**OCSA Proposal: Laurie Semmes**

**Time Frame**

I respectfully request permission to begin a one-semester Off Campus Scholarly Assignment at the start of spring semester 2017, in order to complete two projects and begin a third.

**Projects and Products**

**Presentations to Articles**

I presented two papers during the 2015-16 year. The first one, entitled “CAMIA (Cause-Audience-Music-Implementation-Assessment): A New Paradigm for Evaluating the Effectiveness of Music Appropriated for Propaganda,” was offered at The Society for Ethnomusicology, Southeast and Caribbean Chapter meeting at the Southern Academy for the Performing Arts campus of the University of Trinidad and Tobago in San Fernando, Trinidad March 4-6, 2016; the second one, entitled “Parallel Universes: Producing Live Performances of Style Period-Musics in the Music Industry Studies Curriculum,” was offered at the American Musicological Society Pedagogy Study Group conference on “Teaching Music History” at Metropolitan State University of Denver (CO) June 3-4, 2016. I need approximately one month to expand both of these presentations into article format, in order to submit them to peer-reviewed journals for subsequent publication (*Ethnomusicology Forum* and *The Journal of Music History Pedagogy*, respectively).

**Edited Volume**

The third project will be the largest, and will take much longer than three months to complete. It will be an edited volume that explores various case studies and extensive treatments of music utilized for the purpose of propaganda. As the editor of this work, I will submit an introduction and two separate chapters. The introduction will be based on the article expansion of the C.A.M.I.A. presentation I will have recently completed. One chapter will explore Ukraine’s national instrument, the *bandura*, as a marker of identity and vehicle of inspiration for Ukrainians at home and in diaspora communities in the United States and Canada.

The second chapter will explore and document the use of music in contemporary Germany, a major recipient of Syrian refugees. The polarized reactions of Germans to Chancellor Angela Merkel’s open-door policy have strong, guilt-ridden roots stemming directly from Germany’s compliance with the atrocities of the Third Reich during World War II. While many German citizens welcome the opportunity to accept refugees with compassion and assistance, others have reacted with bewildered fear so deeply rooted as to cause the formation of PEGIDA (Patriotic Europeans Against the Islamisation of the West), and the rise of neo-Nazi groups. These types of polarized reactions have also begun to surface in other parts of Western Europe where refugees are settling. Indeed, the British referendum that caused the withdrawal of the United Kingdom from the European Union was partly a result of the refugee migration, which, in turn, spurred the formation of a PEGIDA faction in Great Britain. Music is emerging from the refugee crisis in Germany in three distinctive ways, including: 1) as motivation for German people who support/decry PEGIDA; 2) as a refuge for Syrian musicians who have formed, for example, the Syrian Expat Orchestra and the Syrian refugee band Musiqana; and 3) as a reaction by neo-Nazi groups whose recruitment concerts are disturbingly on the rise. On a global level, social media has created awareness of these developments (e.g., “Pegida on Rise as Germany Divided Over Refugees” [<https://www.youtube.com/watch?v=pXD0PGHFTVA>], and “Protesters across Germany rally against discrimination” [<http://www.dw.com/en/protesters-across-germany-rally-against-discrimination/a-19341120>], both accessed 7/26/2016).

**Field Research**

In order to provide accurate documentation of this activity, I will need to conduct fieldwork in Germany, focusing particularly on the community of Syrian musicians who perform in the Expat Orchestra and in Musiqana, and on the development of the PEGIDA and neo-Nazi rallies throughout Germany. I am currently in the process of applying for research grants. Should adequate funding become available, I plan to spend approximately two-to-three months in Germany interviewing and documenting the stories of musicians, and the activities of PEGIDA/neo-Nazi groups. With notice of funding prior to the end of October 2016, I will accept an invitation to teach at the Pädagogische Hochschule Karlsruhe (an ASU partner institution) during its summer session (April-July 2017), which will afford the exciting opportunity to teach Music and Propaganda to German students. I originally created CAMIA for this (ASU) course as a pedagogical tool to assist in the clarification of intentional and/or inadvertent uses of music. Our class will provide an energetic and focused environment in which to engage and refine the knowledge and skills necessary for transformative leadership, especially since contemporary German students are poised to assume responsible roles in European society. The months of March and August will be spent conducting field research with Syrian musicians and PEGIDA/neo-Nazi rallies.

**Symposium**

During the OCSA time, if travel funding is unavailable, I will begin work on the introduction and Ukrainian chapter of the edited volume. I will also begin planning for a symposium on Music and Propaganda, which I will host at the ASU Hayes School of Music during the Fall 2017 semester. Participants will be provided the opportunity to have a chapter based on their presentations included in the volume. I may also extend invitations for further contributions, to fellow scholars who have demonstrated their investment in the association of music with propaganda, politics, and violence. I will follow up on an initial positive contact with Indiana University Press, and pursue other publishers as needed.

**Replacement Teaching**

Each spring semester, I normally teach MUS 2018-101 Introduction to World Music, MUS 2018-410 Introduction to World Music (honors), and, alternately, MUS 2615 Music and Propaganda, and MUS 2616 Cuban Music and Culture. Should this proposal meet with approval, the two World Music classes will likely be assigned to Dr. Dave Wood, and neither MUS 2615 nor MUS 2616 will be offered for that semester.