor of Music Education at the Setnor School of Music at Syracuse University ■ **Jeremy Stoll (PhD '12)** is an Assistant Professor and Department Head of the CORE Liberal Arts: Science & Social Science at the Columbus College of Art & Design ■ **Janice E. Frisch (PhD '13)** was a major contributor to chapter four of "[American Quilts in the Industrial Age, 1760-1870: The International Quilt Study Center and Museum Collections](#)" (edited by Patricia Cox Crews and Carolyn Ducey, and published in February 2018), which builds out of the dissertation research Janice conducted for her PhD in Folklore. Janice works at Indiana University Press as an acquisitions editor ■ **Carrie Hertz (PhD '13)** is the Curator of Textiles and Costume at the Museum of International Folk art in Santa Fe, NM ■ **Yasar Ozan Say (PhD '13)**, was hired in 2015 as the advisor in the Office of International Students & Scholars for Yale College students and students and scholars in the MacMillian Center at Yale University ■ **Juan Eduardo Wolf (PhD '13)** works at the University of Oregon as an Assistant Professor of Ethnomusicology ■ **Rachel González-Martin (PhD '14)** was elected to the American Folklore Society nominating committee. Rachel is an Assistant Professor of Mexican American and Latina/o Studies at The University of Texas at Austin ■ **Sarah Gordon (PhD '14)**, began a position as an Assistant Professor of Folklore at Memorial University in St. John's, Newfoundland, Canada in August 2017 ■ **Hsin-Wen Hsu (PhD '14)** is an Assistant Professor in the Department of International Affairs at the Wenzao Ursuline University of Languages ■ **Jon Kay (PhD '14)** has been promoted to Clinical Associate Professor at Indiana University ■ **Mintzi Martinez-Rivera (Folklore PhD '14)**, has accepted a position as Tenure Track faculty in Anthropology at Providence College. She will join the Sociology Department and, in collaboration with colleagues across the university, help revive the Anthropology program ■ **Rich Walter (PhD '14)** was hired as the curator for the United States, Canada, and Europe collections at the Musical Instruments Museum in Phoenix, AZ ■ **Austin Okigbo (PhD '15)** is now an Associate Professor in the Colorado University College of Music ■ **Katherine Schramm (PhD '16)** works at Indiana University Press as an assistant acquisitions editor ■ **Maria Kennedy (PhD '17)** will begin a new position this fall as Teaching Instructor of Folklore and Administrative Director of the New Jersey Folk Festival in the American Studies Department at Rutgers

Continued on page 15



First year grad students, 2017

Fenn lands dream job



In 1928, the Archive of American Folk-Song in the Library of Congress' Music Division originally set out to record and preserve American "folk music," eventually progressing to include folklore, verbal arts, and oral history. The collections of the Archive became especially important to the public after World War II during the folk

music revival of the 1950s and '60s. This prompted the U.S. Congress to create the American Folklife Center in 1976, "to 'preserve and present American folklife' through programs of research, documentation, archival preservation, reference service, live performance, exhibitions, publications, training."

"As Head of Research and Programs, I work directly with the Head of Archives and the Director at the American Folklife Center to set policy, establish priorities, and ensure that the AFC serves its Congressionally-mandated purpose while supporting Library of Congress goals and mission," writes John

community values—into each position I've held since graduating, whether part time or full time, volunteer or paid. And now, as a folklorist/ethnomusicologist, I get to work at a nationally-significant institution."

Since 1996, Fenn has been an active member of both the American Folklore Society and the Society for Ethnomusicology. Prior to his position as Head of Research and Programs, beginning January 2017, he was an Associate Professor at the University of Oregon, where he served as the Program Director for the Arts and Administration Program for a number of years. He also worked for the Lotus World Music and Culture Festival as Assistant Festival Producer while in Bloomington, and has conducted fieldwork on expressive culture in many different countries and regions. Fenn's interests in documentation, public presentation, stewardship, and interpretation of cultural forms and expressions, combined with his training in folklore and ethnomusicology have prepared him for such a job as the AFC provides. With the many significant materials the AFC has gathered throughout the years, in addition to the various culturally meaningful "Projects", the AFC is "...truly unparalleled as the preeminent source

"I feel that I've taken the training I received at IU... into each position I've held since graduating, whether part time or full time, volunteer or paid."

Fenn (PhD '04). "I directly supervise a team of staff who develop and run dynamic public programming, directly support folklife research in a number of ways, and publicize the AFC's resources and collections through a range of platforms."

Before becoming the AFC, the Archive made numerous folk music recordings that were released on LPs as an album series. As technology has progressed, many of those collections and collected recordings have been updated to more modern formats, and many of the previously printed publications have been made available online, or by request. Although the AFC received a number of materials from individual collectors, disseminating those materials and making them available to the public has always been one of AFC's top goals. For Fenn, it is important to work in the public interest, whether through the programming or by supporting access to the AFC collections materials.

"In many ways, this is my dream job--something I've had in mind since starting the program at IU," he writes. "The overall pull in my career toward community-engaged work involving creative cultural expression that serves the public interest now makes sense. I feel that I've taken the training I received at IU—training to both document and understand cultural practice in light of

for folk and traditional materials in the United States", according to their website.

"Think broadly and creatively about what your training enables you to do," Fenn writes. "The ethnographic attention and awareness that folklore and ethnomusicology training affords is valuable beyond an academic path. Also, don't be bound by discipline, but rather draw on it as a resource." ■

Don't see your name?

Tell us how you're doing—we'd love to know! Please email alumni updates and tidbits to folkethn@indiana.edu. Make sure to include your degree and graduation year, and we'll work your news in to the next edition of *Traditions*!

Reef keeps legacy alive



During his graduate studies with the Department of Folklore & Ethnomusicology, the late Dr. Sheasby Matiure started the Mbira Queens, a Zimbabwean marimba music ensemble, in 2004 and promoted it through the IU Folklore & Ethnomusicology department. Since then, the group has continued to play, share, and teach the music they learned,

even though the makeup of the group has changed as members move away from Bloomington, “spreading the Zimbabwean repertoire,” according to musician Meghan Reef (BA, ‘07), one of the group’s original members. Along with musician and group member S. Maggie Olivo, Reef and the rest of the Mbira Queens have been involved in teaching the music to younger generations for the past few years.

“We had gathered interested youth and held a youth

and therefore, easily accessible, to younger players; an ideal teaching tool. As much of the music starts simpler and grows in complexity, with each layered part equally important to the whole, the students learn the value of musical independence and playing within an ensemble, according to Olivo. The music is also directly transferrable to classroom Orff xylophones, which means the pieces can be played in most music classrooms. However, teaching the Zimbabwean marimba music on authentic Zimbabwean marimbas will add greater meaning to the music, Olivo hopes. The students of Fairview Elementary who had been taught the music were invited to play at the Lotus Blossom Bazaar in April, and were welcomed as the “NEW host of the World Bazaar starting in 2018”, according to the Lotus Fest website. They performed on the loaned marimbas, and both Reef and Olivo were excited to present such an opportunity to their students.

“This is a wonderful opportunity for the students,” writes Reef. “We hope to find other opportunities for the

“We hope to find other opportunities for the students to perform, leading up to a visit from Tafadzwa Matiure [Dr. Sheasby Matiure’s son] this summer and fall.”

marimba workshop before Amy [Smith] moved,” writes Reef, “Amy...owned the most recent set of instruments we had been playing on.”

The instruments originally used with the first ensemble when Dr. Matiure was a student stayed in the department storage after he had moved on. Through the use of practice marimbas, however, the Mbira Queens have been able to maintain the ensemble for the last two years, but were unable to continue with the youth until Reef and Olivo reached out to the Department of Folklore & Ethnomusicology.

“When I became aware that the Department of Folklore and Ethnomusicology had Zimbabwean marimbas that were presently unused,” writes Olivo, who works as the Fairview Elementary School Music Teacher and Arts Coordinator, “I reached out to David McDonald and Daniel Reed. Our children have already taken to the instruments are hungry for more playing opportunities.”

Both musicians point to the pedagogical value of the Zimbabwean marimba music as being adaptable

students to perform, leading up to a visit from Tafadzwa Matiure [Dr. Sheasby Matiure’s son] this summer and fall.”

Reef and Olivo are looking forward to teaching the music again, and performing with each other and with Tafadzwa Matiure on the original instruments.

“I also played on these instruments in the Mutinhimira Marimba Ensemble with Dr. Sheasby Matiure,” Reef writes, “and it is so special to be able to play on them again.”

The Mbira Queens want to continue a youth marimba program beyond the school year and expand it for other interested youth. For Reef and Olivo, the loaned marimbas have allowed the chance for the group to perform publicly and more regularly.

“We hope that the opportunity to use these instruments with the youth opens up more opportunities for our ensemble to perform, share and spread this incredible music,” writes Reef. “I look forward to a year filled with lots of Zimbabwean music.” ■

Wilkins finds great fit



When he started graduate school, Langston Collin Wilkins (PhD '16) was not sure whether he wanted a career in academia or in the public sector. All the same, he felt he needed as much career flexibility as possible, so he made sure to engage the public sector while pursuing his degree. Among other positions, Wilkins worked for the Archives of African

American Music and Culture, as a fellow for the Folklife and Civic Engagement department of the Houston Arts Alliance, helped produce a parade with the Houston Museum of African American Culture and Houston Arts Alliance that celebrated a local vernacular car culture,

Lost Delta Found: Rediscovering the Fisk University (by Robert Gordon and Bruce Nemerov), as helping him to find his “footing in the field”.

“[The book] details how folklorist Alan Lomax and three African American professors from Fisk University in Nashville, most notably musicologist/folklorist John W. Work III, came together to conduct fieldwork within Black communities in the Mississippi Delta,” writes Wilkins. “Learning about the contributions of these African American scholars was affirming and showed me that I had a place in this field. As an African American folklorist/ethnomusicologist in Nashville, I’m honored and excited to be able to continue their legacy.”

According to their website, tnfolklife.org, the Tennessee Arts Commission Folklife Program defines folklife as being “comprised of arts, expressive practices,

“You should certainly follow your particular dreams, but it can’t hurt to be as marketable as possible.”

and worked as a Program Officer with Humanities Tennessee in Nashville.

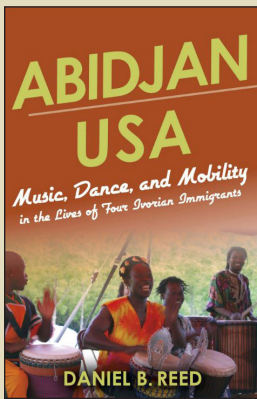
“This is certainly the kind of position that I envisioned having at some point. These various experiences prepared me to attain a job as a public folklorist,” writes Wilkins, now Traditional Arts Specialist for the Folklife Department of the Tennessee Arts Commission. “I’m relatively new to Tennessee, so I’m really looking forward to learning about the rich traditions that comprise the state’s cultural landscape. I’m grateful for the opportunity to help Tennessee’s various racial, ethnic, and cultural communities preserve and promote their folklife and traditional arts.”

In his new position, Wilkins connects various folklife organizations and events to resources through the Tennessee Arts Commission’s grant program, he helps manage and document folk artists participating in the Traditional Arts Apprenticeship Program, and conducts fieldwork around the state in order to identify folklife events and traditional artists that may be good fits for the above programs. He also credits a book he read,

and skills that are learned and passed down in cultural communities that share family, ethnic, tribal, regional, occupational, or religious identity.” The website includes links to grants, the apprenticeship programs, and a list of different folk artists. Wilkins points to his active work in the public sector, where he received plenty of practical experience, as giving him the skills necessary to help in his job.

“I would suggest that students make sure to keep their options open and try to diversify their work experiences as much as possible,” Wilkins writes. “As you are completing your graduate studies, be sure to engage both academia and the public sector as much as you can. Pursue practicums, fellowships, and internships that are public facing. Also, initiate your own public-sector projects that show your ability to turn your scholarly interest into something that will appeal to general audiences. You should certainly follow your particular dreams, but it can’t hurt to be as marketable as possible.” ■

New Books Published



Abidjan USA: Music, Dance, and Mobility in the Lives of Four Ivorian Immigrants

by Daniel B. Reed (Author)

IU Press, 8/18/2016, 353 pgs

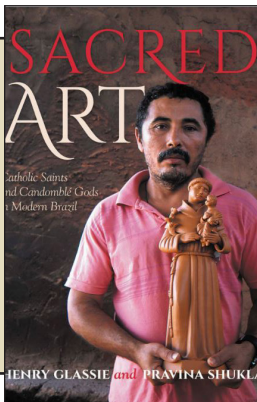
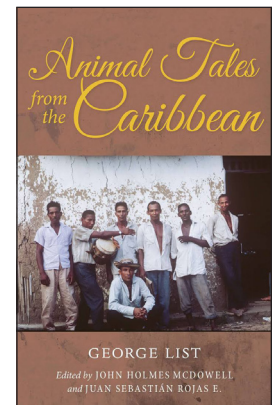
Daniel B. Reed integrates individual stories with the study of performance to understand the forces of diaspora and mobility in the lives of musicians, dancers, and mask performers originally from Côte d'Ivoire who now live in the United States. Through the lives of four Ivorian performers, Reed finds that dance and music, being transportable media, serve as effective ways to understand individual migrants in the world today. As members of an immigrant community who are geographically dispersed, these performers are unmoored from their place of origin and yet deeply engaged in presenting their symbolic roots to North American audiences. *Abidjan USA* provides a multifaceted view of community that is at once local, national, and international, and where identity is central, but transportable, fluid, and adaptable.

Animal Tales from the Caribbean

by George List (Author), edited by John Holmes McDowell and Juan Sebastián Rojas E.

IU Press, 09/11/2017, 256 pgs

These twenty-one animal tales from the Colombian Caribbean coast represent a sampling of the traditional stories, told in the semi-sacred space of the patio (backyard) of homes, as part of the funerary ritual that includes other aesthetic and expressive practices, such as jokes, song games, board games, and prayer. Ethnomusicologist George List collected these tales throughout his decades-long fieldwork amongst the rural costeños, a chiefly African-descendent population, in the mid-20th century and, with the help of a research team, transcribed and translated them into English before his death in 2008. In this volume, John Holmes McDowell and Juan Sebastián Rojas E. have worked to bring this previously unpublished manuscript to light, providing commentary on the transcriptions and translations, additional cultural context through a new introduction, and further typological and cultural analysis by Hasan M. El-Shamy.



Sacred Art: Catholic Saints and Candomblé Gods in Modern Brazil

by Henry Glassie (Author) and Pravina Shukla (Author)

IU Press, 11/20/2017, 549 pgs

Sacred art flourishes today in northeastern Brazil, where European and African religious traditions have intersected for centuries. Professional artists create images of both the Catholic saints and the African gods of Candomblé to meet the needs of a vast market of believers and art collectors.

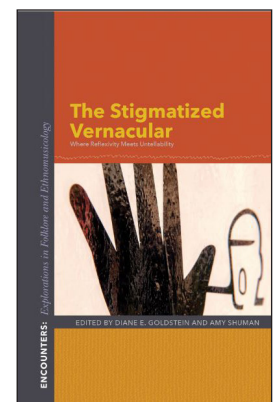
This book displays the diversity of Brazilian artistic techniques and religious interpretations. Glassie and Shukla enhance their findings with comparisons from art and religion in the United States, Nigeria, Portugal, Turkey, India, Bangladesh, and Japan and gesture toward an encompassing theology of power and beauty that brings unity into the spiritual art of the world.

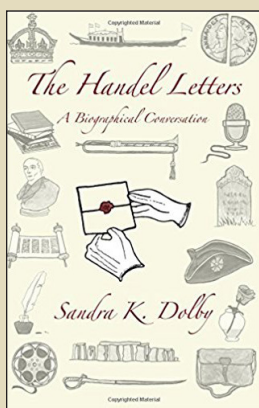
The Stigmatized Vernacular: Where Reflexivity Meets Untellability

Edited by Diane E. Goldstein and Amy Shuman

IU Press, 10/01/2016, 130 pgs

As part of this multilayered conversation about stigma, this volume discusses the relationship between the stigmatized individual and our role as researchers. Here we address our own perspectives as researchers struggling with stigma issues and tellability, as well as scholarly reflexive concerns dealing with what can't be said when working with stigmatized groups or topics. The disciplinary focus of folklore positions us well to concentrate on the vernacular experience of the stigmatized, but it also propels us toward analysis of the performance of stigma, the process of stigmatization, and the political representation of stigmatized populations. These perspectives come to the fore in this book, as does the multilayered nature of stigma—its ability to reproduce, overlap, and spread, not just in terms of replication but also in terms of the ethnographer's ability to apprehend it and her ability to research and write about it.



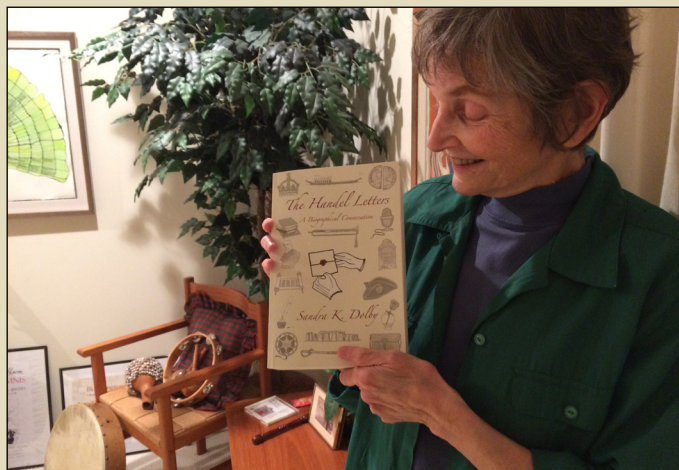


The Handel Letters: A Biographical Conversation

by Sandra K. Dolby (Author)

CreateSpace Independent Publishing Platform, 11/11/2017, 626 pgs

This work offers a biographical conversation—a hypothetical collective review of the life of George Frideric Handel, his music, his times, and a number of social and philosophical issues still trailing from his full yet enigmatic life. It adopts an ethnographic research perspective, consults a variety of published biographies and videos, and employs a fictional set of characters to examine some letters purportedly written to Handel during his lifetime. Wealthy American mining widow, Forella Wainwright, has her own unusual reason for seeking out any previously unknown information on the life of Handel and brings together a group of ten people who meet over many months to discuss the letters, Handel's life and music, and to consider what lessons they may hold for people today.



Author Sandra Dolby poses with her book

Alumni News, continued...

Continued from page10

■ **Kelley Totten (PhD '17)** will begin her new position in August as an Assistant Professor of Folklore at Memorial University in St. John's, Newfoundland, Canada ■ **Eric Morales (PhD '18)**, will begin a post-doc in Folklore at Utah State University in Logan, UT. This fall he'll be teaching "Introduction to Folklore" and "Latino Literature and Film". Next spring, he is set to continue his course on Latino Gangs and begin a new course on "Colonialism in Polynesia"

■ In April 2017, Dr. **Barbara Kirshenblatt-Gimblett**, chief curator of the core exhibition of POLIN Museum of the History of Polish Jews, was elected as a fellow of the American Academy of Arts and Sciences. Founded in 1780, the American Academy of Arts and Sciences is one of the country's oldest learned societies and independent policy research centers, convening leaders from the academic, business, and government sectors to respond to the challenges facing—and opportunities available to—the nation and the world. Members contribute to Academy publications and studies in science, engineering, and technology policy; global security and international affairs; the humanities, arts,

and education; and American institutions and the public good. Also, in May 2018, Dr. Kirshenblatt-Gimblett was granted an honorary doctorate of humane letters during IU's Graduate ceremony ■



Grad student country/folk band, Ruth & the Stones, pose with their namesake. From (l), Aliah Ajamoughli, Adah Hetko, Ruth Stone, Kate Mullen, Kelly Bosworth, Jennie Williams

In Memoriam

Barbara B. Roberts **1924-2017**



Barbara B. Roberts, 93, of Bloomington passed away on Tuesday, July 4, 2017 at the Meadowood Retirement Pavilion in Bloomington. She was born April 13, 1924 in Connersville, Indiana, to Day H. and Helen Welhemina (Baker) Bacon. Barbara married Warren Everett Roberts on August 22, 1950 in Greenwich, Connecticut. She was a 1942

graduate of Greenwich High School in Connecticut, and attended Juilliard School of Music in New York receiving a performance certificate, Barbara received her Bachelor's Degree in music from the University of Syracuse. She also received her Master's Degree in Music from the Indiana University School of Music receiving a performance certificate. Barbara was a piano teacher at Alma College in Michigan for four years and also worked as a piano teacher after coming to Bloomington in 1950 for over 45 years before retiring in 1994.

She was a member of the First Presbyterian Church in Bloomington, SAI International Music Fraternity, she loved her family and friends, her church, playing piano, music and gardening. She will be greatly missed by all who knew and loved her.

She is survived by her daughters; Sarah (Lawrence Koplik) Roberts of Belle Mead NJ, Elizabeth (Lawrence) Gile of Brooklyn, NY, four grandchildren; Stephen Koplik, Anna Koplik, Kathryn (Alex) Abelson and Lily Gile, one nieces Barbara Albright, and two nephews Peter Albright and Matthew Albright.

Betty was preceded in death by her parents, husband, one sister Janet Albright.

This text has been taken from Barbara's obituary on the Allen Funeral Homes and Crematory website. For more information, please visit <http://www.allencares.com/obituaries/Barbara-Roberts-13/#!/Obituary>

Barbara J. Seitz de Martinez **1948-2018**



Barbara J. Seitz de Martinez, 69, of Bloomington passed away Monday, January 1, 2018 at the IU Health Hospice House with her husband by her side.

She was born on September 6, 1948 in Rockingham North Carolina the daughter of John Russell and Edith (Smith) Seitz. Barbara was a 1966 graduate of Racine High School in Racine,

Michigan, she also received her bachelors degree at a University in Chicago, IL and she received her in PHD in Ethnomusicology from Indiana University. Barbara was the Deputy Executive Director, head Librarian and Director of GIS and Hispanic/Latino Projects with areas of expertise in cultural studies, Spanish, GIS, database and web design at the Indiana Prevention Resource Center in Bloomington. She was a member of St Charles Borromeo Catholic Church and attended St Paul's Catholic Church in Bloomington, she was President of Bloomington Posoltega Sister Cities International, and Indiana University Allumni. Barbara enjoyed music, reading, writing, walking, exercising and working, she also loved her family and spending time with her boys, husband, friend and extended family. She will be

greatly missed by all who loved and knew her.

Barbara is survived by her husband; Guillermo Antonio Martinez Molina of Bloomington, two sons; Nathaniel Briggs of Foster City, California, and Solomon Briggs of Bloomington, her father; John Russell Seitz of Rockingham, NC, one brother Paul Seitz of MO.

Her mother Edith (Smith) Seitz preceded her in death.

This text has been taken from Barbara's obituary on the Allen Funeral Homes and Crematory website. For more information, please visit <http://www.allencares.com/obituaries/Barbara-Seitz-De-Martinez/#!/Obituary>

We take a moment to honor those who have passed on since 2016, and offer our condolence to friends and family.

Barbro Klein **1938-2018**



Born in Stockholm, Sweden, Barbro Klein passed away two months before her eightieth birthday. She was Professor Emerita of Ethnology, Stockholm University, and Director and deputy Principal emerita at the Swedish Collegium for Advanced Study (SCAS) in Uppsala.

After having obtained her first academic degree in ethnology and history of religion at Stockholm University in 1961, Barbro Klein moved to the United States. In 1970 she received her Ph.D. in folklore and anthropology at Indiana University, a pioneering institution in the field of folklore studies. During the following years, Barbro Klein was teaching at the University of California, Berkeley, and the University of Pennsylvania, Philadelphia.

In the 1980s she moved back to her native Stockholm. In 1996 she became one of three directors at SCAS. Henceforth the Collegium became her academic base

although she continued to advise Ph.D. students at Stockholm University. She maintained close contact with colleagues in the United States and served on the board of the American Folklore Society and regularly attended its Annual Meetings. She also made new contacts with colleagues in other parts of the world, including Mali where she served on the board of Point Sud in Bamako.

During her time in the United States, Barbro Klein was active in the scholarly environments in which new forms of cultural research were elaborated, including conversation analysis as well as studies of narrativity and performance. In these areas, in particular when it came to the study of narrativity and oral folklore traditions, Barbro Klein became one of the pioneers in Sweden and Northern Europe.

Her scholarly attitude was always one of encouragement but also of critical engagement. She had a strong sense of the need to maintain high scholarly standards. Her doctoral dissertation analyzed Swedish American immigrants and their descendants in a small community in Maine and ways in which memories and imaginations of beliefs and customs in the old homeland were preserved and transformed in a new context. Not surprisingly, Barbro was delighted to accept an invitation to hold the Pearson
Continued on page 19, see "Klein"

Bernard Woma **1966-2018**



The Department of Folklore and Ethnomusicology lost a brilliant artist, devoted teacher, and distinguished alumnus on April 27, 2018. Bernard Woma studied in our department even as he taught Ghanaian performance to many undergraduate and graduate students. He was awarded two master's degrees in African Studies and Ethnomusicology at Indiana

University.

Bernard was a true cultural treasure from Ghana who toured the world as xylophonist and lead drummer of the National Dance Company of Ghana and Saakumu Dance Troupe. He also performed with renowned artists such as Maya Angelou, Yo Ma, Glen Velez as well as symphony orchestras around the world. He played for international dignitaries and presidents such as U. S. president Bill Clinton, Queen Elizabeth II, and Nelson Mandela. In 2009 he was honored as the cultural resource person for President Barack Obama's family when they visited Ghana. He personally taught President Obama's two daughters African music and songs in Ghana.

His numerous appearances in the US included performances with New York Philharmonic at the Avery

Fisher Hall, Lincoln Center; South Dakota Symphony Orchestra; Minnesota Orchestra; and Albany Symphony Orchestra. Internationally, he joined with the Berliner Symphoniker in Berlin, Germany, and KwaZulu Natal Symphony Orchestra in Durban, South Africa. He held residencies with the Ethos Percussion Group, organized performances for New York's African Xylophone Festival (AXF), as well as taught at various universities and colleges in the United States. The performance of his gyl concerto composition "Gyl Nyog Me Na" in the spring of 2006 at Zankel Hall in Carnegie Hall, New York was a testimony of his musicianship.

Bernard was the Artistic Director of the award winning Saakumu Dance Troupe and the founder and director of the Dagara Music and Arts Center in Accra, Ghana. He maintained a part-time residence in Bloomington as a base for his busy touring schedule. The Indiana University community benefitted from his generous sharing of his musical talent. His last appearance on campus took place on March 29, 2018 at the retirement festivities for Mellonee Burnim and Ruth Stone. He will be deeply missed. Plans for a memorial event will be announced at a later time.

You can view his last performance at IU on our YouTube channel: <https://www.youtube.com/watch?v=9BOLN-smU8E&t=271s>

This obituary was co-written by Folklore & Ethnomusicology members, Professor Emerita Ruth Stone and Professor Daniel Reed.

Thomas Bruce Carpenter Jr. 1942-2016



Thomas Bruce Carpenter, Jr., was born in New Castle, Pa., grew up in Youngstown, Ohio, and graduated from Mercersburg Academy in Pennsylvania in 1960. He earned a B.A. in English Literature in 1964 at Washington and Jefferson College, a small men's college at the time in Washington, Pa. Having completed ROTC training in college, he was commissioned as a

2nd lieutenant in the U.S. Army and stationed at Ft. Sill in Lawton, Oklahoma, where he served until December 1966. On a Friday the 13th in 1964, Bruce met Inta Gale on a blind date arranged by two of their friends who trusted in their match-making skills. On September 24, 2016, Bruce and Inta celebrated their 50th wedding anniversary.

Despite Bruce's absorption with the humanities, his first job after leaving the army was as an industrial engineer at CF&I Steel, where his paternal grandfather had been superintendent decades earlier. In 1968, however, Bruce turned back to literature and began graduate studies in Medieval English at Indiana University.

After completing an M.A., he accepted a position at Southeast Community College in Cumberland, Kentucky.

In addition to teaching literature courses there for two years, he also became advisor to student editors of the college newspaper. He combined work as a compositor with farming, after he and Inta bought a 150-year-old log house on 21 acres outside of Bloomington, Indiana, in 1974. In 1978, Inta's parents bought a nearby farm and soon they all were working together to tend large gardens, grow alfalfa and corn, raise a few head of cattle, feed chickens and a couple of pigs, and enjoy two horses. They lived in the country for 14 years with their two children, Alexander Ian, born on June 21, 1969, and Eleanor Aimee, born January 4, 1972.

Bruce was a devoted member of St. Mark's United Methodist Church, where he served on the Peace with Justice committee and particularly enjoyed sharing ideas with kindred souls in the New Nomads group and with the men in Conversations on Life. St. Mark's also led him to Habitat for Humanity. In 1988, he joined other volunteers to begin building homes in Monroe County, and throughout the 1990s, he served as a Habitat board member, including two terms as president. St. Mark's also provided Bruce with the opportunity to visit inmates in Monroe County through a "jail-bingo ministry" and to help with the Interfaith Emergency Winter Shelter program for the homeless in Bloomington.

This obituary is taken from the Allen Cares website. For the full version, please see <https://bit.ly/2IoMPIa>.

Sheasby Matiure 1956-2016



It is with a heavy heart that we share the passing of Dr. Sheasby Matiure on November 10, 2016 in Harare, Zimbabwe. Sheasby was an incredibly talented musician, educator and scholar in both North America and Zimbabwe. He was a commanding teacher, with a true passion for music, as well as for teaching. His dedication to his students was matched only by his

dedication to his wife and family.

Sheasby Matiure, born on July 27, 1956, grew up in two areas: Chivhu in Mashonaland, south of Harare, and Bulawayo in eastern Zimbabwe. His grandfather played the mbira and wanted to teach him. However, he passed away before he could learn from him. In high school he stood out as a musician, playing piano and guitar, and among his favorite musical styles were *maskanda*, Palm Wine music, and Jimi Hendrix. Sheasby earned his Bachelor of Arts in Music Education from the University of Zimbabwe and a Music Instructor's Certificate from

Kwanongoma College of Music where he was introduced to the *mbira nyunganyunga*, the marimba and to choral singing, all of which became his areas of expertise and excellence. From 1985-2000, Sheasby served as Lecturer of Music Education at Seke Teacher Training College in Chitungwiza. He has performed across Europe, the United States, and Africa both as a solo artist and as Manager and Artistic Director of the Zimbabwe National Dance Company (1980-1982).

It was while Sheasby directed the National Dance Company that he met Dumisani Maraire who had returned from the US and was working for the Ministry of Youth Sport and Recreation. Dumi had taught and performed extensively in the US, and planted the seeds of the Zimbabwean music community, especially in the Pacific Northwest. Sheasby quickly became his right hand man, performing *mbira nyunganyunga* on international stages. Sheasby met Natalie Jones Kreutzer, who taught in the newly formed Music Education department at the University of Zimbabwe, and who sought a Zimbabwean musician to bring to the United States to serve as an artist-in-residence for the International Vocal Ensemble at Indiana University. She and Mary Goetze served as mentors to Sheasby throughout his time at IU.

Sheasby became an artist-in-residence at IU in 1997,
Continued on page 19, see "Matiure"

Klein *Continued from page 17*

Distinguished Professorship of Swedish Studies in 2012 at Bethany College in Lindsborg, Kansas.

She spoke with equal enthusiasm about Estonian Swedish folklore, contemporary music in Mali or global encounters among free-time cultivators with widely different cultural, linguistic and ethnic origins in the allotment areas of Greater Stockholm, a theme she also addressed in a speech at Skansen on 6 June, the Swedish National Day.

She was active as an ethnologist and a folklorist, but also took part in debates about the role of museums. Her research on story-telling and cultural heritage in complex multi-ethnic settings in Sweden and elsewhere has been widely acclaimed. She has served on the editorial boards of several international journals in these fields, including having been co-editor of the *Journal of Northern Studies*.

When Barbro was at the Collegium her warm laughter immediately announced her presence. She radiated energy and joy of living. She made friends wherever she went. She had a crystal clear intellect and a curiosity for people and social interplay that led her to write about a range of themes. Thus she wrote about celebrations of the Persian New Year in the Stockholm region as well as about the role of women in the early Swedish handicraft movement but also, in a book which she all but finished the manuscript for, about her own, storytelling father, the poor boy from Småland who went to sea and whose life and memories reflect the transformation of Sweden in the course of the twentieth century. There will, hopefully, be yet another book by Barbro, namely a collection of her own essays in English.

This obituary has been taken from the Swedish Collegium for Advanced Study website. To read the entire obituary, please see <https://bit.ly/2IRyNyd>

Matiure *Continued from page 18*

and stayed in Bloomington to finish a Master's degree in Ethnomusicology in 1999. During that time, he also taught at Zimfest and across the US. In 1998, he formed the Mutinhimira Marimba Ensemble, with the support of IU's Folklore & Ethnomusicology Department, which purchased the marimba set from Zimbabwe. In 2004, Sheasby returned to Indiana University on a Fulbright Scholarship to complete his PhD, including his dissertation, "Performing Zimbabwean Music In North America: An Ethnography of Mbira and Marimba Performance Practice in the United States." During this time, he continued to teach in the Zimbabwean music community, formed a second incarnation of Mutinhimira, and led the Mbira Queens, an *mbira nyunganyunga* ensemble featuring rich vocal harmonies. During both stints at IU, he taught undergraduate courses in African Music and Performance.

Upon completion of his PhD in Ethnomusicology (minor in African Studies) in 2008, he returned to Zimbabwe as Senior Lecturer of Music Education and Ethnomusicology and Chairman of the Department of Teacher Education at the University of Zimbabwe. In that role, he oversaw national education standards for Zimbabwe. He continued to passionately support the spread of Zimbabwean music through his ongoing connection to his mbira and marimba students in the US. His last teaching and performing tour was in the summer of 2014, and included Vermont, the Midwest, Boulder, Colorado, and the Pacific Northwest, including Zimfest and Nhemamusasa North. He had planned to return in 2017, hoping to introduce his musical son Tafadzwa to the Zimbabwean music community in the US.

He recorded two albums while at Indiana University,

Ngoma (1998), a collection of mbira songs featuring back-up vocals by Monkey Puzzle, and *Sarura Wako* (2008), a combination of the Mbira Queens and Mutinhimira Marimba Band repertoire. *Sarura Wako* (in Shona, "choose your partner") is dedicated to his wife, Jane.

Throughout his long career, Sheasby performed and conducted workshops in African musical performance in Sweden, Norway, Finland, and Great Britain. He performed for Queen Elizabeth II during a tour of Australia, and for Liberian President Ellen Johnson Sirleaf during her visit to IU. During his graduate studies, he performed and conducted workshops across the United States, in a variety of contexts. According to Sheasby, one pinnacle of his career was his performance with the Mbira Queens at Zimfest in 2008, as the crowd, many of whom were his students, former Dumi students, or fellow Zimbabwean musicians, sang along enthusiastically.

He was a well-loved teacher and friend to many in all corners of the U.S. He was known for his immensely powerful singing voice, his strict concern for Shona pronunciation, and his "tough love" teaching style. His humor kept workshops and rehearsals light and full of laughter, and his discipline sharpened our skills. Sheasby's talent was immense, and his ability to teach Zimbabwean music was a cherished gift for students and audiences across the world. He believed that the power of music was in sharing it.

Dr. Sheasby Matiure is survived by his beloved wife, Jane, his daughters, Tinashe Hore (Matthew) and Tsungie Munyeza (Obert), and sons, Takudwa (Runyararo) and Tafadzwa, and five grandchildren. His spirit continues on through them, and through his friends and students.

This obituary was written by the Mbira Queens, the Mutinhimira Marimba Ensemble, and friends. It is posted on the Folklore & Ethnomusicology webpage, at <https://bit.ly/2k6Xybz>

*In the neighborhood? Stop on by the Classroom
Office Building and say hello!*



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