

RUTH M. STONE
Curriculum Vitae
2023

Work

Ethnomusicology Institute
Department of Folklore and Ethnomusicology
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Home

2041 South Ramsey Drive
Bloomington, IN 47401

01. Education

Indiana University, Ph.D., 1979; Folklore major, ethnomusicology emphasis;
African studies and anthropology minors

Hunter College, M.A., 1972; Musicology major, ethnomusicology minor

University of Northern Iowa, B.A., 1966 (with high honors); Music major, voice minor

02. Honors and Listings

Bicentennial Medal, Indiana University, 2020

Liberian Studies Association, 2018, Recognition for the advancement of Liberian scholarship

Ruth Stone Prize established by the Society for Ethnomusicology, 2018
To recognize the most distinguished English-language monograph in the field of
ethnomusicology, published as the author's first monograph

Provost's Medal, Indiana University, 2014

Honorary Member, Society for Ethnomusicology, 2013

College Arts and Humanities Institute Fellow, 2006

Laura Boulton Professor, 2005-2010. Title continues after five-year term 2010-2016. Emerita,
2017-present

Dartmouth Medal, Garland Encyclopedia of World Music, 2003

Fulbright Research Fellow, 1988-89

National Endowment for the Humanities Research Fellow, 1982-83

Fulbright Pre-doctoral Fellow, 1975-76

Social Science Research Council Fellow, 1975-76

Purple and Gold Award, University of Northern Iowa, 1966, Highest academic honor in music

03. University Employment

Laura Boulton Professor, Department of Folklore and Ethnomusicology, 2005-2016, Emerita 2017-present

Professor, Folklore Institute; African Studies; Adjunct Professor, Jacob's School of Music Indiana University, 1989-2016; Associate Professor, Folklore Institute and African Studies, Adjunct Professor, School of Music, 1984-89; Assistant Professor, Folklore Institute, Indiana University, 1979-84

04. Administrative Appointments

Associate Vice Provost for Research 2007-2014

Mellon Innovative Teaching and Research Grants, Administration of grants university wide.

Collaborative Research and Creative Activity Fellowships, Administration of grants university wide.

Director, Media Preservation Initiative—2009-2013

Director, Institute for Digital Arts and Humanities—2007-2009, 2010-2014

Chair, Advisory Committee, Office of Scholarly Publishing 2012-2014

Trustee, Kinsey Institute for Sex Research, 2013-2014

Co-Project Director, EVIA Digital Archive 2000-2010

Chair, Department of Folklore and Ethnomusicology, 1995-1999, 2003-2005

Director, Ethnomusicology Institute, 2000-2005

Digital Video Archive Project, Mellon Foundation Grant 2002-2006

Interim Director, Archives of Traditional Music, 2000-2001

Director for External Relations, Archives of Traditional Music, 1995-2000; Boulton Endowment

Svend Holsoe Collection, Large Collection of Liberian Materials

Director, Archives of Traditional Music, 1988-1995; NEH Grant for Cataloging Jazz and Blues 78 Recordings; Dept. of Education Grant for Cataloging Somali Music and Oral Data ; Laura Boulton Foundation Grants for Fellowships and Cataloging; Installation of Compact Shelving in Vault and Renovation of Entrance; Conference: A Hundred Years of Field Recording, 1990; Conference: Diasporas, 1995

Advisory Board, International Center for Music and Dance, Legon, Ghana, 1993-2000

Consultant to Ethnomusicology Programme, Zimbabwe College of Music, Harare, 1988-2001

Editor, Africa volume, Garland *Encyclopedia of World Music*, 1988-2001

Advisory Board, Social Science Research Council, African Archives and Museums Project, 1991-2017

Society for Ethnomusicology; Past President, 1997-99; President, 1995-97; President Elect, 1992-95; First Vice-President, 1987-89; Member-at-large, 1983-85; Program Chairperson, 1980

Liberian Studies Association; President, 1984-85

Director, Ethnomusicology Program, 1982-82, 1984-87

Editorial Board, Journal of Folklore Research, Indiana University, 1985-87

Advisory Board, Oral History Research Center, Indiana University, 1985-86

Advisory Board, Archives of African American Music and Culture, 2020-present

Board of Directors, Amos Sawyer Educational Foundation, Secretary 2022-present

05. Grants and Fellowships

Individual

Grant-in-Aid, 2020, 1983-85

Collaborative Research and Creative Activity Fellowship 2014-2015

New Frontiers Fellowship, 2007, 2014

College Arts and Humanities Institute Fellowship, 2006

President's Council on International Programs, Indiana University, 1992, 1986--Travel Grant to ISST Meeting, Totnes, England; 1981-82

Fulbright-Hays Postdoctoral Research Fellowship, 1988-89

Summer Faculty Research Fellowship, Indiana University, 1987, 1980

American Council of Learned Societies Travel Grant to ISST Meeting, 1983, Castello di Gargonza, Italy

National Endowment for the Humanities Research Fellowship, 1982-83

American Association of University Women Doctoral Fellowship, 1975, (awarded but unable to accept)

Fulbright-Hays IIE Doctoral Fellowship, 1975, (awarded but unable to accept)

Social Science Research Council Doctoral Dissertation Fellowship, 1975-77; Thirteen months fieldwork in Liberia and six months for dissertation writing in the United States

Fulbright-Hays Doctoral Dissertation Fellowship, 1975-76; Twelve months fieldwork in Liberia and one-month study at Institut für den Wissenschaftlichen Film, Göttingen, Germany

NDEA Title VI Foreign Language Fellowship, 1974-75, Bambara

Institutional

Media Preservation Initiative, \$15 million, President/Provost/Vice Provost for Research

Digital Video Archive Grant, Mellon Foundation, 2002-2009 (with Lester Monts, University of Michigan), \$3 million

Digital Video Archive Planning Grant, Mellon Foundation, 2001-2002 (with University of Michigan, Lester Monts), \$70,000

Traditional Arts Indiana Survey, National Endowment for the Arts, 1998, (with Inta Carpenter and Indiana Arts Commission)

National Endowment for the Humanities, Teaching with Technology, 1997-99

Department of Education Grant to Catalog Somali Music and Oral Data, 1994

National Endowment for the Humanities Grant to Catalog Jazz and Blues 78 Recordings, 1992

Boulton Foundation Grants for Fellowships, 1988
Multi-disciplinary Venture Grant, International Symposium, "A Century of Field Recording,"
1990

Caltex, Grant to establish Ethnomusicology Program, Zimbabwe College of Music, 1988-90
(with Patrick O'Meara and Brian Winchester)

Office of Education, Summer Institute for Music Teachers, 1988 (with Patrick O'Meara and
Brian Winchester)

Social Science Research Council Conference Grant, "Performance in Contemporary African
Arts," 1985 (with Patrick McNaughton and John W. Johnson)

Languages

Kpelle, German, French, Bambara, Arabic

06. Fieldwork and Research

1. "Survey of Kpelle Performance Types." 1970 (2 months) Bong County, Liberia, West Africa
2. "Cuing in Kpelle Music Performance." 1975-76 (14 months) Bong County, Liberia, West Africa
3. "The Conception of Time in African Musical Performance." 1980-83 (6 months) Bong County,
Liberia and the library research in the United States
4. "Musical Processes in Multi-national Arabian Communities." 1982-86 (12 months) in the
Eastern Province of Saudi Arabia and the coastal region of Oman
5. "Spatial Texturing in Musical Performance: The Inside and Underneath of Kpelle Song in
Liberia." 1988-89 (5 months) in Bong County, Liberia, West Africa
6. "Creating Home: Music Performance among American Expatriates in Arabia." 1992-93 (8
months) in the Eastern Province, Saudi Arabia
7. "Music in Post-Conflict Liberia." 2007 (2 months) in Bong and Montserrado Counties, Liberia,
West Africa
8. "Ebola in Town: Creating Musical Connections in Liberian Communities during the 2014
Crisis in West Africa." 2015. (2 months), Montserrado County, Liberia, West Africa.

07. Professional Organizations

African Studies Association

American Folklore Society

International Council of Traditional Music

International Society for the Study of Time

Liberian Studies Association, President 1984-85

Society for Ethnomusicology, Seeger Prize Committee 2006-2017; Honorary Member 2013; Publications Advisory Committee, Chair, 2013-2018; Nettl Prize Committee, 2012-; Long Term Planning Committee, Chair 2006-2007; Kunst Prize Committee, Chair (2002); Merriam Prize Committee, Chair (2000); Office Manager (1999-2000); Past President (1997-99); President (1995-97); First Vice-President (1987-89); Board of Directors, Member-at-Large (1983-85); Council (1982-84); Newsletter Co-Editor (1984-88); Film Review Editor (1981-84); Program Committee Member (1979, 1981, 1989) Chair (1980); Kunst-Seeger Prize Committee (1980-81, 1984-88); Merriam Prize Committee Chair (1998); Committee on Motion Picture, Videotape, Recording Awards (1978-81); Student Liaison Committee Chair (1974-75); Newsletter Correspondent (1973-75)

08. Publications: Books

Authored

1. *Let the Inside Be Sweet: The Interpretation of Music Event among the Kpelle of Liberia*. Bloomington: Indiana University Press, xxvi, 182 pp., 1982. Paperback edition, Bloomington: Trickster Press, 2010.
2. *Dried Millet Breaking: Time, Words, and Song in the Woi Epic of the Kpelle*. Bloomington: Indiana University Press, xvii, 150 pp., 1988.
3. *Music in West Africa: Experiencing Music, Expressing Culture*. New York and London: Oxford University Press, 2005. Chinese Edition, 2019.
4. *Theory in Ethnomusicology*. Upper Saddle River, N.J.: Pearson Prentice-Hall. 2007. Chinese edition, 2010.

Edited—including Journals

1. *African Music and Oral Data: A Catalog of Field Recordings 1902-1975*. Edited with Frank J. Gillis. Bloomington: Indiana University Press, xviii, 412 pp., 1976.
2. *Discourse in Ethnomusicology: Essays in Honor of George List*. Edited with Caroline Card, John Hasse, and Roberta Singer. Bloomington: Ethnomusicology Publications Groups, Indiana University, xii, 299 pp., 1978.

3. *Performance in Contemporary African Arts*. Edited by Ruth M. Stone. Introduction by Ruth M. Stone. Bloomington: African Studies and Journal of Folklore Research. Also published as a double issue of the *Journal of Folklore Research*, vol. 25, nos. 1/2. 140 pp., 1988.
4. *Garland Encyclopedia of World Music: Africa*. Volume I. New York: Garland Publishing, xv, 851 pp., 1998.
5. *Garland Handbook of African Music*. New York: Garland Publishing, xv, 397 pp., 2000.
6. *Garland Encyclopedia of World Music: The World's Music: General Perspectives and Reference Tools*. Vol.10. New York: Routledge, 2002.
7. *Garland Handbook of African Music*. 2nd Edition. New York: Routledge, xix, 501 pp., 2008.
8. Special Issue of *Africa Today: Mobilizing Performance and Expressive Culture in the Ebola 2014 Epidemic* 63(3):vii-ix, 1-97, 2017.
9. Special Issue of *College Music Symposium: Music, Business, and Peace* 58(3), 2018.
<https://symposium.music.org/index.php/current-issue>.
10. *Theory for Ethnomusicology: Histories, Conversations, Insights* (Second Edition), co-edited with Harris Berger. New York: Routledge, 2019.
11. Special Issue of *Liberian Studies Journal: Liberian Arts and Culture* 40 (1 & 2). 2019 [2015].
12. Special Issue of *Liberian Studies Journal: Liberian Arts and Culture* 41 (1&2). 2019 [2016].

09. CD-ROM

1. "Traveling Home: Music, Politics, and the Commemoration of a Life." In *Five Windows on Africa*. Bloomington: Indiana University Press, 2000.

10. Publications: Articles, Chapters, and Reviews

1. "Meni-Pele: A Musical Dramatic Folktale of the Kpelle." *Liberian Studies Journal* 4(1972):31-46.
2. Record Review: "Music from an Equatorial Microcosm." *Folklore Forum* 7(1974):86-87.
3. Record Review: "Ritual Music from Ethiopia." *Folklore Forum* 7(1974):171-72.

4. "Motion Film as an Aid in Transcription and Analysis." In *Discourse in Ethnomusicology: Essays in Honor of George List*. Bloomington: Ethnomusicology Publications Group, Indiana University, pp. 65-87, 1978.
5. "Liberia." *Groves Dictionary of Music and Musicians*. 6th ed. London: Macmillan, 1980.
6. "Let the Inside Be Sweet: Strategies for Communication in Kpelle Music Events." In *Folklore on Two Continents: Essays in Honor of Linda Dégh*, edited by Nikolai Burlakoff and Carl Lindahl. Bloomington: Trickster Press, pp. 233-41, 1980.
7. Book Review: "The Soul of Mbira: Music Traditions of the Shona People of Zimbabwe." *Journal of American Folklore* 93(1980):480-81.
8. "Event, Feedback and Analysis: Research Media in the Study of Music Events." *Ethnomusicology* 25(1981):215-25.
9. Monograph Review: "Selected Reports in Ethnomusicology, vol. 3, no. 1." *Yearbook for Traditional Music* (1981):119-20.
10. Film Review: "Mbira: The Technique of the Mbira Dza Vadzimu." *Ethnomusicology* 25(1981):188-206.
11. "Toward a Kpelle Conception of Music Performance." *Journal of American Folklore* 94(1981):188-206.
12. "Twenty-five Years of Selected Films in Ethnomusicology: Africa (1955-80)." *Ethnomusicology* 26(1982):147-59.
13. "Twenty-five Years of Selected Films in Ethnomusicology: The Americas (1955-80)." *Ethnomusicology* 26(1982):147-59.
14. Book Review: "The Brightening Shadow." *Liberian Studies Journal* 9(1983):124.
15. "Current Filmography." *Ethnomusicology* 27, no. 2(1983):319-56.
16. "Current Filmography." *Ethnomusicology* 27, no. 3(1983):499-538.
17. "Current Filmography." *Ethnomusicology* 28, no. 1(1984):97-136.
18. "Current Filmography." *Ethnomusicology* 28, no. 2(1984):291-330.
19. "Current Filmography." *Ethnomusicology* 28, no. 3(1984):519-50.

20. Book Review: "Deux etudes sur la musique du Gabon." *Ethnomusicology* 28 (1984):341-42.
21. "In Search of Time in African Music." *Music Theory Spectrum* 7(1985):139-48.
22. "From the Editors: New Guinea to North Dakota?" *Society for Ethnomusicology Newsletter* 19, no. 3(1985)2.
23. "The Shape of Time in African Music." In *Study of Time V*. International Society for the Study of Time. University of Massachusetts Press, pp. 113-25. 1986.
24. "African Music Performed." In *Africa*, edited by Patrick O'Meara and Phyllis Martin. Bloomington: Indiana University Press, pp. 233-48. Revised Edition. 1986.
25. "Commentary: The Value of Local Ideas in Understanding West African Rhythm." *Ethnomusicology* 30(1986):54-57.
26. "Between Songs." *Resound: A Quarterly of the Archives of Traditional Music* 5, no. 3 (1986):3-4.
27. "Unity of the Arts in the Aesthetics of Kpelle Performance." In *Explorations in Ethnomusicology: Essays in Honor of David P. McAllester*, edited by Charlotte J. Frisbie. Detroit: Information Coordinators (Monographs in Musicology No. 9), pp. 179-85, 1986.
28. Monograph Review: "Selected Reports in Ethnomusicology, vol. 5: Studies in African Music." *Ethnomusicology* 30 (1986):606-608.
29. "From the Editors: Hijacking Music." *Society for Ethnomusicology Newsletter* 21, no. 1 (1987)2.
30. "From the Director: Beginning Again at the Archives." *Resound: A Quarterly of the Archives of Traditional Music* 7, no. 3 (1988):3-15.
31. "From the Director." *Resound: A Quarterly of the Archives of Traditional Music* 7, no. 4 (1988)1-2.
32. "Performance in Contemporary African Arts, A Prologue." *Performance in Contemporary African Arts*. Bloomington: African Studies and Journal of Folklore Research, pp. 3-15, 1988. *Journal of Folklore Research* 25, nos. 1/2 (1988):3-15.
33. "Report from the Field: Liberia, West Africa." *Resound: A Quarterly of the Archives of Traditional Music* 8, no. 1 (1989):1-5.

34. "Sound and Rhythm in Corporate Ritual in Arabia." *Concilium: International Review of Theology* 25, no. 2 (1989): 73-81. [Also published in Italian, Spanish, French, German, Portuguese and Dutch]
35. "From the Director: An Archive as a Teaching Center." *Resound: A Quarterly of the Archives of Traditional Music* 8, no. 2(1989):2.
36. "From the Director: Outreach at the Archives of Traditional Music." *Resound: A Quarterly of the Archives of Traditional Music* 8, no. 4(1989):2-4.
37. Book Review: "Polyphonies et polyrythmies instrumentales d'Afrique centrale: Structure et methodologie." *Yearbook for Traditional Music* 21 (1989):116.
38. "From the Director: Technology in the Past and in the Present." *Resound* 9, no. 1 (1990):1-2.
39. "From the Director: The Video Revolution and the Archives." *Resound* 9, no. 2 (1990):2.
40. "From the Director: A Century of Field Recording Around the World." *Resound: A Quarterly of the Archives of Traditional Music* 9, no. 3(1990):4-5.
41. "From the Director: Changes and Development at the Archives." *Resound: A Quarterly of the Archives of Traditional Music* 9, no. 3(1990):6.
42. Record Review: Demolin, Didier. "Mangbetu-Zaire." *International Council of Traditional Music Yearbook* 22(1990):166.
43. "Ingenious Invention: The Indigenous Kpelle Script in the Late Twentieth Century." *Liberian Studies Journal* (Special Issue in Memory of Bai T. Moore) vol. 15, no. 2(1990): 135-44.
44. "Spaces, Connections, and Scaffolding in Kpelle Song." In *Discourse in Ethnomusicology III: Essays in Honor of Frank J. Gillis*, edited by Nancy Cassell McEntire, pp. 62-72. Bloomington: Ethnomusicology Publications Group, 1991.
45. "African Music in Liturgical Practice." *Entree*, vol. 8, no. 2(1991):15-17.
46. "From the Director: The Politics of Creating and Archiving Fieldnotes." *Resound: A Quarterly of the Archives of Traditional Music*, vol. 10, no. 2 (1991):1-2.
47. "From the Director: Musical Life in Southern Africa." *Resound: A Quarterly of the Archives of Traditional Music*, vol. 10, no. 3 (1991):1-2.

48. "From the Director." *Resound: A Quarterly of the Archives of Traditional Music*, vol. 10, no. 4 (1991):2.
49. "Paradox in the Recording of African Music and Dance: Appropriating Motion and Action." *Resound: A Quarterly of the Archives of Traditional Music*, vol. 11, no. 3(1992):1-5.
50. "From the Director: New Collections and Faces at the Archives." *Resound: A Quarterly of the Archives of Traditional Music*, vol 13, nos. 1, 2:5.
51. "Bringing the Extraordinary into the Ordinary: Music Performance among the Kpelle of Liberia." In *Religion in Africa*, edited by Thomas Blakely et. al., pp. 396-407. London: Thomas Currie, 1994.
52. "Motion and Action in African Music." *For Gerhard Kubik: Festschrift on the Occasion of His 60th Birthday*. Frankfurt: Peter Lang, 1994.
53. "Dynamic Exchange in Kpelle Epic Songs: An Exploration of Rhythmic Issues." In *To the Four Corners*, edited by Ellen Leichtman, pp. 107-116. Warren, MI: Harmonie Park Press, 1994.
54. "Music: Africa." *Encyclopedia of Time*, edited by Samuel Macey, pp. 404-405, 1994.
55. "African Music Performed." In *Africa*, 3rd. edition, edited by Phyllis M. Martin and Patrick O'Meara, pp. 257-72. Bloomington: Indiana University Press, 1995.
56. "Oman and the African Diaspora in Song, Dance, and Aesthetic Expression." In *The Complete Documents of the International Symposium on the Traditional Music in Oman, October 6-16, 1985, Part 3*, edited by Issam el-Mallah, pp. 53-66. Wilhelmshaven, Germany: Florian Noetzel, 1995.
57. "Time in African Performance." In *Garland Encyclopedia of World Music: Africa*, 124-145. New York: Garland Publishing, 1998.
58. "African Music in a Constellation of Arts." In *Garland Encyclopedia of World Music: Africa*, pp. 7-12. New York: Garland Publishing, 1998.
59. "Preface." In *Garland Encyclopedia of World Music: Africa*, xi-xv. New York: Garland Publishing, 1998.
60. "Exploring African Music." In *Garland Handbook of African Music*, pp. 13-21. New York: Garland Publishing, 1999.
61. "African Music in a Constellation of Arts." In *Garland Handbook of African Music*, pp. 7-12. New York: Garland Publishing [reprint of #58], 1999.

62. "Profile of Africa." In *Garland Handbook of African Music*, pp. 2-6. New York: Garland Publishing, 1999.
63. "Preface." In *Garland Handbook of African Music*, xi-xv. New York: Garland Publishing, 1999.
64. Film Review: "The Language You Cry In: The Story of a Mende Song." *Ethnomusicology* 44(3):545-46, 2000.
65. "Liberia." In *Groves Dictionary of Music and Musicians*. 7th ed. London: Macmillan, [revised version of #8], 2001.
66. Recording Review Essay: "Historical Recordings by Hugh Tracey." *Ethnomusicology* 45(1):181-84, 2001.
67. Review: *Guinée, Musiques des Kpelle, chants polyphoniques, trompes et percussions*. Françoise Gründ and Pierre Bois. 1998. Inedit, Maison des Cultures du Monde W260086. *Yearbook for International Council of Traditional Music*, 76, 2001.
68. "Preface: Closing the Circle." In *Garland Encyclopedia of World Music: General Perspectives and Reference Tools*, pp. 9-12. New York: Routledge, 2002.
69. "Ethnomusicologists at Work: Ruth Stone." *Garland Encyclopedia of World Music, General Perspectives and Reference Tools*, pp.55-66. New York: Routledge, 2002.
70. "Music Making among Western Expatriates in the Arabian Peninsula." In *Garland Encyclopedia of World Music: The Middle East*, edited by Virginia Danielson, Scott Marcus, and Dwight Reynolds, pp. 713-19. New York: Routledge, 2002.
71. "Shaping Time and Rhythm in African Music: Continuing Concerns and Emergent Issues," *Music of Sub-Saharan Africa: Recent Investigative Experiences*, University of Valladolid, Valladolid, Spain: Centro Buendía, 2007.
72. "War and Wealth: Music in Post Conflict Liberia." *Works in Progress: Magazine of the Philadelphia Folklore Project* 2007, 20 (1/2): 8-9, 24-25.
73. "Inscribing History and Culture in the Woi Epic: Migration of the Kpelle People, Performance, and the Kingdom of Mali." *African Perspectives: Pre-colonial History, Anthropology, and Ethnomusicology Series* (International Symposium on the Occasion of Gerhard Kubik's 70th Birthday), University of Vienna, Austria. *Vergleichende Musikwissenschaft* Vol. 5. Frankfurt am Main: Peter Lang, 2008.

74. "Exploring African Music." In *Garland Handbook of African Music*, 2nd edition, pp. 13-21. New York: Routledge, 2008.
75. "African Music in a Constellation of Arts." In *Garland Handbook of African Music*, 2nd edition, pp. 7-12. New York: Routledge, 2008.
76. "Profile of Africa." In *Garland Handbook of African Music*, 2nd edition, pp. 2-6. New York: Routledge, 2008.
77. "Preface." In *Garland Handbook of African Music*, 2nd edition, xi-xv. New York: Routledge, 2008.
78. "Building a Town with Dance and Drum." *Works in Progress: Magazine of the Philadelphia Folklore Project* 22 (1/2):12-13, 27-28, 2009.
79. "African Music Flows" (co-authored with Daniel B. Reed). *Africa*, 4th edition, pp. 187-208. Bloomington: Indiana University Press, 2014.
80. "The Feedback Interview: Meaning and Extension in African Research Settings," (co-authored with Angela K. Stone-MacDonald. *Africa Today* 59(4):3-22, 2013.
81. "Music Can Turn Your Heart Around: The Music of the Liberian Women's Chorus for Change." *Works in Progress* 26(1-2, Summer):12-15, 26, 2014.
82. "Ethnomusicology at the Bend in the Road," *College Music Society* 59 (online), 2014.
83. Review: *Visions from the Forests*, Catalog and Museum Exhibition. *Museum Anthropology Review* 9(2):4-8, 2015.
84. "Reflections on Two Classic Works on their 50th Anniversary," (with Tim Rice, Bruno Nettl, Ellen Koskoff, Mark Slobin, Stephen Blum, Anthony Seeger). *Society for Ethnomusicology Newsletter* 49(4): 1, 4-9, 2016.
85. "Ebola in Town": Creating Musical Connections in Liberian Communities during the 2014 Crisis in West Africa." *Africa Today* 63(3): 79-97, 2017.
86. "Mobilizing Musical Performance and Expressive Culture in the Ebola 2014 Epidemic: Introduction." *Africa Today* 63(3): vii-ix, 2017.
87. "Music and More." *Because of the War*. <http://www.becauseofthewar.org/music-and-more-1> 2017, 2017.

88. "Guest Editor Introduction: Music, Business and Peace, Special Issue 58.3." Published online: 30 November 2018. DOI: 10.18177/sym.2018.58.sr.11415
89. "God Moves in a Mysterious Way: Christian Church Music in Multifaith Liberia, West Africa in the Face of Crisis and Challenge." *Global Arts and Christian Witness in Multifaith Contexts*, pp. 69-86. Westmont, IL: Intervarsity Press, 2019.
90. "Preface." *Ethnomusicology and Theories of Social Life and Culture: Histories, Conversations, Insights*, viii-xi, co-authored with Harris M. Berger. New York: Routledge, 2019.
91. "Introduction." *Ethnomusicology and Theories of Social Life and Culture: Histories, Conversations, Insights*, pp. 1-25, co-authored with Harris M. Berger. New York: Routledge, 2019.
92. "Preface." Special Issue of *Liberian Studies Journal: Liberian Arts and Culture* 40 (1 & 2): 1-3, 2019 [2015].
93. "The Arts and Culture of Liberia: Growing a National Resource." Special Issue of *Liberian Studies Journal: Liberian Arts and Culture* 40 (1 & 2): 78-105, 2019 [2015].
94. "Preface." Special Issue of *Liberian Studies Journal: Liberian Arts and Culture* 40 (1 & 2): 1-3, 2019 [2015].
95. "Entering the Inside: Exploring Meaning with Kpelle Performers in Liberia and Beyond (African Keynote from Society for Ethnomusicology Meeting 2019)." Special Issue of *Liberian Studies Journal: Liberian Arts and Culture* 41 (1 & 2): 75-89. 2019 [2016].
96. "Sue M.C. Tuohy [Retirement Biography]," with Daniel B. Reed. 2020.
97. "Afterword." *Music of the Arabian Gulf and Peninsula: A 21st Century Account of Musical Life and Expressive Culture*, edited by Issa Boulos, Virginia Danielson, and Anne K. Rasmussen, pp. 285-290. Bloomington: Indiana University Press, 2021.
98. "Foreword." *Artistic Dynamos: An Ethnography on Music in Central African Kingdoms*, by Brian Schrag, xviii-xx. (New York: Routledge), 2021.
99. "Kpelle." *Encyclopedia of African Religions and Philosophy*, V.Y. Mudimbe and K. Kavwahirehi (eds.), https://doi.org/10.1007/978-94-024-2068-5_212. 2021.
100. "West African Women: Performing as Agents of Change in War and Pandemic." Keynote Address to *International Music and Women Symposium: Women Play/Sing the Earth*, Association of Ethnomusicology: Turkey. 2021. *Etnomüzikoloji Dergisi (Ethnomusicology Journal)* 4(2): 171-182.

10. Publications: Recording

1. "Music of the Kpelle of Liberia." New York: Folkways Record Corporation, FE4385. Field recordings by Ruth M. and Verlon L. Stone, notes by Ruth M. Stone, 1972.

11. Competitive Papers and Invited Lectures

(*=invited)

1. "Making Music Many: Cueing and Marking in Kpelle Music Events." Paper presented at the Annual Meeting of the Society for Ethnomusicology, Montreal, Canada, October 12, 1979.

2. "Let the Inside Be Sweet: Strategies for Communication in Kpelle Music Events." Paper presented at the Annual Meeting of the African Studies Association, Los Angeles, CA, November 2, 1979.

3. "The Feedback Interview in the Study of Music Events among the Kpelle of Liberia." Paper presented (with Verlon L. Stone) at the Annual Meeting of the African Studies Association, Los Angeles, CA, November 2, 1979.

4. *"Traditional African Music," and "Liberian Music with Special Reference to the Kpelle." Papers presented for the Liberia Program, Susquehanna University, Selingsgrove, PA, January 25-26, 1980.

5. "Performance Identity in Kpelle Music Events." Paper presented at the Meeting of the Central States Anthropological Society, Ann Arbor, MI, April 12, 1980.

6. *"Cutting-off-the-Edge: Cueing and Continuity in Chantefable and Epic among the Kpelle of Liberia." Folklore Department Faculty Colloquium, Indiana University, Bloomington, IN, April 3, 1981.

7. *"Time, Moment, and Movement in Kpelle Music-Making." African Studies Program Seminar, Indiana University, Bloomington, IN, April 8, 1981.

8. "Future Research Directions in Ethnomusicology." Roundtable discussion organized at Midwest Chapter Meeting, Society for Ethnomusicology, Oberlin, OH, April 24-26, 1981.

9. "The Shape of Time in African Music." Paper presented at the Conference on Time, Science, and Society in China and the West, International Society for the Study of Time, Castello de Gargonza, Italy, July 3-10, 1983.

10. "Urban Music Making among the Kpelle of Liberia: Temporal Transformations." Paper presented at the Meeting of the International Council of Traditional Music, NY, August 8-16, 1983.

11. *"In Memoriam: Richard M. Dorson." Twentieth Anniversary of the Indiana

University African Studies Program, Bloomington, IN, October 21, 1981.

12. **“Theory in African Music.”* Paper presented to the Graduate Seminar in Theory, Department of Music, Florida State University, Tallahassee, FL, October 24, 1983.

13. **“The Art of Interviewing.”* Panelist for a presentation organized by the Oral History Center, Indiana University, Bloomington, IN, February 28, 1984.

14. **“Song of the Kpelle in a Liberian Soundscape.”* Presentation of preliminary plans for a radio program in the African Humanities. Washington, DC, March 16-17, 1984.

15. *“The Kpelle Expression of Time and Timing.”* Paper presented at the Annual Meeting of the Liberian Studies Association, Bloomington, IN, March 30, 1984.

16. *“The Power to Perform without the Power to Know.”* Paper presented at the Annual Meeting of the American Folklore Society, San Diego, CA, October 11, 1984.

17. *“In Search of Time in African Music.”* Paper prepared and discussion of paper organized for the Annual Meeting of the Society for Ethnomusicology, Santa Monica, CA, October 19, 1984.

18. *“The Power Mosaic in Kpelle Music Making.”* Paper presented at the Meeting of the Liberian Studies Association, Beloit, WI, March 27, 1985.

19. *“Of Time Dippers and Time Trippers: The Search for Meaning in African Rhythm.”* Paper presented at the Midwest Chapter Meeting of the Society for Ethnomusicology, Bloomington, IN, April 7, 1984.

20. **“Oman and the African Diaspora in Song, Dance and Aesthetic Expression.”* Symposium on Omani Music at the Oman Center for Traditional Music, Muscat, Oman, Arabia, October 6-16, 1985.

21. *“Pathways to Musical Experience: From Ethnomusicology,”* (with Mellonee Burnim). Paper presented at the Annual meeting of the Society for Ethnomusicology, Vancouver, British Columbia, November 10, 1985.

22. **“African Influence in Omani Music Making.”* Lecture presented for the Dhahran Music Teachers Guild, Dhahran, Saudi Arabia, November 16, 1985.

23. **“Ballet of Butterflies: An Ethnomusicologist's View on Gaining Access to Library Materials.”* Paper presented at the meeting of the Music Library Association, Milwaukee, WI, February 12, 1986.

24. **“Temporal Ideas in the Woi Epic of the Kpelle People in Liberia.”* Paper presented at the Music Department, Brown University, Providence, RI, February 28, 1986; the Music

Department, Wesleyan University, Middletown, CT, March 25, 1986; the Music Department, New York University, New York, NY, May 1, 1986.

25. **"Oman and the African Diaspora in Song, Dance, and Aesthetic Expression."* Paper presented at the Music Department, Hunter College, New York, NY, May 2, 1986.
26. *"Time, Music, and Sentiment in an Arabian Community."* Sixth Conference of the International Society for the Study of Time, Dartington Hall College, Totnes, Devon, England, July 3-11, 1986.
27. **"The Ethnomusicologist as Writer."* Lecture for the Dhahran Books Group, Dhahran, Saudi Arabia, July 15, 1986.
28. **"Islamic Music in an Arabian Community."* Conference on Muslim-Christian Relations, University College, Oxford University, Oxford, England, August 18-25, 1986.
29. **"Religious Elements in Everyday Music Performance of the Kpelle of Liberia."* Paper presented at the Conference on Religion in Sub-Saharan Africa, Brigham Young University, Provo, UT, October 23-25, 1986.
30. **"Time, Music and Sentiment in an Arabian Community."* Paper presented for the Middle Eastern Studies Program, Indiana University, Bloomington, IN, February 10, 1987.
31. **"Women and Power in Musical Performance."* Paper presented for Class: Myth, Women and Society, Folklore Institute, Indiana University, Bloomington, IN, February 17, 1987.
32. **"Kpelle Epic and Kpelle Aesthetics."* Lecture for Music Department, UCLA, Los Angeles, California, March 11, 1987.
33. **"A Mosaic of Music Time and Feeling in an Arabian Community."* Lecture for the Music Department, UCLA, Los Angeles, CA, March 11, 1987.
34. *"Dried Millet Breaking: The Idea of Time in Epic Performance."* Paper presented to the Faculty Performance Seminar, Indiana University, Bloomington, Indiana, November 2, 1987; Society for Ethnomusicology, Ann Arbor, Michigan, MI, November 8, 1987.
35. *"The Issue of Gender in the Woi Epic."* Paper presented at the African Studies Association, Denver, CO, November 22, 1987.
36. **"Creating Community through Music: The African and Afro-American Connection."* Lecture presented (with Portia Maultsby) at University of Malawi, Zomba, Malawi, May 26, 1988; Zimbabwe College of Music, Harare, Zimbabwe, May 27, 1988.
37. **"Scaffolding Sound to Create Music in Africa and the Afro-American Diaspora."*

Lecture presented (with Portia K. Maultsby) at University of Zimbabwe, Harare, Zimbabwe, May 30, 1988; Zimbabwe Academy of Music, Bulawayo, Zimbabwe, May 31, 1988.

38. **"A Panorama of Musical Style in African and African-Derived Genres."* Lecture presented (with Portia K. Maultsby) at University of Zimbabwe, Harare, Zimbabwe, June 1, 1988.

39. **"Action and Movement in the Woi Epic."* Lecture presented at Kalamazoo College, Kalamazoo, MI, July 3, 1988.

40. **"Discerning and Documenting the Genres of Oral Performance in Liberia."* Lecture presented at Liberia Rural Communications Network Symposium, Phebe-Gbanga, Liberia, February 2, 1989.

41. **"Epic Pourers as Artisans: Interpretation and Performance in a Changing Kpelle World."* Lecture presented at the Conference: Artisans: Traditional Technicians in Changing Societies, University of Iowa, Iowa City, IA, March 11, 1990.

42. **"Event Analysis in Ethnomusicology."* Lecture presented at the University of California, Santa Barbara, CA, April 26, 1990.

43. **"Funerals as Events among the Kpelle in Liberia."* Ethnomusicology Programme, Zimbabwe College of Music, Harare, Zimbabwe, May 16, 1990.

44. **"Theoretical Approaches to the Study of Ethnomusicology."* Ethnomusicology Programme, Zimbabwe College of Music, Harare, Zimbabwe, May 16, 1990.

45. **"Making Music in Community: Africa and the African-American Diaspora."* American Cultural Center, Antananarivo, Madagascar, May 23, 1991.

46. **"Paradox in the Recording and Documentation of African Music and Dance."* Conference: The Study of African Music and Dance, Rockefeller Center, Bellagio, Italy, October 12-16, 1992.

47. **"From Proposal to Fieldwork in Africa."* Lecture at the School of Performing Arts, University of Ghana, Legon, February 19, 1993.

48. *"Establishing and Maintaining Archival and Documentary Resources on African Music and Dance."* Inaugural Conference of the International Centre for African Music and Dance, Legon, Ghana, October 13, 1993.

49. **"African Influences in the Music of Arabia."* Lecture at the School of Performing Arts, University of Ghana, Legon, February 23, 1993.

50. **"Musical Paths of Expatriates in Saudi Arabia."* F501 Colloquy, Indiana University, Bloomington, IN, September 9, 1996.

51. "Ethnomusicology and Existential Philosophy." Paper presented at the Annual Meeting of the Society for Ethnomusicology and American Folklore Society, Milwaukee, WI, October 20, 1994.
52. "Presidential Address." Annual Meeting of the Society for Ethnomusicology, Toronto, CA, November 2, 1996.
53. *"Musical Streams in Death and Politics." Plenary address to Association of Lutheran Church Musicians, Valparaiso University, Valparaiso, IN, July 23, 1997.
54. "Presidential Address." Presented at the annual membership meeting of the Society for Ethnomusicology, Pittsburgh, PA, October 25, 1997.
55. *"Music in African Cinema." Workshop on African Cinema, Michigan State University, East Lansing, MI, November 8, 1997.
56. "Going Home: Musical Aspects of the Funeral in Liberia, West Africa." African Studies Lecture Series, Harvard University, Cambridge, MA, March 20, 1998.
57. "Five Windows on Africa: A CD-ROM Project and Faculty Research." F501 Colloquy, Indiana University, Bloomington, IN, September 1998.
58. *"Connecting at the Core." Distinguished Speaker, Revitalizing African Music Studies in Higher Education, University of Michigan, Ann Arbor, MI, April 6-8, 2000.
59. "Music and the Making of a CD-ROM." *The Future of Publishing in Higher Education*, Music at the Intersection, Annual Meeting, Society for Ethnomusicology, Toronto, CA, November 2, 2000.
60. *"Sounding and Imaging in African Films: Hollywood and Africa." Department of Music, University of California, Santa Barbara, CA. March 16, 2001.
61. *"Issues in Fieldwork." University of California, Santa Barbara, CA. March 16, 2001.
62. "Time and Uncertainty in the Woi Epic of Liberia." Meeting of the International Society for the Study of Time, Castello di Gargonza, Italy, July 10, 2001.
63. *"The EVIA Digital Video Project and its Challenges." UCLA, Los Angeles, CA, May 14, 2002.
64. *"Exploring Fieldwork through New Technologies in Ethnomusicology." UCLA, Los Angeles, CA, May 13, 2002.

65. "The Challenges and Opportunities of a Digital Video Archive." Presented at the Annual Meeting of the Society for Ethnomusicology, Estes Park, CO, October 24, 2002.
66. *"Voices in African Film." African Music and Film Festival, University of California, Santa Cruz, CA, April 19, 2003.
67. "Contending Voices in African Film." Presented at the Annual Meeting of the Society for Ethnomusicology, Miami, FL, October 6, 2003.
68. *"Motion and Action in African Music." African Music Symposium, Princeton University, Princeton, NJ, October 10, 2003.
69. *"Inscribing History and Culture in the Woi Epic: Migration of the Kpelle People, Performance, and the Kingdom of Mali." *African Perspectives: Pre-colonial History, Anthropology, and Ethnomusicology Series* (International Symposium on the Occasion of Gerhard Kubik's 70th Birthday), University of Vienna, Austria, December 9, 2004.
70. *"The Ideas and Implications of Motion and Action in the Theory of African Music." Brigham Young University, Provo, UT, February 10, 2005.
71. *"Shaping Time and Rhythm in African Music: Continuing Concerns and Emergent Issues." Conference: Music of Sub-Saharan Africa: Recent Investigative Experiences, University of Valladolid, Valladolid, Spain, September 26, 2005.
72. "Wealth in Knowledge and Performance in the Woi Epic." Liberian Studies Annual Meeting, Charleston, South CA, April 7, 2006.
73. *"Pianos and Plowshares: Music Making in the Orient." Keynote address for Midwest Society for Ethnomusicology Annual Meeting, Columbus, OH, April 28, 2006.
74. *"Emerging Issues in African Music: Rhythm and the Motor Issue." Musicology Colloquium, Ohio State University, Columbus, OH, May 1, 2006.
75. "War and Wealth: Music in Post-Conflict Liberia." Lecture at the Philadelphia Folklore Project, Philadelphia, PA, September 15, 2007.
76. "Canonizing Theory in Ethnomusicology." Invited Paper presented at *Canons in Musical Scholarship and Performance*, University of Illinois, Champaign-Urbana, IL, April 19, 2008.
77. "Assessing Liberia's Cultural Heritage: Envisioning the Future for the Performing and Visual Arts." Paper presented at the Annual Meeting of the Liberian Studies Association, University of Liberia, Monrovia, Liberia, May 16, 2009.

78. "Hovering on the Horns of a Theoretical Dilemma." Invited Lecture on the 50th Anniversary of the UCLA Ethnomusicology Department, Herb Alpert School of Music, Los Angeles, CA, November 9, 2010.
79. "Time and Temporality in Phenomenology and Ethnomusicology." President's Roundtable, Annual Meeting, Society for Ethnomusicology, November 15, 2013.
80. "The Arts and Culture of Liberia: Growing a National Resource." Keynote address at Annual Meeting, Liberian Studies Association, River Forest, IL, March 28, 2014.
81. "The Dynamics of Performance, Preservation, Digitization, and Access to Music of the Arabian Gulf in the 21st Century." Arabian Gulf Music and Songs during the 20th Century. Qatar Music Academy, Doha, Qatar, April 26, 2014.
82. "Funerals and the Importance of Performance during the Ebola Epidemic." Panel on the Ebola Crisis in West Africa, International Studies, Indiana University, October 13, 2014.
83. "Exploring the Inside of the Music: The Liberian Women's Chorus for Change." Philadelphia Folklore Project Forum, October 18, 2014.
84. "Policy Brief: The Case to Incorporate Musicians as Integral Members of Burial Teams in Liberia during the Ebola Crisis." November 7, 2014.
85. "A View from Fifty Years after the Publication of Alan Merriam's *The Anthropology of Music*." Roundtable: Reflections on Two Classic Works, Annual Meeting of the Society for Ethnomusicology, Pittsburgh, PA, November 14, 2014.
86. "The Place of Performance in Ebola Treatment and Management." Ebola Workshop, African Studies Annual Meeting, Indianapolis, IN, November 19, 2014.
87. "Voices from the Forest: Complementing Visions from the Forest." Paper presented at Symposium: Confluences: Museums, Ethnography and Art in the Work of Bill Siegmann, Mathers Museum, Bloomington, IN, March 7, 2015.
88. "Ebola in Town: Music, Wailing, and Funerals during the Liberian Epidemic." Panel: Music in the Vortex of the Ebola Epidemic in West Africa, Society for Ethnomusicology Annual Meeting, December 5, 2015.
89. "Tribute: Svend E. Holsoe." Friends Meeting House, Landsdowne, PA, June 24, 2016.

90. “Ebola in Town: Creating Sonic and Musical Connections in Liberian Communities during the Ebola Crisis in West Africa.” Panel: Health and the Healing Arts, Mathers Museum, Indiana University, October 11, 2016.
- *91. “Ethnomusicology and the Humanities: Guiding Principles.” *Symposium on Ethnomusicology and the Humanities: Society for Ethnomusicology*, Indiana University, Bloomington, IN, March 31, 2017.
92. “Comparative Studies in Ethnomusicology: From Case Study to Big Data.” Symposium on Ethnomusicology in Theory and Practice, UCLA, Los Angeles, CA, May 19, 2017.
93. “Abdijan USA—Daniel B. Reed: Presentation for Book Party. Indiana University, Bloomington, IN, February 16. 2018.
- 94.. “Tribute: Bernard Woma.” Memorial for Bernard Woma, Indiana University, Bloomington, IN, October 21, 2018.
95. * “God Moves in a Mysterious Way: Christian Church Music in Multifaith Liberia, West Africa in the Face of Crisis and Challenge.” *Global Arts and Christian Witness in Multifaith Contexts*, Pasadena, CA: Fuller Theological Seminary, November 7-9, 2018.
96. * “Entering the Inside: Exploring Meaning with Kpelle Performers in Liberia and Beyond.” African Keynote from Society for Ethnomusicology Meeting, Bloomington, IN, November 8, 2019.
97. “The Elements of Research Methods: Theory for Ethnomusicology: Roundtable.” Society for Ethnomusicology Annual Meeting, Bloomington, IN, November 9, 2019.
98. * “The Elasticity of Music: Past Presidents of SEM Roundtable.” Society for Ethnomusicology Annual Meeting, Bloomington, IN, November 8, 2019.
99. * “West African Women: Performing as Agents of Change in War and Pandemic.” Keynote Address to International Music and Women Symposium: Women Play/Sing the Earth, Association of Ethnomusicology: Turkey, May 2, 2021.

12. Workshops

1. “Field Research Methods in African and Black American Music and Oral Literature.” Conducted (with Portia Maultsby) at University of Malawi, Zomba, Malawi, May 25, 1988.
2. “Voice of Africa and the Diaspora.” An institute for elementary and secondary music teachers conducted (with Mellonee Burnim and Portia Maultsby) at Indiana University, Bloomington, July 11-22, 1988.

3. * “African Music in the Teaching of African Social Studies.” Workshop for Indiana Social Studies Teachers, Bloomington, Indiana, July 13, 1990.
4. African Identities,” NEH Workshop for Natrona School District, Casper, Wyoming, 1993.
5. “EVIA Digital Video Archive: Planning.” November 18, 2001, Bloomington, Indiana; February 12-13, 2001, Ann Arbor Michigan; and April 12-13, 2001, Bloomington, IN.
6. “EVIA Digital Video Archive: Annotating.” June 8-15, 2004. Bloomington, IN.
7. “EVIA Digital Video Archive: Annotating.” June 8-July 1, 2006. Bloomington, IN.
8. “EVIA Digital Video Archive: Annotating.” June 15-28, 2008. Bloomington, IN.
9. “EVIA Digital Video Archive: Annotating.” June 7-20, 2009. Bloomington, IN.

13. Dissertations and Theses Directed

1. Card Wendt, Caroline. “Tuareg Music and Social Identity.” (Ph.D., 1981)
2. Hasse, John E. “The Creation and Dissemination of Indianapolis Ragtime, 1897-1930.” (Ph.D., 1981)
3. Friedman, Robert. “Making an Abstract World Concrete: Knowledge, Competence, and Structural Dimensions of Performance among Bata Drummers in Santeria.” (Ph.D., 1982)
4. Reily, Suzel. “Music Acquisition in a Social Context: A Case Study of American Pre-School Children.” (M.A., 1982)
5. Avery, Thomas. “Structure and Strategy in Azorean-Canadian Song Duels.” (Ph.D., 1984)
6. Avorgbedor, Daniel. “Modes of Musical Continuity among the Anlo Ewe in Accra: A Study in Urban Ethnomusicology.” (Ph.D., 1986)
7. Sommers, Laurie. “Alegria in the Streets: Latino Cultural Performance in San Francisco.” (Ph.D., 1986)
8. Erdener, Yilderay. “Dueling Singers: Interaction Processes and Strategies among Turkish Minstrels.” (Ph.D., 1987)
9. Tuohy, Sue. “Imagining the Chinese Tradition: The Case of Hua'er Songs, Festivals, and Scholarship.” (Ph.D., 1989)

10. Norkunas, Martha. "Tourism, History, and Ethnicity: The Politics of Public Culture in Monterey, California." (Ph.D., 1990) (co-chair with Richard Bauman)
11. Childs-Helton, Sally Carr. "The Temporal Framework of Western Art Music Events: The Role of Markers and Cues." (Ph.D., 1990)
12. McEntire, Nancy C. "Sitting Out the Winter in the Orkney Islands: Folksong Acquisition in Northern Scotland." (Ph.D., 1990)
13. Keyes, Cheryl. "Rappin' to the Beat: Rap Music as Expressive Culture among African Americans." (Ph.D., 1991) (co-chair with Portia Maultsby)
14. Berger, Harris. "Armloads of Crystals: A Theory of Music and Emotion." (M.A., 1991)
15. Wheeler, William. "Practicing Flamenco Guitar in Madrid, Spain: An Event-Centered Analysis of Accompaniment and Accompanists in Guitar Lessons and Dance Lessons." (Ph.D., 1992)
16. Harris, Laura Arnston. "The Play of Ambiguity in Praise-Song Performance: A Definition of the Genre and its Practice in Northern Sierra Leone." (Ph.D., 1992)
17. Freedman, Jean. "With Child: Illegitimate Pregnancy in Scottish Traditional Ballads." (M.A., 1992)
18. Njoku, Johnston A. K. "The Nature and Organizing Principles of African Music and the Emergence of the Shona Mass in Zimbabwe." (Ph.D., 1992)
19. Fales, Nina. "Auditory Illusion and Cognitive Patterns in Whispered Inanga of Burundi." (Ph.D., 1993)
20. Dart, Mary. "Contra Dance Choreography: A Reflection of Social Change." (Ph.D., 1993)
21. Neeley, Thomasina. "Belief, Ritual, and Performance in a Black Pentecostal Church: The Musical Heritage of the Church of God in Christ." (Ph.D., 1993)
22. Freedman, Jean, "Whistling in the Dark: Memory, Culture, and Politics in Wartime London." (Ph.D., 1995)
23. Williams, Linda F. "Radical Empiricism as a Basis for Understanding the Creative Process of Improvisation in the Jazz Styles of Zimbabwe." (Ph.D., 1995)
24. Wood, Nina. "Rushin' Hard and Runnin' Hot: Experiencing Music of the Junkanoo Parade in Nassau, Bahamas." (Ph.D., 1995)

25. Berger, Harris. "Perception in the Moral Continuum of History: An Ethnography of Metal, Rock and Jazz in Northeast Ohio." (Ph.D., 1995)
26. Modic, Kate. "Song, Performance, and Power: The Ben Ka Di Women's Association in Bamako, Mali." (Ph.D., 1996)
27. Ochoa, Ana Maria. "Plotting Musical Territories: Three Studies in Processes of Recontextualization of Musical Folklore in the Andean Region of Columbia." (Ph.D., 1996)
28. Ribeiro, Emmanuel. "Traditional Courtship Games of Zimbabwe: An Overview of Influence and Enculturation of Shona Children." (M.A., 1996)
29. Alan Burdette. "Celebrating Localities: Performance and Community in a German American Singing Society." (Ph.D., 1997)
30. Heather Adou Maxwell. "The Xylophone as an Intensifier of Musical Interaction: The Bala in Minyankala, Mali." (M.A., 1998)
31. Hetrick, Judi. "America's Serious Home Videos: A Folkloristic Study of Community Vernacular Video in Lawrence County, Indiana." (Ph.D., 1998)
32. Perullo, Alex. "Malagasy and the Media: Representations and Stereotypes in Images and Texts of Malagasy Phonograms." (M.A., 1998)
33. Shope, Bradley. "From Absence to Presence: Musical Sounds in the Cab of a Truck." (M.A., 1998)
34. Hnaraki, Maria. "Speaking without Words: Cretan Dance at Weddings as Expression, Dialogue, and Communication." (M.A., 1998)
35. Kalumbu, Isaac. "The Process of Creation and Production of Popular Music in Zimbabwe." (Ph.D., 1999)
36. Klassen, Doreen. "You Can't Have Silence with Your Palms Up": Ideophones, Gesture, and Iconicity in Zimbabwean Shona Women's Ngano (Storysong) Performance." (Ph.D., 1999)
37. Thram, Diane. "Performance as Ritual: Performance as Art: Therapeutic Efficacy of Dandanda Song and Dance in Zimbabwe." (Ph.D., 1999)
38. Matiure, Sheasby. "Multicultural Music Education: An Ethnography of Rhythm Learning and Performance of African Music." (M.A., 1999)
39. Reed, Daniel. "Ge Performance: Masks, Music, and Meaning among the Dan of Côte

d'Ivoire." (Ph.D., 1999)

40. Estivill, Marjorie. "Experiential, Aesthetics in Aerobic Dance Class: Patterns in Music, Communication, Movement and Sociality." (Ph.D., 2000)

41. Oehler, Susan. "Aesthetics and Meaning in Professional Blues Performances: An Ethnographic Examination of an African-American Music in Intercultural Context." (Ph.D., 2001) (co-chair with Portia Maulsby)

42. Fernandez, Carlos. "Offerings to the Black Christ of Esquipula: Devotional Practice and Artistic Performance in Santa Cruz, Guanacaste Province of Costa Rica." (Ph.D., 2002)

43. Maxwell, Heather. "Destiny's Diva: Wassolu Singing, Music Ideologies, and the Politics of Performance in Bamako, Mali." (Ph.D., 2002) (co-chair with Richard Bauman)

44. Hnaraki, Maria. "Into the Labyrinth; Unraveling Adriadne's Thread: Cretan Music Identity and Aesthetics." (Ph.D., 2002)

45. Shope, Bradley. "Western Popular Music in Lucknow around World War II: An Ethnography of Individual Histories." (Ph.D., 2003)

46. Perullo, Alex. "The Life That I Live: Ingenuity and Self-Reliance in Tanzania's Popular Music Scene." (Ph.D., 2003)

47. Sewald, Ronda L. "Back to the Armchair: A Look at the Use and Barriers to Use of Sound Recordings as Information Sources in Ethnomusicology." (M.A., 2004) (Esther Kinsley Prize for Outstanding M.A. Thesis)

48. Strawn, Cullen B. "Transcription in Motion: A Study of Pitch Alteration in Malian Wasulu Hunters' Music." (M.A., 2004)

49. Jackson, Kern. "Listening to the Wise Ones: Personal Narratives as a Window into the Black Neighborhoods in Mobile, Alabama." (Ph.D., 2005)

50. Schauert, Paul. "The Representation of Ghanaian Music: A Critical History of Scholarship." (M.A., 2005)

51. Geyer, Christopher. "Primitive Echoes: The Capturing and Conjuring of Native American Music." (Ph.D., 2005)

52. Alexander, Delia. "Give 'Em Something to Hold Onto: Performer-Audience Interplay as a Key Component of African American Popular Music Performing Ensembles in the Academy." (M.A., 2006)

53. Fass, Sunni. "The Global as Local: World Music Festivals and the Production of Community." (Ph.D., 2006)
54. Zaretti, Joan. "Managing Music Education: An Ethnographic Study of Arts Organizations." (Ph.D., 2006)
55. Lavengood, Kathleen. "Transnational Communities through Global Tourism: Experiencing Celtic Culture with Music on Cape Breton Island, Nova Scotia." (Ph. D., 2008)
56. Sung, Sang Yeon. "Ethnographic Research on Popularity of Korean Popular Music in Taiwan and Taiwanese Communities Overseas." (Ph. D., 2008) (co-chair with Sue Tuohy)
57. Matiure, Sheasby. "Performing Zimbabwean Music in North America: An Ethnography of Mbira and Marimba Performance in the U.S." (Ph.D., 2008)
58. Sewald, Ronda L. "The Darker Side of Sound: Conflicts Over the Use of Soundscapes for Musical Performances." (Ph.D., 2009)
59. Henderson, Clara E. "Dance Discourse in the Music and Lives of Presbyterian Mvano in Southern Malawi." (Ph.D., 2009) (Awarded Esther Kinsley Prize for Outstanding Dissertation, Indiana University Bloomington).
60. Al-Harthy, Majid. "Performing History, Creating Tradition: The Making of Afro-Omani Music." (Ph.D., 2010)
61. Turner, Jessica Anderson. "Cultural Performances in the Guangxi Tourism Commons: A Study of Music, Place, and Ethnicity in Southern China." (Ph.D., 2010)
62. Okigbo, Austin. "Ingoma yomzabaizo--Music of the Struggles: Ethnography of a South African Zulu Choral Music and the HIV/AIDS Struggle." (Ph.D., 2010)
63. Chang, Yoonhee. "Kugagui segyehwa: Contemporary 'Traditional' Music and Globalization in South Korea." (Ph. D. 2010)
64. Haas, Colleen M. "The Artistry of Nequinho do Samba: Afro-Brazilian Girls and Samba Reggae Music in the Local Neighborhood." (Ph.D., 2010)
65. Marshall, Kimberly Jenkins, "Performing Conversion among the Dine Oodlani (Navajo Believers)." (co-chair with Anya Peterson-Royce) (Ph.D., 2011)
66. Schauert, Paul. "Staging Nationalism: Performance, Power, and Representation in Ghana's State Dance Ensembles." (Ph.D., 2011)
67. Strawn, Cullen. "Kunfe Ko: Experiencing Uncertainty in Malian Wasulu Hunters' Music

Performance and Hunting.” (Ph.D., 2011).

68. Justice, Deborah. “Sonic Change, Social Change, Sacred Change: Music and the Reconfiguration of American Christianity.” (Ph.D., 2012)

69. Faris-Strohm, Katharine. “The Mosaic Dance Concert Series: A Tapestry of Middle Eastern Dances.” Master’s Project (M.A., 2012)

70. Guest-Scott, Anthony. “Culture, Metaculture, and the Unfolding of Four Arab and Middle Eastern Music and Dance Learning Events in the United States.” (Ph.D., 2013)

71. Raver, Debra, “Song Weaving: The Multivocal Performance Patterns of Lithuanian Singers, Master’s Thesis (M.A., 2014)

72. Amoah, Nana. “Ghanaian Female Performers of Highlife Music (1970-Present): A Historical and Ethnographic Study. (Ph.D., 2016) (co-chair with A.B. Assensoh)

73. Lo, Cheikh Tidiane. “Cultural Heritage and Tourism: An Ethnographic Study of the World Heritage Site of Saint-Louis, Senegal.” (Ph.D., 2019)

74. Martin, Allison. “Sonic Intersections: Listening to Gentrification in Washington, DC.” (Ph.D., 2020) (co-chair with Fernando Orejuela)

14. Consultancies and Advisory Boards

1. Oman, Centre for Traditional Music, consultant on African influences in Omani Music, 1985.

2. University of California, Los Angeles, External Reviewer, Center for the Study of Comparative Mythology and Folklore, January 17-18, 1991.

3. Madagascar--Museum of Art and Archaeology, University of Antananarivo, Madagascar, site visit for the purpose of establishing an ethnomusicology program, 1991.

4. Zimbabwe--Ethnomusicology Programme, Zimbabwe College of Music, Harare, 1988-91 with site visits each year.

5. Ghana, Reviewer for Music Archives, Institute of African Studies, 1993.

6. Executive Board Member, International Center for the Study of African Music and Dance, Legon, Ghana, 1993-2005.

7. Consultant, Philadelphia Folklore Project, Philadelphia, Pennsylvania, 2007-2018.

8. Advisory Board Member, Archives of African American Music and Culture, Indiana University, Bloomington, Indiana, 2020-present.

20. Interviews

1. Leaman, Kristen. 2017. Bicentennial Oral History Project. Indiana University Libraries, University Archives, May 25.
[https://oralhistory.iu.edu/collections/123/collection_resources/18658?u=t&keywords\[\]=Ruth&keywords\[\]=Stone](https://oralhistory.iu.edu/collections/123/collection_resources/18658?u=t&keywords[]=Ruth&keywords[]=Stone)
2. Mullen, Catherine. 2020. *Conversations in Ethnomusicology and World Music*, with Catherine Mullen. Society for Ethnomusicology, <https://youtu.be/IZYOn-UPeEg>, April 27, 2020.
3. Daniel B. 2021. "Ruth Stone: Making Connections." *Africa Today* 67(2 &3):175-187.
<https://doi.org/10.2979/africatoday.67.2-3.09>
<https://www.jstor.org/stable/10.2979/africatoday.67.2-3.09>

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