

**British Forum for Ethnomusicology
2018 Annual Conference
International Centre for Music Studies
Newcastle University**



Armstrong Building
Newcastle University
12-15th April 2018



www.bfe.org.uk
British Forum for
Ethnomusicology

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Welcome from the BFE Chair, Dr Barley Norton



On behalf of the British Forum for Ethnomusicology, it is my pleasure to welcome you to our Annual Conference at Newcastle University.

With the profound socio-political ruptures that are currently taking place around the world, the conference theme of *Europe and post-Brexit Ethnomusicologies* provides a timely opportunity to reflect on changes in ethnomusicology and global musical life. The International Centre for Music Studies at Newcastle, which is known for its public engagement and radical thinking, is a perfect location to explore some of the most pressing issues of our time. From panels on music, migration

and the looming prospect of post-Brexit Europe, to the keynote on “Ethnomusicology in the 21st century”, the conference will enable us to consider the socio-political engagement of our scholarship in the academy and beyond.

In addition to the conference theme, proposers have been invited to submit research in any area of ethnomusicology, and the conference programme amply reflects the diverse interests of the BFE, from a panel on ethnomusicology and parenting to reflections on creative practice and musical analysis. BFE conferences are also a chance for us to socialise and make music together and the stimulating programme of panels is complemented by a host of other exciting events. These include a wine reception generously sponsored by Taylor and Francis, which follows the keynote address by Prof. Dr Britta Sweers, a gig by The Catriona Macdonald Trio, our traditional jam session in a local pub, and the Ice Cream Social sponsored by the Society for Ethnomusicology.

I would encourage you to come to our Annual General Meeting, which is scheduled on Saturday from 2:00 to 3:30pm, where the BFE Book Prize winner will be announced. The BFE is currently evolving and the contribution of members is vitally important for shaping the future of the organisation.

Conferences of this size and length involve an enormous amount of work. On behalf of the BFE, I would especially like to thank Simon McKerrell, Byron Dueck and Stephen Wilford, and the rest of the Local Arrangements Committee, Dr Nanette de Jong, Dr Ian Biddle, Professor David Clarke and Mr Ruairidh Patfield, for their tireless work and enthusiasm over many months.

Enjoy the conference!

Dr Barley Norton (Chair, BFE)

Welcome to the International Centre for Music Studies



Music has played a vital part in the life of Newcastle University, from its origins as Armstrong College, for well over 100 years, and we continue to provide students with a first-class education from undergraduate level through to doctoral study. Whilst we are proud of our longstanding tradition of music education and research, we are also innovators: we were the first Russell Group University to introduce a degree in Popular and Contemporary Music, the first UK university to appoint a Chair in Popular Music, and the first university in England to introduce a degree in Folk and Traditional Music.

As one of the UK's largest music departments we offer our students a broad curriculum encompassing musicology, performance and composition across classical, contemporary, popular, world and folk music traditions.

Through our teaching and research activities we have well-established ties with arts institutions in the city, wider region and beyond, including the Sage-Gateshead, Royal Northern Sinfonia, Samling Academy and Folkworks, and through our ties with the wider world we are able to offer students excellent opportunities for professional development during their time at Newcastle

Our research is internationally recognised and is at the heart of what we do – informing our teaching and engagement, and our creative and scholarly community. We have particular research strengths in ethnomusicology, early music, popular music studies, practice as research (composition and performance) and critical musicology.

Dr Kirsten Gibson

Head of Music

International Centre for Music Studies

Newcastle University

Keynote speaker



Professor Doctor Britta Sweers

Institute of Musicology, University of Bern.

Professor of Cultural Anthropology of Music, Deputy Director of the Institute of Musicology, Director of the Centre for Global Studies

Keynote Address, Friday 13th April, 4pm

Ethnomusicology in the 21st Century: A European Perspective

Ethnomusicological research has been increasingly dominated by keywords such as *neoliberalism*, *nationalism*, *torture*, *terror*, *conflict*, *dispossession*, or *displacement* in recent years. This shift clearly reflects a profound process of socio-political, -economic, and -cultural transformations of established structures on a global scale. While the end of the Cold War had initially fuelled hopes for a new world order of which an expanded European Union was one positive vision, the likewise emerging power vacuum also resulted in unprecedented global instabilities. Interconnected with further developments of a modern *thick globalization* (Held et al. 1999), this development has likewise been eroding existent boundaries, resulted in unprecedented new global-local relations, as evident in the dissolution of the war/ peace divide or the displacement of whole populations. As particularly the case of Europe exemplifies, this complex shift has likewise resulted in renewed nationalism movements on a large scale and an apparent Euroscepticism of which the Brexit has been the most prominent example. While the rise of neo-nationalism has been the result of a variety of reasons, the whole development is nevertheless leading back to situations, which we thought to have overcome. At the same time, interconnectedness (also represented in the search for a common Europe) seems to be regarded as more important than ever.

What is the place of ethnomusicology in this likewise opaque situation? Various political discourses have been emphasizing the importance of internal stability in order to re-establish peace on a global scale. This not only applies to apparent conflict zones, but also to many other, more hidden contexts – likewise within Europe. Ethnomusicology can become a useful means of facilitating processes of integration, tolerance and understanding, yet it can easily also become a political tool, which is instrumentalized for national purposes. Is it still possible to maintain an overview of the complex whole as an individual researcher? How far can we also make use of previous experiences and observations? Where are major obstacles? And what are the chances at possibilities? Falling back on a specifically European perspective, this presentation explores the challenges of a modern ethnomusicology – especially at an age of increasing neoliberal thinking that likewise constantly requires a clear awareness of conflicting discursive practices, e.g. between research and economics. Moreover, set against this background, it seems more essential than ever to not only intensify professional transnational networks, but also to expand strategies for international teamwork.

Biography

Britta Sweers is Professor of Cultural Anthropology of Music at the Institute of Musicology (since 2009) and Director of the Centre for Global Studies (since 2015) at the University of Bern (Switzerland). Since 2015 she has also been President of the European Seminar in Ethnomusicology (ESEM). Having studied at Hamburg University (Ph.D. 1999) and Indiana University (Bloomington, 1992/93), she was Assistant (2001-2003) and Junior Professor of Systematic Musicology and Ethnomusicology at the Hochschule für Musik und Theater Rostock (Germany) from 2003 to 2009. Her research addresses the transformation of traditional musics (particularly of the British Isles, the Baltic Countries, and Scandinavia) in global contexts, music and nationalism, gender, applied ethnomusicology, and soundscapes. She has been leading the inter-European SNF project 'City Sonic Ecology: Urban Soundscapes of Bern, Ljubljana, and Belgrade' since 2014. Major publications include *Electric Folk: The Changing Face of English Traditional Music* (2005), *Polyphonie der Kulturen* ([“Polyphony of Cultures”] CD/CD-ROM 2006/8), *Grenzgänge*

– Gender, Ethnizität und Klasse als Wissenskategorien in der Musikwissenschaft ([“Border Crossing – Gender, Race, and Class as Category of Knowledge in Musicology”] edited with Cornelia Bartsch, 2016). She is co-editor of the European Journal of Musicology and of the Equinox book series Transcultural Music Studies.

Conference Team



The conference is being led by Dr Simon McKerrell, ably assisted by a fantastic team of students at Newcastle. We wish to thank them all and if you have any questions, you will find them at the registration and helpdesk in the King's Hall, from 12pm on Thursday the 12th April.

The student team are as follows and you will recognise them via their BFE Conference hoodies, a big thank you to all! Do feel free to ask questions or for any assistance.

- Fiona Finden
- Niall Cushnahan
- Ruairidh Patfield
- Dr Matthew Ord
- Becca Twist
- Alix Ferrer-Yulfo
- Simon Hirst

The conference email is BFE2018@newcastle.ac.uk

Disabled Facilities

There are disabled facilities located on the ground floor of the Armstrong Building, and the building is accessible with a wheelchair. If you have any accessibility needs please contact us in advance and we will do our very best to help: BFE2018@newcastle.ac.uk.

Family facilities

The conference is not a suitable place for children and we cannot provide any childcare facilities. Clearly, we are interested in ethnomusicology and parenting given our panel on the topic, but unfortunately, despite our best efforts, we are not able to accept children at the conference both for both legal and caring reasons.

Printing and photocopying

There are no photocopying or printing facilities available to delegates within the Armstrong Building. These facilities are controlled through the use of a smart card which will not be available to BFE delegates. If any printing or photocopying is required **please ensure this is done prior to travelling to Newcastle**. In the event that you may wish to do this, there are several shops within a 5 minute walk from the conference building where this can be done on commercial terms:

https://www.yelp.co.uk/search?cflt=copysshops&find_loc=Newcastle%2C+Tyne+and+Wear

Notes on Programme

- Tea and coffee will be provided at each break noted in the programme. A basic lunch will be provided as part of the cost of the conference registration fee, dinner will not. Water is available for free at a fountain opposite the Robert Boyle Lecture Theatre. Delegates must indicate any dietary requirements upon registration.
- Panel presenters should ensure that they agree a format for presentations that enables all panellists equitable presentation accounting for discussion time.
- All rooms for panels and sessions are located on the ground floor of the Armstrong Building in *The International Centre for Music Studies* at Newcastle University, UK.
- Maps of the campus and the city are [available here](#).
- The helpdesk will be located in the King's Hall.

The Gig on Saturday 14th evening is The Catriona Macdonald Trio. Tickets are available separately for £10 each on the registration pages: <https://webstore.ncl.ac.uk/conferences-and-events/-conferences-events/faculty-of-humanities-social-sciences-hass/arts-cultures>

Thursday 12th April	Robert Boyle Lecture Theatre	G.15 (ground floor Armstrong Building)	G.17 (ground floor Armstrong Building)
2-3:30	Session 1A Globalisation, trans- & inter- nationalism 2	Session 1B Reflections on Ethnomusicology 1	
3:30-4	BREAK		
4-6	Session 2A Cultural Negotiations 1	Session 2B Cultural Negotiations 2	Session 2C Reflections on Ethnomusicology 2
6:45-8:15	Capoeira Workshop	PhD students and Early Career Workshop	Panel: Sounding Crisis and Precariousness on the Doorstep of Europe
Friday 13th April			
9:30-11	Session 3A Composition and Analysis 1	Session 3B Narratives of Migration	Session 3C Ethnomusicologies of Europe
11-11:30	BREAK		
11:30-1	Session 4A Politics and Power	Session 4B East Asia	Session 4C Reflections on Ethnomusicology 3
1-2	LUNCH		
2-3:30	Session 5A Folk Music in these Islands (Robert Boyle lecture theatre)	Session 5B South Asia (G.15)	Session 5C Migration: African Journeys (G.17)
3:30-4	Break		
4	Keynote by Prof. Dr Britta Sweers Ethnomusicology in the 21st Century: A European Perspective (King's Hall)		
5	Taylor & Francis Wine Reception: King's Hall		

Saturday 14 th April				
9:30-11	Session 6A Musicologies of Brexit	Session 6B Otherness and Multiplicity		Session 6C Musical Territories
11-11:30	BREAK			
11:30-1	Panel: Music in the Making and Crossing of Boundaries (Robert Boyle lecture theatre)	Session 7A Digital Ethnomusicologies (G.15)	Session 7B Scandinavia (G.17)	Panel: Ethnomusicology and Parenting (G.11)
1-2	LUNCH			
2-3:30	AGM (Robert Boyle Lecture Theatre)			
3:30-4:30	SEM Ice Cream Social (King's Hall)			
7:30	Catriona Macdonald Trio Gig (King's Hall)			
9	Informal Music Sessions (Hotspur pub)			
Sunday 15 th April				
9:30-11	Session 8A Sound Experiences	Session 8B Festivals		
11-11:30	BREAK			
11:30-1	Session 9A Anthropology of Migration	Session 9B Reflections on Ethnomusicology 4		Session 9C Sound and Silence

Conference Registration Fees: Registrations up until 17th March, late prices apply between 17th March and closing date for registrations on 1st April.

Category	2018 early	2018 late
BFE Members waged	£100	£110
BFE Members unwaged	£50	£55
Non-members waged	£130	£143
Non-members unwaged	£70	£77
Flat day rate	£40	£44

Registration

Registration desks will be located in the King's Hall in the Armstrong Building, Newcastle University (number 22 below). Registration will be available from 12pm on Wednesday the 12th April.

<http://www.ncl.ac.uk/about/visit/maps/>



Panel Etiquette

It is critical that people respect and run to time. Panel Chairs will offer 5 and 2 minute warnings to presenters with a final clear signal when it is time to end their presentation. Presenters in each session must stick to 20 minutes presentation and 10 minutes for questions. If any presenter is running over time, the panel chair has the clear right to intervene and end their presentation to enable others to present, unless there is clearly more time available in the session and by prior agreement at the start of the panel.

Printing and photocopying

There are no photocopying or printing facilities available to delegates within the Armstrong Building. These facilities are controlled through the use of a smart card which will not be available to BFE delegates. If any printing or photocopying is required **please ensure this is done prior to travelling to Newcastle**. In the event that you may wish to do this, there are several shops within a 5 minute walk from the conference building where this can be done on commercial terms:

https://www.yelp.co.uk/search?cflt=copysshops&find_loc=Newcastle%2C+Tyne+and+Wear

Catriona Macdonald Trio



**Venue: The King's Hall, Armstrong Building, Newcastle University, Newcastle upon Tyne, NE1 7RU.
Saturday 14th April 7:30pm**

The British Forum for Ethnomusicology and The International Centre for Music Studies are delighted to be hosting The Catriona Macdonald Band as the main concert at this year's British Forum for Ethnomusicology Conference at Newcastle University.

[To purchase a ticket for the gig by itself without attending the conference please use this link.](#)

Catriona Macdonald (fiddle) is a proud bearer of one of the world's great fiddle traditions, that of the Shetland Isles. A pupil of the late Dr Tom Anderson, Catriona at once embodies the strength and spirit of her heritage with the freshness and diversity of a thoroughly modern performer. Her superb playing and great charisma have established her a worldwide reputation. Catriona is known for her work as both a solo artist, and as a member of Scottish fiddle band Blazin' Fiddles, and International string group String Sisters, who have recently released their second album 'Between Wind and Water'. She is currently a Senior Lecturer and Degree Programme Director for the BA in Folk and Traditional Music course within ICMuS, Newcastle University.

Timo Alakotila (piano/harmonium) (born 1959) graduated 1992 from Helsinki Pop/Jazz Conservatory, main subject was composing. Alakotila's bands are at this moment JPP, Nordik Tree, duo with Maria Kalaniemi, May Monday with Karen Tweed, Tango-Orchestra Unto, Psalttamus with Senni Valtonen, Taksi and T for Three. Timos instruments are piano and harmonium. He is teaching at Sibelius-Academy, Limerick and Newcastle University, Viljandi kulturkollege, Joensuu and Kokkola Conservatories. Timo Alakotila is as well a productive composer: Australian Chamber Orchestra, BBC Concert Orchestra, Irish Chamber Orchestra, Norddeutsche Sinfonietta, Stavanger Sinfonietta, Camerata Nordica, Tapiola Sinfonietta, Haapaveden kamariorkesteri, Umo Jazz Orchestra, Jyväskylä Big Band and Sibis folk Big Band have performed his compositions. Co-operating with Jorma Hynninen, Pekka Kuusisto, Meta4 String Quartet and Thomas Dausgaard have been as well very important. Timo Alakotila has had three 5 year grants for composing from Finnish Government. Timo has worked on over 250 cd albums as artistic producer, musician, composer or arranger. He has as well developed a method for improvisation in Folk Music. Timo Alakotila announced as a Professor of Arts year 2011 from Finnish Government.

James Mackintosh (percussion): Hailing from the Scottish Highlands, James's first forays into percussion were distinctly hand knitted. Fearing for the integrity of her pots and pans, his mother eventually bought him a drumkit for his 15th birthday. Some 30 years later James is widely recognised as one of Scotland's most innovative drummers, and he is responsible for the deliriously danceable grooves underpinning Shooglenifty's sound. The Shoogles drummer is much in demand elsewhere: with Capercaillie, Grit Orchestra, String Sisters and Michael McGoldrick to name a few.

Panels/Workshops

Sounding Crisis and Precariousness on the Doorstep of Europe (Thursday 6:45pm)

Ioannis Tsioulakis
Precarious Pathways to Creativity: Musicians Navigating the Greek Crisis

Cassandre Balosso-Bardin
Staying or Leaving? Greek and Cypriot Musicians in Post-Brexit London

Tom Western
Aural Borders, Audible Migrations: Sound and Citizenship in Athens

Music in the Making and Crossing of Boundaries (Saturday 11:30am)

Byron Dueck
Musical Circulation and Moral Boundaries: Case Studies in the Social Life of Chords

Jonathan Stock
Sunday Mornings, Friday Nights: Music, Movement, Conflict, and Co-Presence in a Bunun
Indigenous Village, Taiwan

Colin McGuire
An Unofficial Anthem for a Cantonese Transnation: Unisonance in the Kung Fu Movie Theme
Song of a Martial Arts Master

Ethnomusicology and Parenting (Saturday 11:30am)

Laudan Nooshin (chair)

Georgie Pope
Toddler in the Field; Mother on the Loose: Finding our Feet in a Neo-Vaishnavite Monastery in
Assam, Northeast India

Emma Brinkhurst
Music and motherhood: bringing parental positioning to the fore in ethnomusicological
research

Fiorella Montero-Diaz
Swimming Upstream: Balancing Motherhood, Academia and Well-Intentioned Policies

Henry Stobart
The Art of Adaptation: Ethnomusicology and Parenting

PhD students and Early Career Workshop

Dr Shzr Ee Tan, Dr Abigail Wood, Dr Rowan Pease
This workshop is aimed at PhD and early career ethnomusicologists and will broadly cover the
following ground:

From PhD to early career: managing your research profile
Where to publish: journals, collected volumes, books
How to prepare an article for submission

Avoiding common mistakes that lead to rejection
How to prepare your PhD for publication as a book
Academic networking

Capoeira Workshop

We are delighted to be hosting a capoeira workshop on Thursday 12th April as part of the conference. The workshop is open to all fitness levels and will involve the opportunity to learn some of the music and movements of capoeira. No pre-registration is required but delegates wishing to take part should dress appropriately (i.e. loose clothes). Newcastle University and the BFE takes no responsibility for the physical preparedness of delegates who wish to participate in this workshop.

Sessions

Thursday

1A Globalisation, trans- & inter-nationalism 2

1. The Politics and Aesthetics of Frevo (Francesco Valente)
2. From Galilee villages to the mountains of al-Sham: micro- and macro-geographies of Palestinian Arab wedding music in northern Israel (Abigail Wood)
3. 'Made in Britain': Exporting Cultural Heritage in a globalising world (Elise Gayraud)

1B Reflections on Ethnomusicology 1

1. Pop Goes the Postcolony: Britain Remixes Hugh Tracey's Malawi (Ian Copeland)
2. Crossing Waters: Accommodating different musics and their aesthetics in a contemporary Britain (Taichi Imanishi)
3. Lullabies, Trains and Platforms: Staging Public Ethnomusicology After the Coburg Rallies (Samantha Dieckmann & Jane Davidson)

2A Cultural Negotiations 1

1. Being Distinctive: Cocos Malay Islamic music in the Cocos Islands, mainland Australia and Beyond (Jenny McCallum)
2. The Kebab Leitmotif: Foodstuff and Hip-Hop Amongst Cypriot Muslims in Birmingham (UK) (Michalis Poupazis)
3. 'Jersey by Birth, French by Nature, British by Mistake': Negotiating Identity and Language Revitalisation in Jersey Through Applied Ethnomusicological Research (Kit Ashton)

2B Cultural Negotiations 2

1. Music in movement: a Sikh Musician case (Thea Tiramani)
2. The Psychedelic Legacy: A Postcolonial Examination of Orientalism in Psychedelic Rock Culture and its Impacts on Goa Trance in Contemporary India (Adele Franghiadi)
3. 'If You Know Arabic, Indian Songs Are Easy For You': Hindi Film Songs and the *mawlid* in Tamale, Northern Ghana (Katie Young)

2C Reflections on Ethnomusicology 2

1. Why does the 'folklore movement' need folklore? An ethnography of a Czech ethnological research project (Vít Zdrálek)
2. ~~Somewhere between Insider and Outsider: Thresholds of Activism in Ethnomusicological Fieldwork (Saeid Kord Mafi) late cancellation~~
3. Jean Jenkins: Mother of Public Ethnomusicology (Christina Ruth Homer)

Friday

3A Composition and Analysis 1

1. Timbre Across Borders: Spectral Density, Musical 'Flavour', and the Cultivation of Audiences in *Silk and Bamboo* Music (Ruaid Absaroka)
2. Resounding 'Asia, Africa, Latin America' in Chinese Ethnomusicology Study (Huang Wan)
3. Is a Universal Descriptive Music Notation Now Within Reach? (And Do We Still Want One?) (Andrew Killick)

3B Narratives of Migration

1. From the Gaza Strip to UK Border Agency detention: a musician's story (Louis Brehony)
2. Wode to Nowhere: Migrant Erasures on the Recent London Stage (Michael Meeuwis)
3. Reflections on Music and Exile (Tom Solomon)

3C Ethnomusicologies of Europe

1. (Un)Worthy Objects: The Jew's Harp and Discourses of Value in European Music (Deirdre Morgan)
2. Past and Present Musical Encounters across the Strait of Gibraltar (Matthew Machin-Autenrieth)
3. Music and Cultural Diplomacy of the Franco Regime (Daniel Jordan)

4A Politics & Power

1. Music as an agent of change? Anthropological perspectives on music, agency and migration politics (Kristine Ringsager)
2. "Sisters are doing it for whom?" Serbian all-female bands and the politicality of performance (Iva Nenić)
3. Music and indifference: The Limits of music's power in everyday urban life (Samuel Horlor)

4B East Asia

1. We are Hong Kong! In Search of 'Hong Kong Identity' Through Traditional Chinese Theatre (Joshua Chan)
2. Development, Rupture and Loss in Southern Vietnamese Music Practice (Alexander M. Cannon)
3. Representing Masculinity through the Chinese Style: the soft and hard powers of the nation (Na Li)

4C Reflections on Ethnomusicology 3

1. Psychological Empiricism and Anthropological Relativism as Dialectic in an Epistemology of Musical Emotion: Insights from a Mixed-Methodology Study of *Qanwali* (Thomas Graves)
2. An Object Oriented Ethnomusicology?: The Case of Robert Lehmann-Nitche's Argentine Wax Cylinder Recordings (1905-1909) (Morgan Luker)
3. The New Yellow Music? International and transnational Chinese ethnomusicologies (Shzr Ee Tan)

5A Folk Music in these Islands

1. Folksong and Fascism in Edwardian England (Ross Cole)
2. Rethinking musical journeys: Refugees and migrants in an ethnomusicological perspective. (Annemette Kirkegaard)
3. Simulated liveness in historical radio broadcast of Irish music (Helen Gubbins)

5B South Asia

1. Regageethegalu- The Forgotten music of modern Kannada theatre (Deepak Paramashivan)
2. Cultural activism in South India: Protesting social inequality within and through Karnatak music (Lara Pearson)
3. The social aesthetic in North Indian classical music (Chloë Alaghband-Zadeh)

5C Migration: African Journeys

- ~~1. From migrant congregations to public praise worship: a Nigerian gospel festival in Athens, Greece (Evanthia Patsiaoura)~~
2. Status, Loss and the Re-territorialisation of Competence Among Migrant Ghanaian Xylophonists (Ignacio Agrimbau)
3. Lost in Translocation: Sacred Dance and Generational Transitions in a Yoruba Immigrant Church (Rebecca Uberoi)

5D Composition and Analysis 2

1. Video Essay: Reshaping tradition for the future: computer karaoke in contemporary *piphat* music-making in Phayao province, Northern Thailand (Tat Amaro)
2. Little revolutions: how musical endings change the world (and how ethnomusicological comparison shows that they do) (Cecilia Quintrell)
3. Contemporary Composition in Iran: The Sounds of Global, Regional and Diaspora Identities (Soosan Lolavar)

Saturday

6A Musicologies of Brexit

1. Brexit's Greatest Hits: Music Parody, Social Media, and Post-Brexit strategies among Spanish migrants in the UK (Raquel Campos)
2. 'You're Unknown to Me': Matthew Herbert's Brexit Big Band (Luis-Manuel Garcia)
3. 'How can this be happening?': Ethnomusicology and Ethnomusicologists in a Trumpian, Post-Brexit World (Katharine S. Blankenship)

6B Otherness & Multiplicity

1. Music, Musicians and Multiple Places within the Same Space: the Case of *Oromia* (Jan Magne Steinhovden)
2. Witches and *rezadores* : Enchantment, music and natural order in the 1712 Cancúnc uprising (Andrew Green and Marina Alonso Bolaños)
3. A Window Onto Other Worlds: Musical Exoticism in Iranian Cinema – The Case of *The Lor Girl* (Laudan Nooshin)

6C Musical Territories

1. The national anthem of the Republic of Tartarstan as a musical nationalism and political discourse (Rezeda Khurmatullina)
2. 'True Mugham is Within Yourself': A Decolonial Approach to Musical Creativity in Post-Soviet Azerbaijan (Polina Dessiatnitchenko)
3. *Hallyu* through the grassroots: The European *p'ansori* scene (Anna Yates-Lu)

7A Digital Ethnomusicologies

1. Musicianship as citizenship: The shakuhachi, digital community, and online transmission of a tradition (Kiku Day)
2. #wil2wir: Music and Fitness in the Smartphone Era (Frederick Moehn)
3. Collected Scatterings: A digital anthology in the making (Jostine Loubser)

7B Scandinavia

1. Finnish Kantele Music: Re-construction of a National Identity Concurrent with the 100th Anniversary of Finland's Independence (Tomoko Hata)
2. The Continuity of Reimagined Northern European Musical Traditions in the *Joiks* of Norwegian and Swedish Sámpi (Helen Diggle)
3. The Changing Identity of the Finnish Romani Music – Past and Now (Kai Viljami Åberg)

Sunday

8A Sound Experiences

1. *Pleasure Garden's* Almost Politics (Joe Browning)
2. Ethnomusicology of Prison: A perspective from the UK (James Butterworth)
3. Alternative Experiences of Music and Music Making: Exploring Musical Diversity through Deaf Culture (Katelyn Best)

8B Festivals

1. K-Music Festival as an International Springboard for Korean Musicians (Hyelim Kim)
2. Participatory Performance and Belonging through the Ratha Yatra Festival in Lisbon (Debora Baldelli)
3. 'If they key cancelling our festivals... What are the youngsters going to do when they are bored? Burn Cars?!' Free Local Music Festivals in the New Town of Cergy-Pontoise (Solène Heinzl)

9A Anthropology of Migration

1. 'People Too': Music and Empathy in the Calais 'Jungle' (Alexander Marsden)

9B Reflections on Ethnomusicology 4

1. Ordinary Pleasures: Nostalgia, and Optimism in Benin's Amateur Music Scene (Lyndsey Marie Hoh)
2. Modelling Participation: Product, Authority, and Formality (Tim Knowles)
3. Learning from History (Stephen Cottrell)

9C Sound & Silence

1. The significance of sound in Central Java and its impact on amateur gamelan ensembles in Surakarta (Jonathan Roberts)
2. Sounding the Holocaust, silencing the city: memorial soundscapes in today's Berlin (Philip Alexander)
3. 'The Sounds of...: Imagining the nation through soundmaps' (Katerina Talianni)

Travel & Accommodation

We have a wide range of affordable accommodation rates at local hotels, some of which have long-term discounted rates available to visiting scholars at the university, see for example: <http://www.ncl.ac.uk/conferences/>.

The university is easily accessible both by train and plane, and is located in the city centre. There is plenty information on travelling to Newcastle University available on the website including maps etc., available from this webpage: <http://www.ncl.ac.uk/conferenceteam/gettinghere.htm>

Travelling to The International Centre for Music Studies at Newcastle University

The closest metro (underground train) station to the International Centre for Music Studies (ICMuS) is 'Haymarket'.

By Train

Newcastle's Central Station is on the east coast main line, 3-4 hours from London and 1.5 hours from Edinburgh. When you arrive at Central Station, Newcastle, you can take a taxi from the rank at the station entrance (approx £5 to the University – ask for Haymarket), walk (approx 15 mins) or take the Metro.

Metro from Central Station to Newcastle University

Within Central station, follow the "M" signs down into the Metro and buy a ticket for one zone. Follow signs for "Airport" or "St James (via the Coast)" – this line branches eventually but not before **Haymarket** which is the stop for the University. Leave the train at Haymarket station.

Navigating to the International Centre for Music Studies

On leaving Haymarket Metro station (head for the exit where you see a corner branch of TSB), cross over the road (facing the church) and follow the pavement round to the left and cross the road(s) until you are facing "Campus Coffee". Continue straight up along the paved, area (Kings Walk), up the steps, straight on between the Student Union Building on your left and The Northern Stage on your right. Go left of the first standalone arch and continue through the archway on your left into the inner quadrangle of the large Victorian Armstrong Building. You will see in front of you glass doors and a large statue of Dr Martin Luther King—this is the ground floor of the Armstrong Building where the music department is sited and the conference is taking place.

Metro from Airport to Newcastle University

Follow signs within the airport for "Metro". On your way out of the building you will pass the metro ticket machines - buy a single ticket for all zones, or if returning the same day, an all zones day ticket. Outside, there are two platforms but trains from either platform will bring you to **Haymarket**.

By Car

From the north or south, follow the A1 towards Newcastle. This takes you around the west side of the city. Whether you are travelling from the north or south, you should leave the A1 at the

junction with the A167/A696 and follow the signs for the 'City Centre'. If you are travelling directly to the University, take the A167 exit marked "Universities and Royal Victoria Infirmary (RVI) and Eldon Square" (B1318, City North) which brings you on to Claremont Road, and the University Entrance. University car parks are for permit-holding staff only, however there is a public car park on Claremont Road. Please consult the University maps (see weblinks above) and signs on campus for directions on foot to the Armstrong Building (see exact location above and on campus maps).

From the west, follow the A69 to the junction with the A1 and travel northbound. Leave the A1 at the next junction (City West, Westerhope, B6324) and follow the signs for City Centre A167. Leave at the exit marked "Universities, Royal Victoria Infirmary (RVI) and Eldon Square" (B1318, City North) and turn left at the mini-roundabout. This takes you on to Claremont Road, and the University Entrance. University car parks are for permit-holding staff only, however there is a public car park on Claremont Road. Please consult the University maps (see weblink at bottom of page) and signs on campus for directions on foot to the Armstrong Building.

On Foot from Central Station

Leave the station, cross Neville Street and turn right, passing the Thistle Hotel. At the corner, turn left and at the crossroads, cross Westgate Road and continue walking up Grainger Street. Head towards Grey's Monument (which you will be able to see ahead of you at the top of Grainger Street) then turn right, then left onto Newcastle's pedestrianized main shopping street, Northumberland Street. Continue all the way along Northumberland Street until you see Haymarket metro station - please now see "Metro" section above for directions from Haymarket metro to the International Centre for Music Studies.

Accommodation

The university has approved accommodation and its own accommodation which can be booked in advance. The following list includes hotels approved by the University for conferences:

Hotels

Copthorne Newcastle Quayside
Hilton Gateshead
Holiday Inn Express Newcastle Metro
Holiday Inn Express Newcastle City Centre
Jesmond Dene House Jesmond
Jury's Inn City Centre
Jury's Inn Newcastle/Gateshead Quays
Malmaison Newcastle Quayside
Marriott Gosforth Park Gosforth Park
Marriott Metro Centre Gateshead
Premier Inn Newcastle
Ramada Encore Newcastle Gateshead
Royal Station Hotel Newcastle
Sandman Signature Hotel Newcastle
Caledonian Hotel Jesmond
Thistle Hotel Newcastle
Vermont Hotel Newcastle

Newcastle University has its own accommodation from £44.50 per night, which you may wish to book. Carlton Lodge for instance which you can book via this page:

<http://www.ncl.ac.uk/accommodation/staff/carlton-lodge/>

Notes for presenters

Given the number of papers, we will have to adhere strictly to time, so please prepare to present for no more than 20 minutes and we will allow 10 minutes questions per paper. This will allow us to run to reasonable time and we can carry on the conversations in the breaks and at lunchtime. Please respect other presenters and do not overrun. Your chair for the session will act as timekeeper and keep time for the session.

Wifi access will be available to all either via the *Eduroam* service, or via temporary access during the conference to the University's network.

(Skype-based) Ethnomusicology Reading Group – new members welcome!

Our group is comprised of **postgraduate** and **early career** ethnomusicology researchers based in Europe, Asia and Australasia. We come together once per week to discuss recent articles published in journals such as *Ethnomusicology Forum*, *Ethnomusicology* and *Yearbook for Traditional Music*.

We are committed to enabling all researchers to take part. Participants may be **distance learners**, **based off-campus** or have **caring responsibilities**. Members can ‘drop-in’ based on their availability.

The group is organised by Kate Walker and Helen Gubbins, two PhD students at the University of Sheffield. The schedule, reading lists and contact details are available on our website.

<https://ethnomusicologyreadinggroup.wordpress.com/>



Panels

Sounding Crisis and Precariousness on the Doorstep of Europe (Thursday 6:45pm)

Ioannis Tsioulakis
Cassandre Balosso-Bardin
Tom Western

Europe is today marked by a series of overlapping crises: of economics and morality, of identity and territory. Greece sits at the heart of debates about Europeanness, at once positioned as the gateway to, or doorstep of, Europe; while simultaneously being posited as a warehouse, or even prison, for those seeking to move into and across the continent. On top of this, Greece continues to be the testing ground – or maybe dumping ground – for European experiments in austerity. This panel listens to music and sound cultures in Greece, and to Greek musicians elsewhere, as they navigate the crisis-scapes of contemporary Europe.

The three papers gather around themes of crisis and precariousness, hearing how musical practices are set against a backdrop of instability and a new era of nationalisms. Europe is a protagonist in these stories, relating in various ways to Brexit, the imposition of austerity measures, and the closure of borders. Each paper explores how these continental politics play out at street level, examining issues of public space, citizenship, encounter, solidarity, movement, stasis, and circulation. Austerity and displacement are protracted; music and sound articulate the challenges of the current moment in political history.

But the panel also seeks to question the meanings of these crises, asking how music and sound can offer different representations of this moment, and building towards an ethnomusicology that disrupts, rather than reproduces, mainstream narratives of crisis. The relevance of this is not limited to Greece, but chimes into broader debates on European presents and futures.

Paper 1: Ioannis Tsioulakis

Precarious Pathways to Creativity: Musicians Navigating the Greek Crisis

The proposed paper will focus on the ways in which the post-2010 economic ‘crisis’ in Greece affects local professional musicians. The chronicle of Greece’s radical economic and political change in the past seven years has been covered extensively by domestic and international media. Following the global financial crisis that began in the United States in 2008, Greece faced a sovereign-debt crisis in 2009, which resulted in a succession of so-called ‘bailouts’, with each of them deepening the imposed austerity, the recession and the political alienation of Greek citizens. This paper will address how increased precariousness and unemployment due to the ‘crisis’ reshapes the strategies of working musicians, but also their self-conceptions and sense of personhood.

Since ‘The Crisis’, musicians have found steady work scarce and payment often not forthcoming. This paper will elaborate on the ways that professional musicians in recessionary Athens practically adjust their work to the new crisis-scape, but also how they embody subjectivities of the precarious labourer. I will suggest that freelance musicians in Athens engage in two simultaneous processes: (1) they incarnate a new type of artistic labourer, what I call the ‘Music Precariat’: mobile and alienated from industry structures, but also an agent of grassroots solidarities at home and abroad. (2) They operate as ‘aesthetic prophets’ of a new kind of cultural production, based on ideas of small-scale performance, domesticity, independence, and free, unmediated circulation.

Paper 2: Cassandre Balosso-Bardin

Staying or Leaving? Greek and Cypriot Musicians in Post-Brexit London

Almost every week for the past 18 months, there is news of yet another Greek or Cypriot musician going home, leaving London's world music hub for good. Some choose to move back indefinitely; others commit to regular commutes for concerts in Europe or decide to try out a flexible arrangement between two or three countries. Often educated in the UK, these are musicians who are and have been actively involved in the diasporic, local, national and international music scenes for years. Paradoxically, many are leaving despite the fact that home is not synonymous with financial prosperity. Indeed, although Cyprus may be faring slightly better economically, Greece is still suffering from the aftermath of the crisis, enduring a seemingly unending and crippling austerity regime, forcing musicians to lower their financial standards and diversify their professional practice (Tsioulakis, forthcoming).

Focusing on individual voices in a post-Brexit environment, this paper explores the rationale behind London-based musicians' decision making. Based on interviews carried out amongst musicians active in the world music scene, I identify the financial, ideological and practical elements on which post-Brexit Greek and Cypriot musicians base their reasoning. Through this, I wish to highlight the direct impact of Brexit and its on-going debate on the lives of creative international individuals as well the consequences for the cultural life of London and the UK.

Paper 3: Tom Western

Aural Borders, Audible Migrations: Sound and Citizenship in Athens

How do we listen to a border? What does displacement sound like? This paper explores these questions through an anthropology of sound, considering borders, migrations, citizenships and integrations as sonic phenomena. It centres on Athens, asking how sound is used to prise open national ethnos, to assert identities and territorialise public space, thus playing a key – but unheard – role in debates about Europeaness, freedom of movement, and the refugee 'crisis'. Closed borders, coupled with the slowness of asylum procedures, mean that many refugee communities have been living in Athens for longer than anticipated. Living without legal status, these communities use music and sound to create space and make claims on citizenship.

The paper begins by expanding upon two conceptual interventions: first, that borders do not just exist at the perimeter of a territory, but are produced within and through culture (Nail 2016); second, that migration is a sonic act as much as a spatial one (Kun 2016). It then examines how sound is a way of experiencing the city – a contact zone between communities – and how Athens contains multiple, overlapping acoustemologies. Focus then shifts to a sound project produced in Athens in 2017 by the author in collaboration with musicians from Syria, Afghanistan and Greece; before turning an ear to history, hearing how current sonic practices are caught up in recursive trajectories of displacement. By listening to borders and migrations, rhythms and spaces, trajectories and traces, it seeks to open different ways of understanding citizenship in Greece and in Europe.

Music in the Making and Crossing of Boundaries (Saturday 11:30am)

Byron Dueck
Jonathan Stock
Colin McGuire

Musicians both contest and police borders of many kinds and at many levels of scale, from the local to the international. Ethnomusicologists have investigated this boundary work extensively, but the subject is worth revisiting given the current political circumstances and the focuses of this conference. Accordingly, this panel explores how people use music to both reinforce and traverse boundaries. Its three papers consider on the one hand how music distinguishes social spaces: in examples from Taiwan, Canada, and Cameroon, music is shown to differentiate revelry and worship ('Friday night' and 'Sunday morning') and in examples from the world of martial arts, music celebrates a Cantonese imagined community distinct from — and resistant to — dominating forces. On the other hand, the papers also explore how music makes unexpected connections across boundaries. In contemporary Cameroonian music, musical materials move between traditional life-cycle rituals and the Catholic liturgy. In a Taiwanese Indigenous context, karaoke and Christian devotional music share certain deep similarities, including the opportunities they provide for the display of skill in performance. And in a study of music from Hong Kong kung fu films with a life beyond the cinema, a tune and its heroic associations connect listeners separated by distance and political borders. Between them, the three papers explore the complexities and contradictions involved in processes of musical boundary formation, as well as the deeply relational work of music making that connects participants both immediate and imagined.

Paper 1: Byron Dueck

Musical Circulation and Moral Boundaries: Case Studies in the Social Life of Chords

What kinds of music and musicians are able to traverse moral boundaries? This paper draws on fieldwork conducted in Canada and Cameroon to consider how sounds move between social spaces that stand in tension with, or even opposition to, one another. Two brief ethnographic episodes form the basis of the discussion. The first involves the movement of 'country' music between contexts of revelry, devotion, and life-cycle ritual in working-class Indigenous communities in the western Canadian province of Manitoba in the early 2000s. The second explores how xylophones and the musicians who play them connect cabarets, traditional funerary practices, and the Catholic Mass in communities in and around the Cameroonian capital, Yaoundé. More broadly, the talk reflects on how the Canadian and Cameroonian contexts are linked by a belief system (Christianity) and musical structures (Western harmony — the 'chords' of this paper's title) that were introduced in the context of colonialism. Throughout, drawing on perspectives from the *alliance studies* of Beverley Diamond and the *metapragmatics* of Michael Silverstein, the focus is on deployments of musical materials, and how these both acknowledge and extend social connections — to persons known and unknown, co-present and absent, particular and abstract, human and supernatural.

Paper 2: Jonathan Stock

Sunday Mornings, Friday Nights: Music, Movement, Conflict, and Co-Presence in a Bunun Indigenous Village, Taiwan

This paper compares in-depth ethnographic portraits of two significant situations for communal music making in the Bunun village of Buklavu, East Taiwan: services in the Presbyterian church and informal gatherings at local karaoke businesses. On the surface, the social dynamics and musical repertoires of church services and karaoke performances are divergent, with music in the sacred setting inspiring a spiritual sentimentality readily distinguished from the mundane love and play characteristic of karaoke contexts. Nevertheless, the paper locates a succession of common issues, among which is that each provides a setting for the development, display, and recognition of performance skill; each supports diverse repertoires and the use of multiple languages; and participants in each aim for musical and (e)motional co-presence. In service of such a goal, sounds and actions come to embody the traces of others, past, present, and perhaps even future. But the goal is inevitably not uniformly realized, with social rupture an outcome of misjudged interactions.

The paper considers the heterogeneity of musical repertoires; the role of movement and of time travel; vexed issues of Bunun language retention, cultural inheritance and alcoholic intoxication; the place for humour and creative play; the ethics of musical co-presence; and on-going processes of intergenerational change. The results show how live music making in each setting variously engages modes of self-exploration, emotional expression, reverie, and spiritual engagement to build social worlds that might not otherwise occur in inherently multi-sensory and communal performative events.

Paper 3: Colin McGuire

An Unofficial Anthem for a Cantonese Transnation: Unisonance in the Kung Fu Movie Theme Song of a Martial Arts Master

Wong Fei-hung (1847–1924) is an apotheosized Cantonese martial arts hero from southern China who has become associated with a labelled melody called ‘General’s Ode.’ Since the 1950s, over 100 Hong Kong movies and television serials forged the link by using that tune as Master Wong’s theme. Director Tsui Hark’s *Once Upon a Time in China* film series (1990–1997) featured a new version of the song, where the addition of lyrics led it to become a karaoke hit. Other off-screen uses now extend beyond karaoke; this song is often used in kung fu demonstrations. During participant-observation fieldwork in a Chinese Canadian martial arts club (2008–2016), consultants claimed Master Wong’s theme song is a Cantonese national anthem — a hymn for an imagined community without a sovereign state, spanning China’s Guangdong Province, Hong Kong, Macau, and a global diaspora. The pool of informants was expanded by consulting thousands of comments on YouTube videos, examining online discourses about the Cantonese-ness of the tune. Trends from virtual ethnography led to musico-linguistic analysis comparing Cantonese and Mandarin versions of Master Wong’s theme. Drawing on Benedict Anderson’s concept of *unisonance*, the paper explores how Cantonese people hear this song as a transnational anthem. The themes associated with Master Wong have a deep resonance in Cantonese culture, especially resistance to domination by other groups. The self-strengthening message of his song empowers a sense of imagined community through intertextual associations with martial arts that auralize the heroic ethos of kung fu.

Ethnomusicology and Parenting (Saturday 11:30am)

Laudan Nooshin (chair)
Georgie Pope
Emma Brinkhurst
Fiorella Montero-Diaz
Henry Stobart

Although there has been some discussion within ethnomusicology of the relationship between our scholarly and personal lives, this has rarely extended to the impact of parenting or caring roles more generally, which have tended to be rendered invisible or considered irrelevant to scholarly discussion. This roundtable explores a number of issues concerning the relationship between ethnomusicology and parenting. Contributors examine the impact of parenting on fieldwork - including on the kinds of decisions taken around fieldwork and on family relationships - and how carrying out fieldwork accompanied by children may affect the experience. We also consider the implications of institutional structures and government policies: while the REF and other institutional measuring systems now take account of parental leave, they rarely recognise the many years of caring that follow. These have a direct impact on employment and career prospects, particularly for women, in ways which arguably differ from other areas of work. We ask whether this is simply part of how higher education in the UK works or whether there are aspects which are specific to ethnomusicology. Contributors also consider the perspective of children and the impact of our work on parenting itself. Speakers represent a range of scholars of different ages, genders and sexualities and at different career stages.

We believe this to be a very timely and important topic. As we approach the end of the second decade of the 21st Century, it becomes increasingly untenable to ignore these issues, particularly in relation to questions of diversity and equal opportunities.

Paper 1: Georgie Pope

Toddler in the Field; Mother on the Loose: Finding our Feet in a Neo-Vaishnavite Monastery in Assam, Northeast India

University policies aimed to enable parent academics often focus on the provision of childcare. Work, seen through this lens, can only get done in the absence of children. Whilst it is undeniable that the needs and timings of children frequently run into conflict with those of the academic world, in this paper I will argue that the involvement of my 20-month-old son as a co-participant observer in a monastery in Assam, northeast India, enabled further-reaching, more nuanced research than I could have achieved without him. Learning to dance from the monks of Uttar Kamalabari Sattrā was an important part of my methodology, but the teaching style and environment of my lessons, as well as the repertoire I had access to, differed considerably from how the monks learn themselves. My son's incidental acquisition of dancing, singing and drumming skills was much closer to that of the young monks who are recruited to the monastery from an early age. The presence of a pre-language infant, unhindered by physical self-consciousness, helped me observe important aspects of monastic teaching, nurturing and play that I would not have witnessed alone. It also allowed me to spend much longer in the presence of and in non-verbal communication with monks than might have been appropriate if I was alone. By arguing that a child can have an enabling presence in the field, my paper contributes to the debate surrounding methodological acceptability in ethnomusicology and other ethnographic disciplines.

Paper 2: Emma Brinkhurst

Music and motherhood: bringing parental positioning to the fore in ethnomusicological research

The relationship between music and motherhood was a prominent theme in my PhD research which explored the role of poetry and song among the Somali community in London's King's Cross. A hidden element to my research was my own, sometimes painful, journey towards motherhood which was ongoing as I carried out fieldwork with Somali mums and their young children. In this paper I contemplate the impact that my relationship with motherhood had on my fieldwork, as well as the impact that my research had on my own emotional well-being. I ask whether we should disclose more about our personal challenges as fieldworkers, in particular positioning ourselves more openly regarding family life and parenthood.

My paper will conclude by considering my current position: a full time mum to two young children and somewhat in the wilderness academically. With many women leaving academia after starting a family, how can a career in ethnomusicology be re-established? Given the emotional conflict I faced during my PhD fieldwork, is it possible to re-enter the discipline with greater awareness and honesty about oneself as a parent and emotional being as well as an ethnomusicologist?

Paper 3: Fiorella Montero-Diaz

Swimming Upstream: Balancing Motherhood, Academia and Well-Intentioned Policies

Academic jobs are often perceived by non-academics as family-friendly due to the flexible schedule and self-managed time. However, for those inside the academic world it is not difficult to spot clear downsides: hierarchical career structures that emphasise competition, the pursuit of impact and visibility from early on, never-ending administration and teaching responsibilities and the demands of new excellence framework schemes (REF, TEF, more admin, etc.), more pressure on early-career researchers to maximise their probation years by over-working, and department leaders and HR managers' lack of training in advising on and enacting new inclusive parental schemes policies. There is more awareness, at least in terms of discussions of gender equality, gender pay gap, parental support, inclusive environments (e.g. Athena SWAN, LGBTQI), yet in practice, not much is being done to revert disparity or balance workloads, at least during early childrearing years, in order to keep women with children in academia and achieve a better family/work balance in general.

I will be addressing these issues based on case studies of female ethnomusicologists with children in academia and personal experience: that of a queer early career ethnomusicology lecturer with an 8-month-old child.

Paper 4: Henry Stobart

The Art of Adaptation: Ethnomusicology and Parenting

Early among local consultants' enquires to ethnographers conducting solo field research in the rural Andes are questions such as: where is your partner? Don't you have children? In these kinds of contexts, having a partner and children is often seen to make a person complete – literally whole (*yanantin* - 'two interdependent parts together'), but also more understandable and

less suspicious. However, long-term fieldwork in high altitude Andean communities (e.g. 4,200m) can be physically gruelling, deeply uncomfortable, and socially difficult. Although we might fantasize that our children would enjoy and benefit from these kinds of experiences, this cannot be taken for granted. Any such project needs to be a joint endeavour in which both parents are fully invested.

In this presentation I chart some of the challenges of this kind of rural ethnographic work (one we did not undertake as a family), and explore the adaptations to research made to achieve a more family-friendly project. One in which both parents could be equally invested. In the case discussed, this led to an urban-based project in the Andes, which both offered opportunities for all the family and encouraged me to develop exciting new research directions. I also examine the implications of this particular 11 month project for the children, respectively 10 and 8 years old at the time. For example, the challenge of attending a local (Spanish language) school and learning the language from scratch. It will be shown how sharp differences in experience resulted, perhaps reflecting age, character and particular experiences.

Sessions

Thursday

1A Globalisation, trans- & inter-nationalism 2

1. The Politics and Aesthetics of Frevo (Francesco Valente)
2. From Galilee villages to the mountains of al-Sham: micro- and macro-geographies of Palestinian Arab wedding music in northern Israel (Abigail Wood)
3. 'Made in Britain': Exporting Cultural Heritage in a globalising world (Elise Gayraud)

Paper 1: Francesco Valente

The Politics and Aesthetics of Frevo

This paper will deal with the articulation between the politics and aesthetics of regionalism and globalization in frevo, a Brazilian genre of popular music practiced in Recife and other areas of Pernambuco in Northeastern Brazil. Frevo was inscribed by IPHAN (the Brazilian Institute of Historical and Artistic National Heritage) as national cultural heritage in 2007 and by UNESCO as Intangible Cultural Heritage of Humanity in 2012.

Looking back a decade, how does the recognition by IPHAN and UNESCO affect the expressive practices and the lives of frevo artists and their communities? What is the impact of heritagization, globalization and the politics of regionalism on frevo? How do these two political dimensions intersect in frevo's practice?

I will analyse and compare diverse expressions of frevo, from the *frevo-de-rua* (street frevo) to mixtures of frevo with jazz, fusion and other transnational idioms as well as the impact of the cultural movement known as "Manguebeat", and others musical genres of Pernambuco such as maracatu, cavalo marinho, coco, caboclinhos, etc.

I will attempt to show how musical genres such as frevo regarded as "regionalist", are used as a response to samba in the context of the Brazilian popular music. I will also attempt to offer insights into the process of hybridization of frevo, during the last two decades, and present the main measures that were taken by local cultural policy, regarding the safeguarding, transmission and dissemination of the genre.

Paper 2: Abigail Wood

From Galilee villages to the mountains of al-Sham: micro- and macro-geographies of Palestinian Arab wedding music in northern Israel

In this paper, based on recent ethnographic work, I explore the sonic geographies outlined by Palestinian Arab wedding musicians in northern Israel as they select, perform and talk about musical repertory. While Palestinian national identity and the hard political borders between Israel and neighbouring states frame immediate questions of identity and mobility, in describing their musical practices, musicians turn to a complex, interleaved series of geographies that highlight past and contemporary processes of musical flow. On one hand, they foreground the continuing relevance of the historic al-Sham region as an area of shared musical practice, identifying with the 'jabali' (mountain) musical style of the elevated region that marks the borderlands between today's Lebanon, Syria and Israel. On the other hand, they embed this regional style within a series of micro- and macro-geographies, from detailed knowledge of the subtle differences in tempo and style between neighbouring Galilee villages, to connections with

the wider Arabic-speaking world via old and new media. While recent research on music in the Middle East has often foregrounded the role of music in constructing and reinforcing national identities, this research illustrates how transnational flows continue to shape the experience and imagination of musical borderlands in the region.

Paper 3: Elise Gayraud

'Made in Britain': Exporting cultural heritage in a globalising world

Traditional music and dances are often perceived as untouchable repertoires transmitted unchanged, to be treasured as a true representation of local cultures. However, if traditions represent the life and ways of their days, then surely hybridity, experimentation with repertoires, uprooting, deterritorialisation, more truthfully represent the everyday life in today's globalising world.

The British cultural heritage travels across borders and thrives in new scenes, maintained by groups of folk-enthusiasts sharing their understanding of the Other's traditions within their local communities. Not only bands occasionally touring abroad considerably influence ways in which traditions evolve and are brought back, but also groups emerging in incongruous places, such as Rapper sword dancing teams in the US, reproducing mining dances from northern England, raise questions on the purposes of this "exotic" abroad, how the Other's traditions are perceived and represented in performance, and whether this Other culture is idealised, or imagined.

This paper is based on interviews of performers, as well as ethnographic fieldwork, part-taking in British traditions within diverse contexts, from a Belgian sea-side town, to a Palestinian school, a theatre in northern Italy, the Australian bushes, an Estonian festival, and integrated into my everyday life as a French expat in Germany. It explores some aspects of the conceptual issues surrounding authenticity in contemporary practices, drawing from scholarly publications and collections to grasp a scholarly understanding of recent changes. Taking an interdisciplinary approach, it investigates the differing perceptions of British cultural practices in communities abroad.

1B Reflections on Ethnomusicology 1

1. Crossing Waters: Accommodating different musics and their aesthetics in a contemporary Britain (Taichi Imanishi)
2. Lullabies, Trains and Platforms: Staging Public Ethnomusicology After the Coburg Rallies (Samantha Dieckmann & Jane Davidson)
3. Pop Goes the Postcolony: Britain Remixes Hugh Tracey's Malawi (Ian Copeland)

Paper 2: Taichi Imanishi

Crossing Waters: Accommodating different musics and their aesthetics in a contemporary Britain

The Japanese composer Toru Takemitsu (1930–1996) drew our attention to the ways in which music from different cultures could be represented in compositions. He was concerned that the juxtaposition of cultural components could cause conflict, rather than multicultural harmonization (Takemitsu 1973, 1980). How are such concerns still relevant today?

Misrepresentations of cultural distinctiveness remain significant (discussed in, e.g. Becker 2017, Nagle 2016, Yeh 2015, Hinton 2014, Leong 2014, Alexander & Kim 2013), often interlaced with pressures within the music industry and within the mass media where the priority is not to be sympathetic to multiculturalism but to make profit (O'Brien & Oakley 2015, Hutnyk 2015, Zhuo 2015). In 2015 and 2016, I carried out practice-based fieldwork to explore how young London-based British composers create hybrid music, concentrating on a set of commissions for combinations of Japanese and western instruments, and comparing the results with a parallel project that worked with Japanese composers. Beyond the process of composition, the project involved performances, and interviews with participants (composers/musicians), and audience feedback. One key finding was that, in order to integrate Japanese music qualities into the British (Western) context, composers tended to focus on practical aspects of music-making, while Japanese composers tended to focus on spiritual aspects of Japanese music. In my paper, I explore how the results of this work can inform our understanding of Schipper's (2010) continuum, moving from 'monocultural' through 'multicultural' to 'transcultural' music creation.

Papepr 3: Samantha Dieckmann & Jane Davidson

Lullabies, Trains and Platforms: Staging Public Ethnomusicology After the Coburg Rallies

Over the past few years, the strong re-emergence of ethno-nationalism has had a significant presence in political debates around the world, shaping the direction, and sometimes the outcome, of key elections. In Australia, the ascent of the populist party One Nation has been matched outside polling booths, where ethno-nationalist sentiments have manifested in street rallies by anti-Islamist and anti-immigration protest groups. In May 2016, a month before the Brexit referendum, Reclaim Australia protests were countered by anti-racism demonstrations in a confrontation that brought violence to the streets of Coburg, Melbourne.

This paper presents a public ethnomusicology project that was established partly in response to the Coburg rallies. In contrast to the use of music to express exclusionist, solidaristic pride and anger, the diverse and no-audition Lullaby Choir aimed to cultivate compassion through songs that drew deeply on personal memories and emotions, while also highlighting a common humanity. In particular, we focus on the Lullaby Choir's involvement in *Platform*, a public art event in which they performed to incidental audiences on trains and at a train station. Engaging

with local and everyday sites of travel, *Platform* provided an alternative route to intercultural engagement than that which was traced through the neighbouring streets 18 months previously. At the same time, the processes of top-down formalisation required to achieve *Platform's* performative ends raise pertinent questions about the challenges to realising collaborative methodologies in community-engaged ethnomusicology projects.

Paper 3: Ian Copeland

Pop Goes the Postcolony: Britain Remixes Hugh Tracey's Malawi

This paper traces the curious circulation of a series of 1950s field recordings by the pioneering ethnomusicologist Hugh Tracey. For years cordoned off from the general public at the International Library for African Music, a freshly-minted British non-profit organization gained privileged access to the cache of recordings in 2015. Named the Beating Heart Malawi Project, the outfit handed digitized reproductions to U.K.-based artists and received in return a series of thumping remixes that took the field recordings as their source materials. The resultant album was released commercially and marketed exhaustively, with the proceeds benefitting a U.K.-implemented charity based back in Malawi, the field recordings' point-of-origin.

In addition to analyzing the hybridized musical byproducts this circuit enabled, I take seriously the comments made by the predominantly white cast of characters in the album's promotional materials. Framing the original recordings as "imperial debris" (Stoler 2013), I demonstrate that the curated manipulation of these sonic artifacts reproduces narrow conceptions of Malawians by their cosmopolitan British counterparts. Despite the project's noble goals and charitable ends, I suggest that rather than rescuing these recordings (and thus their creators) from the dusty annals of history, placing these musical fragments in the hands of British producers perpetuates the epistemic distance between (post-)colonizers and (post-)colonized. Specifically, I contend that these remixed tracks rob Malawi of cultural heterogeneity, fix their originators as timeless, and proffer a rubric for listening that necessitates European translation. To conclude, I place this project in the vexed and ever-growing context of transnational musical humanitarianism.

2A Cultural Negotiations 1

1. Being Distinctive: Cocos Malay Islamic music in the Cocos Islands, mainland Australia and Beyond (Jenny McCallum)
2. The Kebab Leitmotif: Foodstuff and Hip-Hop Amongst Cypriot Muslims in Birmingham (UK) (Michalis Poupazis)
3. 'Jersey by Birth, French by Nature, British by Mistake': Negotiating Identity and Language Revitalisation in Jersey Through Applied Ethnomusicological Research (Kit Ashton)

Paper 1: Jenny McCallum

Being distinctive: Cocos Malay Islamic music in the Cocos Islands, mainland Australia and beyond

The Cocos (Keeling) Islands, a tiny coral atoll in Australia's Indian Ocean Territory, are home to around 450 Malays and 150 others. The Scottish Clunies-Ross family ran a coconut plantation on the islands with labour from Malay workers from 1827 until 1978, and the Malay islanders voted for integration with Australia in 1984. Under the Clunies-Rosses, the Cocos Malay community had limited and mediated contact with the outside world, and they still maintain a unique cultural identity stemming from their very particular history. At the same time, Cocos Malays are nowadays highly networked and connected with the wider world via processes such as travel, marriage, and media consumption. Cocos Malays largely identify as Malay and Muslim and have strong connections with the Malay world (Indonesia and Malaysia) as well as the wider Islamic world. They are also Australian citizens, part of its economy and culture. This paper focuses on two musical practices, *zikir* and *nasyid*, that have become particularly interesting in recent decades in terms of the ways they involve Cocos Malays in interactions with these wider systems, in which the distinctiveness of the particular Cocos version of Malay culture is variously emphasised, valued, overlooked, glossed over or overcome. I examine the significance of these two practices both on the Islands and in the diasporic context of Katanning, Western Australia, where such performances of cultural identity are resignified and become involved in larger systems such as the transnational *nasyid* industry and multicultural agendas at local and state levels.

Paper 2: Michalis Poupazis

The *Kebab Leitmotif*: Foodstuff and Hip-Hop Amongst Cypriot Muslims in Birmingham (UK)

Since 9/11 and 7/7, Muslims in diaspora have faced pervasive islamophobia. Working with Cypriot Muslims in Birmingham since 2013, such neo-phobias surfaced as part of the debris of the collapsing twin towers in New York and the detonating big red bus in Central London. Young Muslims in the UK, as bodies of social struggles facing social inequality, meet a series of challenges which stimulate them to utilise foodstuffs, music, irony and humour in inventive and imaginative ways to make their lives within the Western host(ile) manageable. The utterance of hip-hop music and kebabs among them is a juxtapositional diasporic reality I have termed the *kebab leitmotif*—one associated with musical praxes and consistent with life- and culinary-infused narrative counterparts (Poupazis 2017: 178-182).

This paper will analyse two YouTube *sensations*, one produced rather far from Birmingham in France, and the other one in London: Lil Maaz's (2007) *Eat Kebabs*, and

hasandinho95's (2009) *Kebab Shop*. These artefacts open up a series of British-Muslim dialectics, from the way one structures oneself and the other, to how one imagines themselves (and by juxtaposition the other) within the contexts of host and homeland. In conclusion, the "space" of the kebab shop is explored as an alternative sphere fashioned publicly and tailored privately from and around young Muslims in Birmingham, suggesting a *new* space—where kebab shops and the *kebab leitmotif* are as much imagined as they can be real. [11 SEP]

Paper 3: Kit Ashton

"Jersey by Birth, French by Nature, British by Mistake" - Negotiating Identity and Language Revitalisation in Jersey Through Applied Ethnomusicological Research

Modernity, globalisation and now Brexit have all challenged notions of British cultural identity, language ideology, and heritage. Of the approximate 3000 endangered languages in the world over 100 are native to Europe, including a handful of British languages. Whilst many activists and researchers are working towards language safeguarding and revitalisation (Evans, 2010; Austin & Sallabank, 2011), few studies have looked in-depth at the role of music in this process. This paper addresses this under-researched area, by considering how applied ethnomusicological research is helping shape language ideology, reconstruct cultural identity, and revitalise the critically endangered language of Jèrriais - a dialect of Norman French unique to the Channel Island of Jersey.

Just nine miles by five, Jersey is a high-tech contemporary offshore finance centre yet with its own ancient island culture and heritage. Sitting only 15 miles from France yet politically British due to a quirk of history, now as culture shifts in the 21st Century, Jersey faces its own questions of identity. Rooted in the experience of carrying out applied projects that engage with both folk and contemporary popular music practice, this paper aims to show how music can play a useful strategic role in language activism via creative musical interventions and collaborative community projects. These include work in local schools and a pop-folk band. Drawing on autoethnography, it will also problematise some of the theoretical and ethical issues and tensions relevant to applied research – particularly in the present moment of shifting identities and heightened sensitivities towards Otherness and belonging.

2B Cultural Negotiations 2

1. Music in movement: a Sikh Musician case (Thea Tiramani)
2. The Psychedelic Legacy: A Postcolonial Examination of Orientalism in Psychedelic Rock Culture and its Impacts on Goa Trance in Contemporary India (Adele Franghiadi)
3. 'If You Know Arabic, Indian Songs Are Easy For You': Hindi Film Songs and the *mawlid* in Tamale, Northern Ghana (Katie Young)

Paper 1: Thea Tiramani

Music in movement: a Sikh musician case

Sikhs have been moving from India to all over the world and many scholars have described this migration through the concept of diaspora (Dusembery 1997, 2006, 2007; Tatla 1999; Hawley 2013). In Italy the Sikhs' presence is relevant, with large communities well organised around temples.

During my master thesis, I focused the attention on the community of Pessina Cremonese (Italy), analysing the temple soundscape and in particular *kirtan* performances. *Kirtan* is the musical realisation of *shabad* (religious hymns) from the *Guru Granth Sahib*, the holy book in Sikhism that provides musicians with some rules to perform.

My PhD project currently starts from the communities but poses some questions in a different perspective. This is due to the fact that I realised that a community is heterogeneous and it is better to focus on individuals (Shelemay 2006) to avoid essentialisation (Baumann 1999). Moreover, communities are strongly connected together not only by international networks but also by a recurring circulation of musicians (Kiwan, Meinhof 2011, Krüger, Trandafoiu 2014). Sikh musicians well represent these transnational communities, as they are often travelling from one temple to another, bringing experiences, musical tendencies and affirming their own identity through music.

In this paper I present the results of a part of the research, in which I followed one international musician, analysing how he personalised the *kirtan* musical tradition and how his diasporic status is reflected into music. In addition to this, I would like to discuss about methodological instruments and strategies to carry out this research.

Paper 2: Adele Franghiadi

The Psychedelic Legacy: A Postcolonial Examination of Orientalism in Psychedelic Rock Culture and its Impacts on Goa Trance in Contemporary India

Psychedelic rock genres from 1960s Britain and America have seemingly evaded postcolonial sociopolitical criticism, despite both the music and fan culture readily adopting Orientalist tropes. Using Said's theories (1978) to analyse these colonial resonances, this paper observes how psychedelic rock, and its modern developments such as Goa Trance, rely on their fascinations with "Imagined India", and that such attitudes are manifested in Western musicians, fans, and tourists' quests for "authenticity"; this can range from conceptions of authentic India, through to constructions of an authentic "Self", as evident from the author's own research into psychedelic rock fans' responses to music and postcolonial criticism. In analysing the approaches of Western fans, it emerges that commonly held ideals about authentic India are fabricated according to Anglo-centric standards, as influenced by British and French Orientalists. Yet even today, the impact of Orientalist colonialism, and the sociopolitical legacy of 1960s

psychedelic rock has led to severe outcomes within contemporary India, from the disruption of economic patterns within certain musical traditions, through to the influence of racism and segregation within modern music scenes, such as Goa Trance. As the realities and impacts of colonial, Orientalist attitudes within psychedelic rock have seemingly not been studied within academia, it has been important to synthesise seminal postcolonial texts with literature from a variety of fields – such as tourism and authenticity theory – which have been put in dialogue with Goa Trance ethnography, to expose historical links between the scenes, and reveal the sociopolitical postcolonial legacy of psychedelic rock.

Paper 3: Katie Young

“If You Know Arabic, Indian Songs Are Easy For You”: Hindi Film Songs and the *mawlid* in Tamale, Northern Ghana

Each year in the third month of the Islamic calendar, Tijani youth in Tamale, northern Ghana, celebrate the *mawlid*, an all-night celebration of the birth of the Prophet Muhammad. In Tamale, the *mawlid* is practiced by the Tijaniyyah, a Sufi order of Islam. During the *mawlid* celebration, Tijani youth perform praises for the Prophet Muhammad in Arabic, set to melodies borrowed from Hindi film songs. In this presentation, I explore how Hindi film songs heard in the cinema are understood as ‘fitting within’ religious performance practices such as the *mawlid*: for example, youth describe how the melismatic, ornamented and nasal nature of older Hindi film song vocals requires a ‘bending’ and ‘shaking’ of the voice similar to other vocal practices found in their environment, such as the call to prayer. Hindi film song lyrics use key words borrowed from Urdu’s Perso-Arabic lexicon, similarly implying a deeper connection between Hindi film songs and the Arab world, where, as one instructor put it, knowing Arabic makes learning Hindi film songs ‘easy for you’ (Dwyer 2006). Tijani youth associate and situate sound patterns and vocal styles heard in Hindi film songs within their own Islamic soundscape, experiencing Hindi film songs through culturally and historically honed sensory modalities (Hirschkind 2006; Wagner 2013). Here, Hindi film songs enter sacred realms including the *mawlid* precisely because they have traversed transnational borders, entering into new political, geographic, economic, and social boundaries that come with different ways of hearing and ascribing meaning to sound (Yurchak 2006).

2C Reflections on Ethnomusicology 2

1. Why does the 'folklore movement' need folklore? An ethnography of a Czech ethnological research project (Vít Zdrálek)
2. ~~Somewhere between Insider and Outsider: Thresholds of Activism in Ethnomusicological Fieldwork (Saeid Kord Mafi)~~ late cancellation
3. Jean Jenkins: Mother of Public Ethnomusicology (Christina Ruth Homer)

Paper 1: Vít Zdrálek

Why does 'folklore movement' need folklore? An ethnography of a Czech ethnological research project

Having studied South African popular musical culture for years as an ethnomusicologist, I recently joined eleven Czech music ethnologists researching (mainly oral-historically) the so-called 'folklore movement' in Czechoslovakia between 1945 and 1989 and beyond as the topic of their three-year project funded by the Czech Science Foundation. Given my position as an outsider, both to the 'movement' and the Czech ethnological community, my – agreed on – task has become to critically engage with the fact that vast majority of them has been involved in the 'movements' activities and performances for years. What does it mean to study something one literally co-produces? What kind of knowledge is being produced and how is it situated? To what extent has the peculiar situation been even acknowledged? My ultimate aim is to ethnographically study the process of knowledge production in this research project.

In my paper, I would like to offer a brief insight into the problem using a particular situation as an example. An international conference on 'folklore revival movement' was organized in October 2017 as part of the project. Following the screening of a series of artistically choreographed staged folklore performed by eight different Czech folklore ensembles, a discussion followed as to whether the performances *still are* folklore or *not anymore*. I would like to highlight and problematize the main arguments of the debate and, using the Derrida's concept of *supplement*, I reformulate the question: Why do the supposedly folklore-linked practices and discourses in the Czech Republic still need (to be called) folklore?

Paper 2: Saeid Kord Mafi

Somewhere between Insider and Outsider: Thresholds of Activism in Ethnomusicological Fieldwork

Since the time the strict dichotomy of insider- outsider started to be challenged by modern streams in ethnomusicology, many creative ways of looking at the fieldworker's positionality have emerged. Most of these new interpretations has resulted from participatory forms of engaging in research subject in a way that researcher crosses the cultural borders, gradually dives into the deeper layers of culture in question and finally achieves a degree of acceptance-confirmation from pure insiders; departing from the extreme of being a complete outsider to the opposite extreme. There are, nonetheless, cases in which, due to the cultural – musical background of researcher, his/her position is 'in between' in its own. This is mostly the case when it comes to musicians- ethnomusicologists studying a music culture structurally-aesthetically analogous to their own. It is hardly surprising to find that this particular type of positionality may provide both researcher and informant with more motives and potentials for 'activism'.

Aiming to raise a methodological issue regarding fieldworker's position in ethnomusicology, this paper seeks to make an ethnographical account of my three-month intense fieldwork in north

Lebanon, conducted in the Fall of 2016. Drawing on my participatory action in the field (as an Iranian musician- musicologist studying classical Arab music), I will take a reflexive look at my musical - cultural distance from the music I studied, the instrument with which I tried to learn the music in question as well as my main mentor in north Lebanon. This also cites some examples of the activist actions and reactions that the aforementioned “in between” position brought about during and after my fieldwork.

Paper 3: Christina Ruth Homer

Jean Jenkins: Mother of Public Ethnomusicology

Women have historically made a significant contribution to the development of ethnomusicology. In this paper, I will focus on the work of Jean Jenkins (1922-1990). Jenkins was an ethnomusicologist who worked at the BBC, the National Museum of Scotland, Edinburgh and the Horniman Museum, London. Her background was in musicology and anthropology, having studied in her native US and in the UK, and her specialism was musical instruments. She undertook fieldwork around the world throughout the 1960s-80s, extensively in the Middle East and northern Africa.

“Public ethnomusicology” describes the area of applied ethnomusicology which takes place outside of the academy. By presenting some conclusions from my research at Jean Jenkins’s archive at the National Museum of Scotland, I will outline the ways in which she can be considered a public ethnomusicologist, even before the phrase was coined.

From her personal correspondence, her field diaries and recordings, she comes across as determined, independent and strong-minded, with a particular aptitude for fieldwork relationships. These characteristics led her to forge a successful career during a period when the discipline was dominated by male scholars.

Friday

3A Composition and Analysis 1

1. Timbre Across Borders: Spectral Density, Musical 'Flavour', and the Cultivation of Audiences in *Silk and Bamboo* Music (Ruard Absaroka)
2. Resounding 'Asia, Africa, Latin America' in Chinese Ethnomusicology Study (Huang Wan)
3. Is a Universal Descriptive Music Notation Now Within Reach? (And Do We Still Want One?) (Andrew Killick)

Paper 1: Ruard Absaroka

Timbre Across Borders: Spectral Density, Musical 'Flavour', and the Cultivation of Audiences in *Silk and Bamboo* Music.

A 'timbre deafness' remains in the pitch-centric bias of much music analysis. This disregard is all the more unfortunate because timbre turns out to be a dimension of musical experience that promises highly fruitful investigation of the interplay of acoustic signal and perceived musical reality, *acoustic world* and *perceived world*. In the Chinese genre of *jiangnan sizhu*, even when timbre co-varies with pitch, loudness, and duration it has an aesthetic primacy that mitigates against the 'timbral amnesia' present in some other musical contexts. Indeed, a collective variant of Ted Levin's 'timbral listening' is a skill that is fundamental to belonging to the genre's 'epistemic community' (Harrison 2012). Timbre, operating at the level of pre-attentive perception (phenomenal, not reflective, consciousness) is sometimes credited with much of the affective power of music. In a scene that explicitly values timbral subtlety, consonance, and density, how does a focus on timbre induce change in modes of perception and of listening, even disruption of perceptual equilibrium (Fales 2002)? What techniques of timbre manipulation are responsible? The harmonious textural blending of the aesthetically ideal performance points to a collusion between audience, performers and instruments, and affords voluntarily susceptible listeners a thrilling suspension of source-orientation, and an experience of more holistic 'environmental' listening. Such considerations find some articulation in the *operative* (Baily 1988) 'folk' music analysis of practitioners themselves: a complex self-styled analytic armoury or 'metapragmatic repertoire' (Stokes 2003). The paper also addresses possibilities for cross-cultural timbral notation and methodologies afforded by recent computational approaches.

Paper 2: Huang Wan

Resounding "Asia, Africa, Latin America" in Chinese Ethnomusicology Study

Ethnomusicology nowadays is increasingly sensitive to the fast changing world. Any socio-political turbulence, economical integration or globalization, is capable of reshaping or re-orientating this discipline by proposing new musical changes caused by phenomenon of displacements and inequalities.

Ethnomusicology in China is an echo. In order to integrate more voices from brother countries, China proposed "Asia, Africa, Latin America" Strategy (1950s) that highly oriented academic research into music just from "Third World", e.g. Myanmar, Vietnam, Ethiopia, Peru, Bolivia and Cuba etc. After that, under the "reform and opening up" policy (1978), Ethnomusicology were guided into a new understanding of "Asia, Africa, Latin America" music, with more "First World" countries and more new perspectives and research methods included in. With this

broader worldview, Ethnomusicology began to flourish, e.g. there emerged the first National Ethnomusicology Conference in Nanjing (1980), the first World Traditional Music Conference in Beijing (1996), and two ICTM world conferences in Fuzhou (2004) and Shanghai (2013) etc. Whereas in 2013, Chinese leader visited Central Asia and Southeast Asia and raised the initiative of jointly building the Silk Road Economic Belt and the 21st-Century Maritime Silk Road, the focus of "Asia, Africa, Latin America" shifted again. More fund and academic interest goes to researches and conferences titled "One Belt One Road" that promoted more historical and comparative studies on ancient scores and musical instrument.

This paper argues that the notion of "Asia, Africa, Latin America" in Ethnomusicology might re-tuned or re-oriented to adapt to the rapid change in modern China.

Paper 3: Andrew Killick

Is a Universal Descriptive Music Notation Now Within Reach? (And Do We Still Want One?)

In *The Ethnomusicologist* (1971), Mantle Hood wrote of what had already become “the chronic problem, transcription of non-Western music, and the chronic solution, ‘doctored’ Western notation”. Highlighting the “disparity between a culturally determined system of notation and the musical sounds of some other culture it was never intended to represent”, Hood argued that several better solutions were available, or would become so in the future. The “Hipkins Solution”, a reading knowledge of non-Western notation systems, was already available. The “Seeger Solution”, graphing sound through technological means, would become so soon. But a third solution, one which could combine with the other two in a “Composite Solution” that would make “doctored Western notation” obsolete, would be available only “in the distant future”. This was the “Laban Solution”, the ideal of a new symbolic notation that could represent any form of musical sound as accurately as Labanotation could represent dance movement.

This paper raises the question whether Hood’s “distant future” has now arrived. His “Seeger Solution” has long been available through sound analysis software. His “Laban Solution” has been brought closer by ethnomusicologists developing new forms of notation for various non-Western musics. Through a synthesis and extension of this work, I propose some principles for a “global” notation informed by both the “etic” accuracy of computer technology and “emic” insights from indigenous notations (both written and oral). Observing that most ethnomusicologists continue to prefer Hood’s “chronic solution”, I also outline some scholarly and pedagogical agendas that this “global” notation would help address.

3B Narratives of Migration

1. From the Gaza Strip to UK Border Agency detention: a musician's story (Louis Brehony)
2. Wode to Nowhere: Migrant Erasures on the Recent London Stage (Michael Meeuwis)
3. Reflections on Music and Exile (Tom Solomon)

Paper 1: Louis Brehony

From the Gaza Strip to UK Border Agency detention: a musician's story

"*Ghazzawiyye mush Ghazzawiyye*" - Gazans are not really Gazans. The background of its inhabitants in historic Palestine mean that many who leave Gaza are refugees for a second time. For Raghda, a trained social worker in her 30s, her home village is a place she could only visit during childhood days when borders were more porous, before Gaza became "the world's biggest open prison." Then, visiting was a musical occasion, as older relatives sang political songs to raise spirits and relate the past. Later Raghda would see singing as a "bridge" to involvement in the *intifada* (uprising) of 1988. But coming to Britain, those songs took on new meanings. She ended up in Yarl's Wood, a notorious detention centre for female asylum seekers, unaware that refuge meant prison. When finally she was released, she says, she went straight to a park and sang old songs, Fairuz, some Palestinian folk music. Now those songs mean something different to her. A bridge to a past and a homeland to which she feels an unbreakable connection. But what does the British context - the land of Balfour and a hundred years of colonial betrayal even before we get to Yarl's Wood - do to a Palestinian singer's connection to her repertoire? Does it take on a new function as a coping mechanism? Does it commemorate something past? Or does singing Palestinian anthems here mean an act of defiance in the present?

Paper 2: Michael Meeuwis

Wode to Nowhere: Migrant Erasures on the Recent London Stage

2017 has sent a pageant of English myths scurrying across London stages: Purcell's *King Arthur* at the Barbican, in a production by the Academy of Ancient Music; St. George, Britannia, and Boudica at the National Theatre and Globe. These productions all espoused progressive values, all attempting to assert a new, hybrid understanding of multiracial Englishness, often through choric song. So, Boudica, performed by a multicultural cast, repurposed the Clash's "London Calling" into a song about ascendant English nationalism. Whether Romans, peasants, or faeries, however, multicultural characters in these plays base their claim to belonging on having been born on British soil. This attempt to repurpose multicultural Englishness as a birthright comes at the expense of acknowledging a role for so-called economic migrants—or for migration in general—within the country and its history. This paper shows how deeply Brexit has changed the discourse even of ostensibly progressive arts organizations, as they fight for funding by adapting to what is acceptable—and what is not—within an ascendant culture of anti-migrant hostility. Against these productions, I use Dryden's text and Purcell's musical setting to show how these productions sustain a misreading of the country's actual migrant past.

Paper 3: Tom Solomon

Reflections on Music and Exile

In his 1984 essay “Reflections on Exile,” the late Palestinian literary scholar and cultural critic Edward Said discussed some aspects of the politics and aesthetics of exilic cultural production. Said drew primarily on examples from literature (novels, poetry), with the result that the aesthetic issues he considers remained mostly at the textual level. This paper puts some of Said’s ideas in dialog with questions more specifically related to the musical production of exilic subjects. As deeply embodied forms of cultural expression combining sound, language, and gesture, musical performance events can be sites for the constitution of exilic subjectivities, sometimes in unexpected and contradictory ways, as when exiled musicians are absent from performances of their music in the homeland they have been exiled and displaced from.

This paper uses the music of Metin and Kemal Kahraman as a case study to explore these issues. The Kahraman brothers are from Dersim, a region in southeastern Anatolia that was historically largely autonomous, though it is now incorporated into the Turkish state. For much of the past two decades, Kemal lived in stateless exile in Berlin, unable to return to Turkey or Dersim. In the music he makes with his brother, Kemal’s personal experience of exile is closely articulated with collective historical exiles and displacements his people have experienced during the early Turkish republican period and more recently during the civil war in the southeast. The paper explores how their music translates the experience of displacement, exile, and longing for home into aesthetic form.

3C Ethnomusicologies of Europe

1. (Un)Worthy Objects: The Jew's Harp and Discourses of Value in European Music (Deirdre Morgan)
2. Past and Present Musical Encounters across the Strait of Gibraltar (Matthew Machin-Autenrieth)
3. Music and Cultural Diplomacy of the Franco Regime (Daniel Jordan)

Paper 1: Deirdre Morgan

(Un)Worthy Objects: The Jew's Harp and Discourses of Value in European Music

The jew's harp has, at various times, been one of the most popular musical instruments in Europe. First appearing on the continent in the thirteenth century (Kolltveit 2006), it has undergone several centuries of mass production, and is currently experiencing a global revival. At the same time, the instrument has long been seen as an object of little value. In this paper, I use the jew's harp's peripheral position to examine issues of labour, leisure, productivity, and waste, and to explore how musical instruments reflect changing tastes, technologies, and social identities. I begin by exploring the pervasive notion that the jew's harp was merely a cheap trinket, best suited to children. I then examine the late eighteenth and early nineteenth century phenomenon of the jew's harp "virtuoso" in Europe. Though the instrument's transgression as a worthy object was brief, I argue that it gets to the heart of enduring prejudices about musical value, virtuosity, and productivity. Moving to contemporary ethnographic contexts, I draw on multi-sited fieldwork in Europe to examine how the isolation of jew's harp players and makers across the globe has changed radically in the digital age. The marginalisation of the instrument has now given way to inclusive transnational communities, but its longstanding association with unproductive activity remains. It is precisely the jew's harp's unworthiness, I conclude, that hides it in plain sight at the very centre of European musical discourse.

Paper 2: Matthew Machin-Autenrieth

'Past and Present Musical Encounters across the Strait of Gibraltar'

At a time of increased anti-immigration rhetoric and right-wing nationalism, music cannot be divorced from debates about multiculturalism. How is music intertwined with colonial history and postcolonial migration? How might music overcome or reinforce cultural difference? Such questions underpin intercultural music making across the Strait of Gibraltar – the sea that separates North Africa and Southern Europe.

In this presentation, I offer an introductory overview of a new European Research Council funded project that I will lead in April 2018. The project will examine how a collective European-North African cultural memory has been articulated through music for different sociopolitical ends. Musical exchange was used to promote a shared European-Arab heritage and legitimise colonial authority under French and Spanish rule (1912–56). And today, it has become a form of cultural diplomacy between North Africa and Southern Europe, as a well as a model for the integration of North African immigrants. Ethnomusicologists have tended to separate colonial history and the postcolonial realities of immigration. I argue that intercultural music making in this region, across various genres, cannot be understood without studying the discourses, networks and hybridities that formed under colonialism. Combining archival research and ethnography, the project aims to expand ethnomusicological approaches by surpassing the

colonial/postcolonial divide. Moreover, the project puts ethnomusicology into dialogue with debates about multiculturalism as a policy, ideology and social reality. With musical exchange at its centre, the project aims to bring about a greater understanding of how colonial legacies shape intercultural dialogue at the frontier of Europe.

Paper 3: Daniel Jordan

Music and Cultural Diplomacy of the Franco Regime

"Even with my black eye I did not quit – I kept right on going, because I know you and your organization – and the people of Spain deserve it – and His Excellency, Generalissimo Franco[sic]...I am proud to fight for a man like him and for you and your organization."

These are the words of failed Hollywood impresario Mr Harry Sokol written to the leader of the Sección Femenina, the female section of Spain's post-fascist government in 1953. He is referring to one of many violent outbreaks that occurred between so-called "commie" Spanish Republican refugees and a Francoist folkloric dance troop known as the Coros y Danzas during a three-month North American tour. Yet, despite regular protests of an estimated 80 performances, the troop and its American representative persisted, combining pro-Franco propaganda with Spanish traditional song and dance in the continent's most prestigious venues. At a time when Spain was politically isolated and in economic crisis after the fall of the Axis powers, this method of musical diplomacy was intended to connect the nations by exaggerating their common history and culture while capitalising on the communist witch-hunt of the McCarthy era. Drawing on archival research and theoretical literature regarding cultural diplomacy (Suutari, 2016; Fosler-Lussier, 2015), this paper explores how the rhetoric of the Coros y Danzas stretched the Hispanic 'family' to include the United States and Canada, while swapping the role of 'foreign other' with the USSR at the beginning of the Cold War.

4A Politics & Power

1. Music as an agent of change? Anthropological perspectives on music, agency and migration politics (Kristine Ringsager)
2. “Sisters are doing it for whom?” Serbian all-female bands and the politicality of performance (Iva Nenić)
3. Music and indifference: The Limits of music’s power in everyday urban life (Samuel Horlor)

Paper 1: Kristine Ringsager

Music as an agent of change? Anthropological perspectives on music, agency and migration politics

This paper will explore the fluid borders between the aesthetic and the social within the entwinement of musical practices and migration politics in the context of the current refugee situation. Based on ethnographic fieldwork focusing on the activities designed and conducted by the Danish based NGO Rapolitics, the paper will address ways in which music is applied as an expedient means or as an ‘agent of change’. In specific it will examine the project Rapistan, the main focus of which is to create dialogue between young refugees, asylum seekers, and Danish youth in order to build what is referred to as “creative citizenship”. Recognizing that music occupies a complex and multisided position in the continuum between war and peace, and that music can be a means against war/conflict or activated for peace and inter-cultural and inter-human work – as well as it can incite and arouse violence, be used as torture or weaponry, the paper aims to examine and discuss how music is used and what roles it is ascribed within this project. In discussing how music, as an affective and agential platform, is employed and implemented in the project, and what the relation between music as an affectively expedient tool for amelioration of social conflict and ideals of democratic participation, education and citizenship is, the paper furthermore casts critical perspectives on ideas of music’s ameliorative capacity as an almost naturalized or universal means in peace-building, conflict resolution, and inter-cultural and inter-human work.

Paper 2: Iva Nenić

“Sisters are doing it for whom?” Serbian all-female bands and the politicality of performance

If today’s music outside cultural and economic mainstream has a relatively limited reach, what kind of social transformation can we expect from music? The multiple case study of this paper is based on Serbian popular music performers and initiatives that recently started to confront the *status quo* from a specific gendered position. From the first edition of a rock music program solely for young girls, to all-female heavy metal and post-punk bands that offer a political critique, to pop-postfolk ensembles that take part in charity projects, a different approach to social inequalities by means of music can be observed. As Serbian official politics is torn between a heavy retraditionalization of gender roles and the constantly challenged call for woman’s rights, popular all-female bands are divided between modes of “transgressive” and “moderate” femininity: this public display of gender delineates two positions from which the social change could be thought, initiated or supported. The aim of this paper is to understand the scope and the character of female musical practices in regard to their emancipatory potential that could be roughly modeled as “working for” or “working against”. Amidst rising cultural homogenization, nationalism and retrograde political projects, these bands take very different political ventures that are ‘in the last instance’ informed by social concepts of gender. By analyzing the ideological

positioning and the political capital of Serbian all-female bands of different orientation, I will attempt to answer what kind of musical *praxis* contemporary sound producing practices are capable of providing, while differently engaging the tropes of femininity.

Paper 3: Samuel Horlor

Music and indifference: the limits of music's power in everyday urban life

Music in the everyday public life of Wuhan in central China is characteristically responded to with impassivity, moderation and reluctance. Street musicians find little success in efforts to encourage audiences to move to their music or clap; new businesses fall short of drawing significant crowds to their street-side marketing performances; and music leisure groups struggle to generate the impact that would help redefine the public spaces they operate in. It is with good reason that music scholars are very often preoccupied with exploring music's roles in "our most profound social occasions and experiences" (Turino 2008: 1). Everyday music encounters on this city's streets, however, suggest that this does not tell the full story. What significance is there in considering music that does not seem to ooze the "power" (DeNora 2000) to afford heightened behaviour, intense affect, and unusually meaningful ways of relating to the world? Where are the limits of music's instrumentality and its associations with the profound? I argue that a concern for music and indifference opens up angles from which to test semiotic theoretical approaches in context, and to scrutinise political readings of the musical construction of city spaces. It also begins to draw attention to ways in which basic assumptions about music's power may distort the balance of scholarship in the field more widely.

4B East Asia

1. We are Hong Kong! In Search of ‘Hong Kong Identity’ Through Traditional Chinese Theatre (Joshua Chan)
2. Development, Rupture and Loss in Southern Vietnamese Music Practice (Alexander M. Cannon)
3. Representing Masculinity through the Chinese Style: the soft and hard powers of the nation (Na Li)

Paper 1: Joshua Chan

We Are Hong Kong! In Search of “Hong Kong Identity” Through Traditional Chinese Theatre

What constitutes “Hong Kong identity”? How does the city’s ever-changing socio-political environment, especially in relation to the Chinese mainland, relate to the invention and maintenance of this identity? The search for local identity as embodied in modern cultural forms, such as cinema and popular music, has resulted in rich scholarship, but relatively little work has been devoted to traditional art forms such as Chinese theatre. Given the many observations of “identity performances” of traditional Chinese theatre in Hong Kong during my research, I wonder if this leaves an incomplete picture of identity-building in the Hong Kong cultural realm.

Therefore, I aim to explore in this paper appropriations of traditional Chinese theatre by various social agents – performers, producers, spectators, and other stakeholders of the art form – to serve their identity-building agendas. I will first survey the two periods when social and intellectual urges to identify “Hong Kong” reach its height. Then I will discuss, with two examples, how such identity-building is manifested through practices of traditional Chinese theatre in Hong Kong. In the first example of Peking Opera, I will discuss local practitioners’ appropriation of the “national” genre in favour of their pursuit of “localness”. It reveals the differences between them and local authorities in positioning Hong Kong on the pan-Chinese cultural atlas. In the second example of Cantonese Opera, I will examine how the gradual dominance of mainland practitioners affects the performance practices of the local genre and, more importantly, the local identity it represents.

Paper 2: Alexander M. Cannon

Development, Rupture and Loss in Southern Vietnamese Music Practice

Scholars of ‘folklorization’ (Hellier-Tinoco 2004; Norton 2009) and ‘folkloricization’ (Feld 1988; Hagedorn 2001) point to the ways that governments and other hegemonic authorities deploy concepts of the ‘folk’, ‘masses’ and ‘nation’ to steer the development of musical practice for contemporary audiences. Authorities imagine what music *might be* and *should be like* in the future, and then generate ‘development’ policy with specific ideological leanings and a basis in associated historical narratives. This paper plots the emergence and use of ‘development’ or *phát triển* paradigms in southern Vietnam and how musicians interact with these paradigms and the policy statements that espouse them. ‘Development’ of the masses and the nation were policies of the Republic of Vietnam government from 1954–1975 as well as the successive regimes overseen by the Vietnamese Communist Party after 1975. ‘Development’ therefore cuts across ideological boundaries to encourage social cohesion and, in certain iterations, economic growth through manufacturing, tourism, and education. These paradigms prove traumatic for musicians and others as anthropologist Philip Taylor (2008, 2013) has indicated. The co-existence of

growth and trauma therefore pervades the ‘development’ of traditional music practice and folklore. A resulting sense of loss encourages musicians to seek kinship and new audiences, including members of the Vietnamese diaspora, who experience other forms of loss. Emergent out of complex and distinct forms of rupture, these manoeuvrings have bolstered knowledge of music-making although certainly without full participation of traditional music communities.

Paper 3: Na Li

Representing masculinity through the Chinese style: the soft and hard powers of the nation

The research of masculinity in Chinese music is mainly built around the dichotomy between *wu* and *wen*, two abstract and contrasting systems that are not only used to refer to two male gender types but also as gendered terminology to imply soft and hard masculinities/powers respectively (e.g. Louie 2002, 2014; Brownell and Wasserstrom’s 2002). By exploring the construction of ‘national symbolism’ (e.g. Hebdige 1979; Torode 1981) of China Wind music (which was a dominant form of popular music in the Greater Chinese community, especially in mainland China, from 2000 until present) through its musical sources, this paper emphasises the perception of the gendered image of this Chinese styled form. From the distinct sense of ‘nation’s comprehensive strength’ (*zonghe shili*) that is perceived by Chinese audience, this paper firstly examines various modes of masculinity represented through the symbolised Chinese cultures of China Wind music. Furthermore, it explores the interaction between *wu-wen* concepts and the perception of national power – the hard and soft masculinities of the nation – through the concept of Chinese style.

4C Reflections on Ethnomusicology 3

1. Psychological Empiricism and Anthropological Relativism as Dialectic in an Epistemology of Musical Emotion: Insights from a Mixed-Methodology Study of *Qawwali* (Thomas Graves)
2. An Object Oriented Ethnomusicology?: The Case of Robert Lehmann-Nitsche's Argentine Wax Cylinder Recordings (1905-1909) (Morgan Luker)
3. The New Yellow Music? International and transnational Chinese ethnomusicologies (Shzr Ee Tan)

Paper 1: Thomas Graves

Psychological Empiricism and Anthropological Relativism as Dialectic in an Epistemology of Musical Emotion: Insights from a Mixed-Methodology Study of *Qawwali*

As the 'affective turn' (Hofman, 2015) in ethnomusicology has progressed, the focus has been on interpreting ethnographic data, either using indigenous theory, as in Racy's book on *ṭarab* in Arabic music, or using theoretical models drawn from psychology or sociology. 'Empirical' psychological approaches have historically generalised from research samples drawn primarily from global elites and while recent work such as that of Balkwill (2002) has begun to address this, it still focuses on 'cross-cultural comparison', hastily jumping to universalise.

My master's dissertation project attempted to bridge this gap, continuing the trajectory of work by Laura-Lee Balkwill, Martin Clayton, Judith Becker and others. It took information based on a short period of fieldwork in Pakistan, interviews with listeners in London, and the ethnographic information of others as a basis for an experimental methodology to measure the subjective feelings of UK residents of South Asian origin compared to that of UK residents of other origins in response to Amjad Sabri and Rahat Fateh Ali Khan's Coke Studio version of *Rang*, as well as individual variations. The primary aim of this study was to determine the degree to which understanding of *qawwali* lyrics affects subjective feeling response, however the secondary purpose was to explore the synthesis of two antithetical epistemologies: one based on subjectivity and particularism, the other based on objectivity and universalism

Paper 2: Morgan Luker

An Object Oriented Ethnomusicology?: The Case of Robert Lehmann-Nitsche's Argentine Wax Cylinder Recordings (1905-1909).

Questions of materiality are surprisingly absent in scholarly accounts of music, which tend to emphasize ideologies of ephemerality and performance, on the one hand, and the transcendent monumentality of "the work," on the other. Nevertheless, modern musical culture has been and remains saturated with things: sheet music, sound recordings, audiovisual materials, digital file formats, and the articulating equipment they require, to name only a few objects of everyday musical consumption and engagement. How can we, following Jane Bennet (2010), account for the "vibrant" materiality of these objects? How do the different materialities of music relate to one another across affective networks of style, genre, and media production? How do musical materials become subjects of knowledge regarding the past? How is that knowledge mobilized in the practice of collecting historic material culture and its institutional management, both official and unofficial? How might ongoing practices of remediation challenge our assumptions regarding the stabilities of material forms? This paper addresses these questions via the case of

the case of wax cylinder recordings of tango music made in Argentina for ethnographic purposes by German anthropologist Robert Lehmann-Nitsche (1872-1938) between the years 1905 and 1909. Housed in the Berlin Phonogramm-Archiv and now widely available in digital formats, these recordings are among the earliest sound documents of tango, and examining them can help us revisit the creative power of sonic mediation, the ambiguous status of popular music in the early 20th century, and the broader ontological presuppositions of music scholarship today.

Paper 3: Shzr Ee Tan

The New Yellow Music? International and transnational Chinese ethnomusicologies

China's recent economic rise in its bid for global superpower status has had undeniable impact on academia. With increased exchange between Chinese universities and the rest of the world (including its own hinterland in Asia), new intellectual discourses have emerged, revealing both cleavage and congruence brought on by different academic intersectionalities and cultural hierarchies. This paper poses questions on the ongoing (re)disciplining of Chinese ethnomusicology where educational landscapes are fast transforming – whether in the establishment of satellite Euro/American departments in Chinese universities, or in the courting of highly-skilled Chinese performers by colleges outside China. A revisit of Witzleben's 1997 article on *Western Ethnomusicology and the Study of Asian Music* provides a starting point for re-examining issues that cannot simply be understood as set up between China and the proverbial/amorphous 'West' in a stereotypical binary reading. Yet, fault lines continue to be drawn intra-discipline, and intra-ethnicity. What are Chinese ethnomusicologies of today and how are these applied, vis-à-vis emerging nationalist foci on both intangible cultural heritage and international networking? Do Chinese scholars still privilege content, typologies and analysis over discourse and criticism? How have transnational movements by academics and students influenced learning approaches? What of Confucius Institute's diplomacy campaigns, even as academic censorship by China's government has hit international platforms? How do younger/female scholars negotiate changing academic power structures once dominated by patriarchal institutions? In making such provocations in (mis)translation, this paper seeks not to find definite answers, but rather avenues for the exploration of new transcultural shifts and rifts.

5A Folk Music in these Islands

1. Folksong and Fascism in Edwardian England (Ross Cole)
2. Rethinking musical journeys: Refugees and migrants in an ethnomusicological perspective. (Annemette Kirkegaard)
3. Simulated liveness in historical radio broadcast of Irish music (Helen Gubbins)

Paper 1: Ross Cole

Folksong and Fascism in Edwardian England

This paper explores how and why a particular vision of folksong became widely popular during the early twentieth century in England. Focusing on Cecil J. Sharp, I show that despite severe criticism from contemporaries his beliefs won out as the dominant paradigm for understanding vernacular musical cultures. Interrogating the politics of his theorizing in a European framework, I draw out the hitherto neglected imbrications between folk revivalism and fascist ideology. Indeed, this ideology explains the curious discrepancy between folkloric theory and field collecting praxis. In Sharp's imagination, revived songs and dances became dialectical tools to forge new relations of kinship between people and nature as well as between citizens and classes. Seen as capable of both uniting and reforming the populace through the expressive contours of their racial birthright, I argue, collected material was ultimately repurposed in the service of forging a new national socialist consciousness.

Paper 2: Annemette Kirkegaard

Rethinking musical journeys: Refugees and migrants in an ethnomusicological perspective.

In this paper I discuss the prospects and possibilities of so called engaged ethnomusicology and the way in which such work can contribute to a reconsideration of anthropologies of music in relation to migrants and refugees.

Music holds a special place for migrants and refugees, but also internally carries conflicting traces of the 'back-then' and the 'here-and-now' (Reyes 1989). From the outside refugees and migrants on the move all over Europe have increasingly been perceived as cultural threats and met by a rising xenophobia. Most of the refugees in the present crisis come from areas or cultures around the world in which anthropologists and ethnomusicologists have a significant knowledge of people's lives. This specified knowledge can on the one hand potentially bridge the differences of the people who come to Europe with the lives of its residents, but it also has the power to alienate the refugees by processes of assigning categories to the music and interpreting its backgrounds.

A bit daringly, I argue, that anthropologists, historians, cultural theorists may be complicit in creating unclear images and categories of the basic understanding of these people, their stories and their live conditions. In the paper I will examine some of the consequences of this legacy in relation to the ethnomusicological study of refugees and migrants in Europe and I propose that in such examinations activism and scholarship might be able to go hand in hand.

Paper 3: Helen Gubbins

Simulated liveness in historical radio broadcasts of Irish music.

The concept of “liveness” is a recurring one in studies of radio and of the mediatization of music. It is often connected with the concepts of co-presence, authenticity and intimacy. In this paper, I employ Sanden’s (2013) theorisation around the concept and function of liveness in modern music to examine the liveness of performances in historical recordings of Irish traditional music on Irish public radio in the years 1974-1991. Irish public radio broadcaster, Radio Éireann, was one of the key sites for Irish musical production and debate in the twentieth century, including for Irish traditional music (White 1998; Vallely, 2011). Here, I discuss *The Long Note*, a weekly Irish traditional music radio programme that broadcast on the station from 1974-91, a period of some debate within that musical tradition. A close network of presenters, producers, and performers were involved in the programme’s production, and preliminary interviews indicate that *The Long Note* was a significant development from previous radio programming in certain ways. Here, I focus on the show’s rhetoric of liveness, its attempted reproduction of “traditional liveness” (Sanden, 2013) and I explore its embedded hierarchies of “live” versus “recorded” sound to investigate how Radio Éireann programming related to Irish musical activity, ideas and discourse in that time period.

5B South Asia

1. Regageethegalu- The Forgotten music of modern Kannada theatre (Deepak Paramashivan)
2. Cultural activism in South India: Protesting social inequality within and through Karnatak music (Lara Pearson)
3. The social aesthetic in North Indian classical music (Chloë Alaghband-Zadeh)

Paper 1: Deepak Paramashivan

Ragageethegalu – The forgotten music of modern Kannada theatre

Ragageethegalu refers to theatre music and songs composed by the court poets and musicians of Mysore for modern Kannada theatre of the late 19th and early 20th century; founded, supported and nurtured under the royal patronage Kings of Mysore starting from Mummadi Krishna Raja Wodeyar (1794-1868), up to Jaya Chamarajendra Wodeyar (1919-1974). The Kings' patronage to musicians across the country helped the court musicians of Mysore to imbibe different music and incorporate them in these plays. Together with the original scores, hundreds of popular classical and folk compositions from South and North Indian classical music were borrowed to suit the mood, context and the situation in the plays. Several instances of influence of popular tunes of British military band and English marching tunes can also be seen in some of the compositions. The talk will primarily focus on the details of early 20th century drama music in Kannada which were gathered from personal experiences and interviews with the eminent veteran theatre personality who has been associated with all the prominent troupes of Karnataka since 1935, R. Paramashivan. The talk will be supplemented with audio and video excerpts and vocal demonstration. The plays were either translated from Sanskrit plays or originally composed by the court poets based on mythological themes. These plays were popularized by numerous theatre troupes, often referred to as 'Drama company', such as C. Varadachar company, Chamundeshwari company, C B Mallappa's company, Gubbi Veeranna company and Hirannayya company to name a few.

Paper 2: Lara Pearson

Cultural activism in South India: Protesting social inequality within and through Karnatak music

In the early 20th century, South Indian art music and dance were recast as national cultural heritage and modified to express only those qualities deemed admirable. The reformers at the forefront of these changes were largely from the Brahmin caste and in the process they took control of the art forms, thus excluding non-Brahmin hereditary performers. While the exclusionary nature of Karnatak music has previously been discussed in academia (Terada 2000; Weidman 2006; Subramanian 2006) it has only recently been addressed from within the Karnatak music community. Since 2014, the vocalist T. M. Krishna and a number of collaborators have initiated cultural events designed to draw attention to inequalities within Karnatak music, including caste and gender-based discrimination. Their interventions have also addressed broader social and ecological issues, and often lie in ideological conflict with the Hindu nationalist, populist politics of the ruling BJP party.

In this paper I employ multimodal discourse analysis (Kress and van Leeuwen 2001) to examine both typical Karnatak concerts and some of the cultural events organized by T. M. Krishna and colleagues. The aim in each case is to elucidate the values, power relations, and ideologies communicated through multiple modes (such as location, lyrics, physical gesture, and sound), identifying the ways in which Karnatak concerts typically articulate social boundaries and how

the activist-inspired events attempt to collapse such boundaries, often through recontextualization. Finally, I discuss the limitations of these events, and consider the effectiveness of critiquing social inequality through a ‘classical’ and largely conservative music style.

Paper 3: Chloë Alaghband-Zadeh

The social aesthetic in North Indian classical music

In 2015, Christiana Olcese and Mike Savage identified an “emerging ‘aesthetic turn’” in sociology, describing a current interdisciplinary move to develop what has been called “social aesthetics” (e.g. Born, Lewis and Straw 2017). In contrast with traditional aesthetics, where the aesthetic domain is construed as removed from everyday socialities, work in this new area has drawn attention to the interpenetration of social and aesthetic registers. For scholars of music, this research issues a powerful call to consider the sociality of the seemingly abstract aesthetic principles that shape performances; however, this work has yet to explore the utility of musical analysis as a way of examining these principles. In this paper, I use North Indian classical music as a case study to consider what music analysis can reveal about social aesthetics. To show how sociality and aesthetics are intertwined, I put analysis into dialogue with ethnography: specifically, I analyse this music in light of a series of interviews and listening sessions I held with expert listeners in India. Based on this, I demonstrate the social grounding of key principles of improvisation in this tradition. Moreover, I argue that listeners’ aesthetic experience mediates between small-scale details of musical sound and large-scale social processes, including the reproduction of gender and class in contemporary India. In doing so, I locate music analysis as central to the sociological toolkit for understanding music.

5C Migration: African Journeys

1. From migrant congregations to public praise-worship: a Nigerian gospel festival in Athens, Greece (Evanthia Patsiaoura)
2. Status, Loss and the Re-territorialisation of Competence Among Migrant Ghanaian Xylophonists (Ignacio Agrimbau)
3. Lost in Translocation: Sacred Dance and Generational Transitions in a Yoruba Immigrant Church (Rebecca Uberoi)

Paper 1: Evanthia Patsiaoura

From migrant congregations to public praise-worship: a Nigerian gospel festival in Athens, Greece

Klafthmonos Square, Athens, Palm Sunday 2013: a gospel music festival invites Christians from a range of backgrounds to perform together, while identifying themselves to the Greek public. Most of them are members of Nigerian-initiated Pentecostal congregations in Athens. In these congregations, 'praise and worship' music is largely employed to facilitate spiritual engagement and community-making. How does the performance of this religious music move beyond the church to the public sphere and what is the significance of migrant-initiated musico-religious festivals in Greece?

In this paper, I discuss the emergence of Nigerian gospel festivals annually on Palm Sundays in Athens alongside typical features of 'recession' Greece: nationalism, xenophobia, racism and the chronic discrimination of the Greek state and society against non-Eastern Orthodox Christianities. Furthermore, I ask to what extent Nigerian gospel musics reach diverse audiences in Greece and to what extent 'migrant' musical evangelisation shapes the cultural landscape of 'host-countries'. To address these questions, I focus on the composition of the organisers, performers and audience, as well as of the musical repertoires and styles of performance in the festival. In addition, I look at how the festival is perceived from performers and audience members. Drawing from interdisciplinary discussions of 'participatory and presentational' performance, 'music ministration' and 'transcendence', I identify distinct types of engagement that emerge between festival contributors and the audience. Finally, I argue that the festival's continuation indicates the weakening of fixed ideas about the 'local' and the blurring of boundaries between 'migrants' and 'natives' in Greece and beyond.

Paper 2: Ignacio Agrimbau

Status, Loss and the Re-territorialisation of Competence Among Migrant Ghanaian Xylophonists

Greater accessibility to transportation and economic mobility has enabled Dagara xylophonists (*gyilmviere*) from the Upper West Region (UWR) of Ghana to pursue careers in the global music industry. Increasing levels of permanent urban migration, however, were part of the wave of social changes that has weakened the transmission of local xylophone (*gyil*) practices. In this paper I will explore how these two realities informed constructions of competence by migrant Dagara xylophonists.

Even though Dagara diasporas in southern and central Ghana have existed since the early twentieth century, the core transmission of xylophone skills has remained reliant on the participation in ritual and recreational performance in rural settlements in the UWR. The professional status of migrant musicians pursuing careers in the global music industry, however,

relied on the acquisition of other types of musical ability and on their adaptation to different performance settings and pedagogical environments. This led to new discrepancies between different notions of competence that were often evocative of an ambivalence defined by migrant musicians' position as privileged representatives of Dagara heritage as well as absent music animateurs in the UWR.

Informed by ethnomusicological perspectives on migration (Turino 1993, Baily & Collyer 2006), sustainability (Schippers & Grant 2016) and competence (Bohlman 1988, Brinner 1995) as well as relevant studies on Dagara musicians (Saighoe 1988, Woma 2012, Wiggins 2013) and Dagara migration (Der Geest 2011, Lentz 2013), in this paper I present several case studies of Dagara xylophonists with an emphasis on the career paths and views of Jerome Balsab.

Paper 3: Rebecca Uberoi

Lost in Translocation: Sacred Dance and Generational Transitions in a Yoruba Immigrant Church

According to John Blacking (1973:99), 'the function of music is to reinforce, or relate people more closely to, certain experiences which have come to have meaning in their social life.' The experiences of first and second generation migrants – and the meanings attached to them – are different, and this is reflected musically. While music is used by the first generation to look back to the homeland and maintain what is familiar (Bailey and Collyer 2006:175-6; Russell 2011), musical changes often occur in subsequent generations as new self-understandings are articulated (Banerji 1988; Dudrah 2002).

First generation members of a Yoruba immigrant church in Dublin, Ireland, perform the sacred music and dance they have brought with them from Nigeria. This affords them the opportunity to reconnect with the homeland and to experience and apply their existing religious understandings in their new home. Dance in particular is understood as a potent means of engaging the spiritual world to effect positive outcomes in their physical lives. The second generation, however, are reluctant to participate in dancing in church. This is a major cause of concern for the first generation, who translate the youths' stillness with a loss of religious fervour. In this paper I will explore the youths' lack of dancing in light of the changes in social and religious understandings occurring between generations. I will argue, with reference to Israel Olofinjana (2017), that migration is resulting in new Euro-African theologies, presenting here in changing worship practices.

5D Composition and Analysis 2

1. Video Essay: Progressive traditionalism in Phayao province, Thailand: An Analytical Study of the Contemporary piphat ensembles adoption of lukthung music.(Tat Amaro)
2. Little revolutions: how musical endings change the world (and how ethnomusicological comparison shows that they do) (Cecilia Quaintrell)
3. Contemporary Composition in Iran: The Sounds of Global, Regional and Diaspora Identities (Soosan Lolavar)

Paper 1: Tat Amaro

Progressive traditionalism in Phayao province, Thailand: an analytical study of the contemporary piphat ensemble's adoption of lukthung pop music

In diverse contemporary cultures, a variety of interwoven processes can be seen to stimulate people towards hybridisation in their music-making, prompting them to transform traditional and localised forms via the adoption of elements from further afield - from other genres and other cultures. The notion of 'progressive traditionalism' understands these processes of change as moving forward while retaining links to past life and practice, and I argue that this understanding applies well to the prevailing musical culture of Northern Thailand's Phayao province. Here, the contemporary *piphat* ensemble has introduced Western musical instruments alongside the Thai traditional instruments and has adopted *lukthung* pop repertory, becoming increasingly geared towards the provision of modern mass-media influenced entertainment to meet the challenges of new social and musical preferences. After pinpointing links with other related forms of hybridisation, this paper explores the practical details of how the *piphat* musicians blend old and new, specifically by providing an analysis of a single *lukthung* piece called "Krapao Sompong" (Ms. Sompong's purse) as adapted for the full nine-piece ensemble. Analysis of structure, melody, harmony, and instrument-specific roles and approaches to patterning reveals an interplay of tradition and innovation that elevates the *piphat* ensemble far beyond its original musical and social limitations. In particular, this paper sheds light on the ensemble's most striking adaptation: the fusing of *lukthung*'s tertian harmonies, diatonic melodies and pop sensibilities with the traditional *piphat* instruments' sonorities, techniques and tuning system.

Paper 2: Cecilia Quaintrell

Little revolutions: how musical endings change the world (and how ethnomusicological comparison shows that they do)

During the second part of the 20th century, the foremost reevaluation of ethnomusicological method resulted in discarding comparison based on scientific empiricism in favour of hermeneutic interpretation based on fieldwork (Schneider 2006). Nowadays, despite a recognised need for new comparative approaches, in failing to advance a modern method that satisfactorily addresses the theoretical objections, ethnomusicology remains isolated amongst the humanities (Grauer 2004). Though new methods are occasionally and tentatively attempted (e.g. Tenzer and Roeder 2011), the potential of comparative approaches to understand important questions of musical practice, ideas and concepts remains untapped.

To illustrate the potential and timeliness of a fresh approach, this paper demonstrates how combining in-depth qualitative analysis with the insights from a modest yet maximally diverse cultural sample can illuminate the phenomena of diversity and change. Focusing on musical endings, and drawing on examples from Saami and Bahraini music cultures, it shows how they

manipulate circumstances just as well as circumstances can manipulate them. I argue that structured, heuristic comparison can usefully and perhaps unexpectedly change our preconceptions both of the nature of musical 'reifications' (Feld 1984) and their place in lives and interactions across cultures, with implications for ethnomusicology as a whole. Thus, in another period of increasing socio-political turbulence, and communities in constant flux, the time has never been riper for a focused reconsideration of comparative ethnomusicological study and its potential for contributing to the discipline.

Paper 3: Soosan Lolavar

Contemporary Composition in Iran: The Sounds of Global, Regional and Diaspora Identities

This paper explores a new movement in contemporary classical composition in Iran whose members combine elements of the microtonal, improvisation-based systems of Iranian classical, religious and folk music, with instruments, structures and ideas from Anglo-European art music. Within this musical movement, questions of authenticity, ownership, identity and 'Iranian-ness' are explored, often against the backdrop of monolithic and opposing constructions of East and West. This research brings together the disciplines of ethnomusicology and composition to explore such a topic, presenting a written paper alongside a series of compositions exploring fieldwork findings relating to identity, musical globalism and the issues of combining Iranian and Anglo-European musics.

This multi-disciplinary approach further highlights the extent to which the researcher is deeply implicated in the musical movements that are the focus of study. As a British- Iranian composer whose work (drawing on both Iranian and Anglo-European art musics) has been performed in Tehran, the scholar is both a researcher and participant in this new music movement. This situation gives the researcher a particular insider- outsider perspective on such a movement, yet from the specific position of a diaspora composer born and based in 'the West'. Against this backdrop, this paper will interrogate global, regional and diaspora Iranian identities as they are expressed through a new musical movement with hybridisation and trans-culturalism at its core.

Saturday

6A Musicologies of Brexit

1. Brexit's Greatest Hits: Music Parody, Social Media, and Post-Brexit strategies among Spanish migrants in the UK (Raquel Campos)
2. 'You're Unknown to Me': Matthew Herbert's Brexit Big Band (Luis-Manuel Garcia)
3. 'How can this be happening?': Ethnomusicology and Ethnomusicologists in a Trumpian, Post-Brexit World (Katharine S. Blankenship)

Paper 1: Raquel Campos

Brexit's Greatest Hits: Music Parody, Social Media, and Post-Brexit strategies among Spanish migrants in UK

The Brexit referendum result confirmed a historical socio-political rupture between the United Kingdom and the European Union and put the status of European migrants in UK into question. Using case studies from ethnographic research conducted in London among Spanish immigrants, I argue that the discourse on immigration control promoted by Brexit supporters clashes with my participants' self-identifications as relatively privileged citizens with freedom of movement. In this context, humour and Post-Brexit music parodies constitute resources of culture-making and identity work that help Spanish migrants in UK to adapt to this new political environment and retell their own personal narratives, becoming immigrants-in-the-making through online musical practices. In particular, I focus on how sharing, commenting, viewing and generally *musicking* on and about Brexit-themed parody songs on social media is a vehicle to articulate and perform identity and political affiliations that range from the pan-European and pan-Hispanic to the anti-British. Similarly, sharing Brexit musical parodies on social media is also experienced by migrants as a gift-giving ritual that promotes collective solidarity, citizenship grieving and exchange of political ideas within online groups. To conclude, I argue that the political use of social media in times of political instability goes beyond the trope of online activism (Miller et al., 2016). More often, it serves to activate coping mechanisms for migrants with questioned citizenships and to provide entertainment using politics as a means, and not as an end.

Paper 2: Luis-Manuel Garcia

You're Unknown to Me': Matthew Herbert's Brexit Big Band

On 10 March 2017, the same day that Prime Minister Theresa May triggered Article 50 and thus launched the UK towards Brexit, Matthew Herbert launched his Brexit Big Band project. A *musique concrète* composer, jazz musician, and electronic dance music producer, Herbert is now in the midst of a two-year compositional project that involves concerts, recording sessions, and workshops across Europe, culminating in the release of an album on the same day that Britain leaves the EU. The concerts featuring his hybrid choir-big-band-electronics ensemble are billed as a combination of 'political rally, Broadway musical and rave', featuring new compositions as well as previous releases that belie his multiculturalist, 'remainer' politics.

This paper closely examines the Herbert's ongoing protest-project while also situating it in a larger a larger field of sample-based musical activity: both electronic dance music and acousmatic music / sonic art. It examines the materials gathered and the strategies mobilized to drive this collaborative response to Brexit—such as the 'Brexit Sound Swap', a 'sound-exchange scheme' where users contribute three-second sound samples— noting how they relate to the practices

and politics of the musical scenes out of which Herbert has emerged. Using a combination of fieldwork, online ethnography, musical analysis, and discourse analysis, I provide a critical snapshot of a musical response to Brexit that—at the time of the BFE meeting in April 2018—will be about

Paper 3: Katharine S. Blankenship

“How can this be happening?”: Ethnomusicology and Ethnomusicologists in a Trumpian, Post-Brexit World

In the current so-called Trumpian post-Brexit era, what is our ethical responsibility as institutions of higher education, academics, musicians and ethnomusicologists? Is part of our role to stand with those who are oppressed and disenfranchised? To be advocates and allies for those who are silenced by racism, hate crimes, bigotry and willful ignorance that is becoming more and more accepted as “normal”? What do we do as musicians, intellectuals and writers in such a crucial time in our history? How do we contend with current government policies and traumatic events that are swiftly reshaping our daily lives? On 23rd of August this year, the Society for Ethnomusicology (administratively based at Indiana University, USA), sent out an email to the membership addressing white supremacist violence entitled: “SEM Position Statement in Response to the August 2017 Events in Charlottesville, Virginia.” Earlier in the year in April, the membership solicited signatures for a statement addressing disciplinary colonialism, exclusion, and violence (among other topics) in a document entitled: “Disciplinary Intervention for a Practice of Ethnomusicology.” Similarly, on 9 January 2017, the SEM Board sent: “SEM Position Statement in Response to the 2016 U.S. Presidential Election.” These and other similar interventions within the field of ethnomusicology provide a context and basis for a renewed political and ethical engagement among the ranks of ethnomusicologists. This paper examines how individual ethnomusicologists and academic societies (BFE, ICTM, and SEM), have begun to contend with the current cultural, social and political climate epitomized by the passing of Brexit and the election of Donald Trump.

6B Otherness & Multiplicity

1. Music, Musicians and Multiple Places within the Same Space: the Case of *Oromia* (Jan Magne Steinhovden)
2. Witches and *rezadores* : Enchantment, music and natural order in the 1712 Cancúć uprising (Andrew Green and Marina Alonso Bolaños)
3. A Window Onto Other Worlds: Musical Exoticism in Iranian Cinema – The Case of *The Lor Girl* (Laudan Nooshin)

Paper 1: Jan Magne Steinhovden

Music, Musicians and Multiple Places within the Same Space; the Case of Oromia

Oromia is a region within the Ethiopian state. It is the homeland of the Oromo people, the largest ethnic group within Ethiopia. Like other regions that have recently been prominent in the media such as Catalonia in Spain and Kurdistan in Iraq, *Oromia* is also a politically contested area. All these regions may be characterized as multiple places within the same space – areas with different, competing cultural and political constructions of the same geographical space.

Oromiyaa (the Oromo spelling of Oromia) is also the title of the first video produced by the multicultural stage performance *Fargespill* [The Play of Colours] based in Bergen, Norway. Using this song and video as a point of departure, I have explored different meanings related to *Oromia* as a culturally defined and politically contested place. These meanings range from the view presented to the audience and participants of *Fargespill*, to the many different viewpoints among Ethiopia-rooted people living in Bergen. I am especially interested in the links between music and *Oromia*. What role does music play among Oromo-speaking and Oromo-identifying musicians? What does the title *Oromiyaa* imply to Ethiopia-rooted people? What does a song like *Oromiyaa* communicate to different groups of people, in Bergen, in Ethiopia and elsewhere?

Through field research and reading of the video as text, I have examined the song *Oromiyaa* and its many implications. My findings show an immense contrast between the intended harmless message communicated to the majority Norwegian population, and the potentially explosive political message communicated to Ethiopia-rooted people.

Paper 2: Andrew Green and Marina Alonso Bolaños

Witches and *rezadores*: Enchantment, music, and natural order in the 1712 Cancúć uprising

Daston and Park have highlighted how, during the seventeenth and eighteenth centuries, threats to predictable natural “order” were thought to undermine elite rule.ⁱ The colonies of Spain and Portugal constituted key testing grounds for this emerging “metaphysics of order”ⁱⁱⁱ as, across the Americas, miracles, incantations, and prodigies became focal points for resistance to colonial rule.

In this paper, we explore how this struggle played out within the musical practices of indigenous communities in Chiapas, the southernmost state of Mexico. In Chiapas, witchcraft, often enacted through incantations (*rezos*, vocal expressions lying somewhere between “speech” and “song”ⁱⁱⁱ), formed part of pre-Hispanic healing practices. We explore the role of witchcraft in relation to an uprising in San Juan Cancúć in the Highlands of Chiapas in 1712, which coalesced around

reported visions of the Virgin Mary, sparking resistance to Spanish rule among Tzeltal-speaking indigenous groups. We provide an aural exploration of the shrine in which the Virgen – who had, it was said, ordered her indigenous followers to declare war on the Spanish – was said to reside, hidden behind palm leaves. This space was marked by the playing of ritual instruments and performances of *rezos*. It was occupied by four women practicing therianthropy and possessing the ability to communicate with the spirit world, who the Spanish labelled *brujas* (witches) and *rezadoras* (practitioners of *rezos*). We suggest that the latter label, used as a basis for imprisonment of these women, was used by the colonial authorities to impose perceived “order” in the aural realm.

Paper 3: Laudan Nooshin

A Windows Onto Other Worlds: Musical Exoticism in Iranian Cinema - The Case of *The Lor Girl*

Film arrived in Iran at the turn of the 20th Century following the first state visit to Europe of Muzaffar al-Din Shah (r.1896-1907) who at the Paris Exposition Universelle of 1900 encountered and was captivated by the cinematograph, and arranged for one to be purchased and taken back to Iran. Screenings initially provided entertainment for royalty and the aristocracy, but film soon entered the public domain, where it faced opposition both on religious grounds and due to political sensitivities in the period leading up to the Constitutional Revolution (1906) which forced the closure of Tehran’s first cinema hall soon after opening in 1905. Despite objections, film gradually became established and by the early 1930s there were 15 cinemas in Tehran and 11 in the provinces. The significance of cinema at this time lay in its heralding a new modernity and offering a window onto other worlds and other subjectivities, something that marked it as somewhat transgressive. Indeed, many of the key players in early film production and screening were Others of various kinds: Russian and Arab émigrés, Catholic missionaries or members of religious minorities such as Armenians, Jews or Zoroastrians. From the very start, then, film was implicated in inscribing notions of difference and generated intense anxieties over questions of representation.

This paper explores the role of music in exoticising processes of constructing and representing Otherness in Iranian cinema - including self-exoticisation - focusing on the first Persian-language sound film, *Dokhtar-e Lor* (*The Lor Girl*), made in Bombay in 1932.

6C Musical Territories

1. The national anthem of the Republic of Tartarstan as a musical nationalism and political discourse (Rezeda Khurmatullina)
2. ‘True Mugham is Within Yourself’: A Decolonial Approach to Musical Creativity in Post-Soviet Azerbaijan (Polina Dessiatnitchenko)
3. *Hallyu* through the grassroots: The European *p’ansori* scene (Anna Yates-Lu)

Paper 1: Rezeda Khurmatullina

The national anthem of the Republic of Tatarstan as a musical nationalism and political discourse

The problem of national music cannot be considered only in the aspect of Ethnography and folklore, national resource in music wider than the folklore-ethnographic content. Music is a tool of the invention a non-existent national features and tools of the Genesis of nationality itself.

The Tatar school of composers that emerged in the twentieth century became the "new word» of national culture. Professional Tatar music includes all existing music genres: Symphony, Opera, ballet, chamber and vocal, chamber and instrumental etc. Tatar composers known to the world, their work is connected with the fate of the people and history of the country. Romanticism in Tatar music is associated with the work of Rustem Yakhin. Yakhin extends Tatar music, developing in the new conditions of the tradition of Tchaikovsky and Rachmaninoff, the European romantics of the nineteenth century, impressionist and through this familiar foreign listener easier included in a rich world of images of Tatar art. Genre and style features of romanticism in his works connected with the traditions of the Tatar melodies, creating a bright, unique, recognizable style, which was destined to become a spokesman of the Tatar national spirit, musical ideas. Music by Rustem Yakhin became the basis of the national anthem of the Republic of Tatarstan.

We analyze the political discourse of the national anthem of the Republic of Tatarstan. We also try to answer the question, what are the national traits of modern Tatars this hymn invents.

Paper 2: Polina Dessiatnitchenko

“True Mugham is Within Yourself”: A Decolonial Approach to Musical Creativity in Post-Soviet Azerbaijan

Musical creativity is a tool for expressing border sensibilities and addressing the colonial wound for performers in the post-Soviet republics such as Azerbaijan. This paper introduces the complexity of the post-Soviet milieu in Azerbaijan and discusses how ethnomusicology can gain insight into the border epistemologies of native musicians. Based on three years of fieldwork, comprised of lessons on the *tar* with masters who are representatives of various lineages, I suggest how and why a thorough consideration of musical creativity and related experience is the approach of decoloniality. While the Sovietized and secularized form of *mugham* prevails in official contexts, musicians are invested in defining and recovering “true” *mugham* characterized by a religious, spiritual, and even mystical experience. According to them, this experience is induced by pre-Soviet techniques, additional microtones, sophisticated poetical texts, and other facets that reverse the changes imposed on *mugham* in the Soviet era. As a case study, I analyze musicians’ attempts to recover purged microtones by adjoining extra frets on their *tars*. My

findings show that due to the massive elimination of native knowledge in the USSR, the creativity of musicians today involves both archaeology and invention. Thus, their versions of “true” *mugham* are difficult to verify historically. I question the importance of historical facts and propose how ethnomusicologists can contribute to decoloniality by focusing on the insiders’ experiences and beliefs instead.

Paper 3: Anna Yates-Liu

***Hallyu* through the grassroots: The European *p’ansori* scene**

The *hallyu* (Korean Wave) phenomenon has been well documented in academia (Howard 2006, Chua and Iwabuchi 2008, Fuhr 2015, Choi and Mailangkay 2015), and provides an avenue through which the Korean government has been able to spread awareness of Korea abroad. Fearing the potential decline of this phenomenon, significant efforts have been made to diversify the Korean Wave to include for example make-up, design and traditional culture (this latter for example in the Ministry of Culture, Sports and Tourism’s ‘HanStyle’ policy, 2007–2011). In this last category, *p’ansori*, a traditional sung storytelling genre, has often been touted as particularly representative of the Korean nation, and hence *p’ansori* performers are often sent to represent the Korean nation in events abroad or for tourists within Korea. These performances have tended to focus on large-scale gala-type performances (Creutzenberg 2012), with arguably little lasting impact on foreign audiences. Still, enough awareness of *p’ansori* has emerged abroad for the development of a core group of *p’ansori* aficionados (mostly not of Korean heritage) in various parts of Europe, who have set up a thriving, if small, European *p’ansori* scene in parallel to the large-scale top-down approach of the Korean government. This paper will document how this scene has evolved in interaction with, and sometimes in spite of, Korean cultural programmes. It will also examine the questions the existence of such a scene poses for the concept of essential Koreanness that is tied up within perceptions of the *p’ansori* genre.

7A Digital Ethnomusicologies

1. Musicianship as citizenship: The shakuhachi, digital community, and online transmission of a tradition (Kiku Day)
2. #wil2wir: Music and Fitness in the Smartphone Era (Frederick Moehn)
3. Collected Scatterings: A digital anthology in the making (Jostine Loubser)

Paper 1: Kiku Day

The shakuhachi, digital community, and online transmission of a tradition

The *shakuhachi* – the Japanese vertical bamboo flute - is thriving online. After the Internet enabled players to communicate across long distances, players have forged a large international community, first via an email list in the 1990s, later on several *fora* which included several thousand participants. Fifty-two *shakuhachi* groups exist on Facebook and a long list of teachers offers online tuition on Skype for students not living near a teacher.

The online *shakuhachi* community has shaped and defined an alternative identity based upon members' *shakuhachi* affiliation with their teachers across borders and cultures. In addition to discussing how the online transmission influences the music itself, this paper investigates how space is appropriated online in order to create a community with a close sense of affinity among its members based on this shared interest in the *shakuhachi*. Here Benedict Anderson's concept of imagined communities is employed to conceptualise this particular community – most of whose members have never met face-to-face.

This paper furthermore discusses members in this community as possessing an online *shakuhachi* citizenship and explores how this citizenship is experienced and how citizenships are claimed and negotiated – in particular in the case of newcomers. Here I utilise Bryan S. Turner's notion of active citizenship that is developed from below as being an institution constitutive of a social community.

Paper 2: Frederick Moehn

#wil2wir: Music and Fitness in the Smartphone Era

The hashtag in my title refers to 'What I listen to when I run', an essentially self-explanatory phrase that I occasionally use to post on social media. (It faintly echoes the title of a well-known book about running by Haruki Murakami.) The phrase speaks to how smartphones enable new ways of enrolling music in projects of self-improvement, in this case, a particular form of physical training that has become wildly popular in recent years. Some apps measure the user's run cadence and match musical beats to the tempo. One product draws on existing Spotify playlists, but uses additional hardware to provide analysis and commentary on performance, or instructions on how to improve, as a form of artificial intelligence. Meanwhile, the apps collect vast amounts of data about users. Some of it is data that runners are eager to have: weekly mileage, for example, resting heart rate, and so on. We become increasingly quantified selves. In this paper, I examine how some of these apps and hardware work, focusing on the nexus between music, 'life-logging', and running. While the marketing of these products centres on their capacity to aid self-improvement, there are the occasional calls to leave the smartphone or the GPS watch behind, nostalgically pointing to what might be lost as we digitize our lives. What is at stake in these trends? I ask. For music, for our selves? What do you listen to when you run? What *don't* you listen to?

Paper 3: Jostine Loubser

Collected Scatterings: A digital anthology in the making

Over the past year I, along with my technologically minded colleagues, created an industry-collaboration project entitled *Collected Scatterings*. The premise is a simple one: to provide good quality recordings and ethnographic films for local musicians and dancers in exchange for free learning opportunities for our ethnomusicology and studio recording students. The musicians and dancers recruited all practice art forms that hail variously from Brazil, Ethiopia and the Gambia/Senegal-region; diasporic art forms found scattered throughout the UK for a variety of reasons.

Consequently, despite the simplicity of our initial expectations of lessons, participant-observation and professional recording opportunities, it became evident that ideas of diasporic identities, place and displacement and, what some of the participants call ‘authenticities’ are deeply at play. For, not only are these scattered art forms herein gathered, but highlighted are its repositioned and reimagined stances, for both the practitioners of these arts, and for those responsible for its transmission. Where some hope to convey the ideas of the art form with the same aplomb of that found in the originating country, others constantly change their practices, linguistically, performatively, technically and in its position held within society. This then influences its analyses both theoretically and practically, or as questioned by one of the engineers “What do you want that drum to sound like?”

This is then a mixed media presentation based on our experiences and includes short films, audio recordings and photographic images.

7B Scandinavia

1. Finnish Kantele Music: Re-construction of a National Identity Concurrent with the 100th Anniversary of Finland's Independence (Tomoko Hata)
2. The Continuity of Reimagined Northern European Musical Traditions in the *Joiks* of Norwegian and Swedish Sápmi (Helen Diggie)
3. The Changing Identity of the Finnish Romani Music – Past and Now (Kai Viljami Åberg)

Paper 1: Tomoko Hata

Finnish Kantele Music: Re-construction of a National Identity Concurrent with the 100th Anniversary of Finland's Independence

The kantele is a Finnish stringed instrument considered “the symbol of the Finnish nationalist movement” (Leisiö and Ruhkala 2004: 57). This movement culminated in Finland's independence in 1917 and promoted the creation of Finnish literature, *Kalevala*, compiled from Finnish folklore: Finnish runo-songs (traditional poetic songs). In 2017, kantele musical performances of runo-songs played a significant role in the centenary celebration of Finnish national independence. This festive occasion prompts the following question: How does Finnish kantele music symbolise Finnish national identity on celebratory occasions?

This paper examines the evolution of the Finnish kantele musical tradition from its origins as a traditional Finnish instrument to its emergence as a symbol representation of a national identity. This ethnographic account reflects my field work in Finland and Russian Karelia in 2017. I will highlight the Sommelo Ethnomusic Festival in Finland, which included participants from Finland, Norway, Russian Karelia, the United States, and Japan in 2017. The songs, all of which were performed with the kantele, symbolised both Finnish nationalism and internationalism. While some political tensions have remained between Russia and Finland, I will argue that the recent representation of Finnish kantele music and runo-singing performance practices can encourage intercultural engagements that transcend political rivalries. The Finnish kantele musical tradition holds the promise of new forms of musical and human interaction through intercultural practice beyond Northern Europe.

Paper 2: Helen Diggie

The Continuity of Reimagined Northern European Musical Traditions in the *Joiks* of Norwegian and Swedish Sápmi

As an indigenous population with a long history, the Sámi have maintained a rich cultural heritage for many centuries, even in the face of outlawed practices, industrialisation and shifting national borders. Since the 1970s, guided by significant cultural figureheads in Sámi communities, the distinctive vocal technique of *joik*, an ancient tradition, has been revived and repurposed. Due to the political and environmental issues faced by the modern Sámi community, *joik* has instead evolved as a means of empowerment, representation and indigenous identity. Many Sámi have trouble “owning” the technique now, due to reported associations with devil worship by Laestadian settlers, since the initial onset of Christianity in the Nordic countries. What makes this technique particularly remarkable is that its role as folk song differs considerably from other European traditions, in that it evolves in its own right without the specific aim or desire to revive the past. This paper explores examples of recent *joik* revival and repurposing, primarily using fieldwork data from the Riddu Riddu indigenous culture festival in

July 2017, focusing the use of *joik* as a contemporary tool for educational purposes. Complementing this, it also includes analyses of collected contemporary *joiks* and an examination of the technique's evolution in two different areas of Sápmi: the coastal Troms region of Norway, and the Lulesámi region of Sweden. Ultimately, this case study will provide basis for a further theoretical framework, featuring ancient musical traditions being reimagined as a way of looking at the past through the present.

Paper 3: Kai Viljami Åberg

The Changing Identity of the Finnish Romani Music: Past And Now

In this paper – based on my intensive fieldwork among the Roma more than 25 years - I will demonstrate how musical identities are regarded as continuously changing and adapting phenomena. Thereby also for Roma, identity has always been constructed in relation to hegemonic powers such as nationalism, regionalism, patrons of the arts, socialist ideologies and European Union officials (see also Silverman 2012: 55). Identities vary according to the opportunities of the situation and areas of culture concerned, and they are bound to the contexts within which they constructed (see also Strand & Marsh 2005: 12–13).

The earliest documentation of Finnish Romani music emerged in the 18th and 19th centuries in both scholarships and the arts. Anyway, through the Romani history, Finnish region has been a crossroad between the East (Russia) and the West (Europe). Different musical cultures and styles have flow together. Because the new ethnic landscape and migration from Eastern Europe (mainly from Romania and Bulgaria), the new trend is kind of hybrid style of Romani music mixing different styles together. Thereby the role of Romani music from different origin is important for the “global Romani identity” process.

In this paper, I question some of the "taken-for-granted" conceptions and consider an alternative to the existence and practices of Romani music (Finnish, Russian, migrants from Southeastern Europe, like Romania and Bulgaria) in Finland. I ask, what kind of musical and music cultural communication the Roma from different countries have with the Finnish Roma (in historical, cultural and social contexts).

8A Sound Experiences

1. *Pleasure Garden's* Almost Politics (Joe Browning)
2. Ethnomusicology of Prison: A perspective from the UK (James Butterworth)
3. Alternative Experiences of Music and Music Making: Exploring Musical Diversity through Deaf Culture (Katelyn Best)

Paper 1: Joe Browning

***Pleasure Garden's* Almost Politics**

This paper puzzles through the ambiguous politics of a musical project titled *Pleasure Garden*, considering the implications for ethnomusicology in a time of intense politicisation. I focus on *Pleasure Garden's* premiere as a sound installation in Sydney in 2016, first following various issues – including concerns over environmental change, and criticism of Australia's colonial history and current migration policies – that briefly surfaced and circulated among *Pleasure Garden's* creators and listeners. I set these ephemeral and liminal concerns against a much broader, sustained appreciation for slowness, quietness and contemplation that oriented the project's creation and reception. Tracing this juxtaposition, I suggest that the project's musical and ethical commitments hover between or besides the familiar poles of the political and apolitical, calling for alternative theorisations. They likewise provoke engagement with discourses of autonomy that – in separating music from society and culture – seem antithetical to the ethnomusicological project, yet also offer a productive site for ethnographic inquiry. *Pleasure Garden's* self-conscious openness to interpretation – through its music, associated discourse and various site-specific practices of listening and mixing – forestalled both ethnographic and promotional attempts at politicised interpretation, while also offering audiences a (hardly apolitical) refuge from the rush and noise of modernity. Where artistic activities emphasise stillness rather than mobilisation, quietism rather than protest, this paper considers whether we might see them not simply as disengaged, but as ethical projects that are reparative, attentive and affectively open – and asks what their slow, ambivalent sensibilities might offer at a time when politicisation feels increasingly urgent and stark.

Paper 2: James Butterworth

Ethnomusicology of Prison: A Perspective from the UK

Much of the research on music and the arts in prisons, at least in the UK and US, has centred on analysing and evaluating specific programmes and interventions, often run by individuals and organisations external to the prison. There is an understandable tendency for such research to focus on issues of effectiveness (i.e. does it work and how can it be improved?) and moral performance (i.e. is it right or just?). In this paper, however, I seek to take a step back and think about the role of music and sound in the prison environment more broadly, as well as to make use of a more holistic ethnographic approach to music and sound in prison spaces and prison life. I draw on fieldwork in an English high security jail, to examine the interrelation of musical sounds, spatiality and social relations (among prisoners, among staff and between prisoners and staff). In particular, I consider how music and sound mediate the spatial understanding of the prison, how music enables prisoners to create (imaginary) spaces, the role of music and sound in figuring private and 'public' spaces (and how this is affected by cultural and religious difference), and the impact of music and sound on relationships between staff and prisoners.

Paper 3: Katehyn Best

Alternative Experiences of Music and Music Making: Exploring Musical Diversity through Deaf Culture

From Ludwig van Beethoven, who composed one of his most culturally popular works after becoming deaf, to Tony Iommi, whose factory accident that injured his hand significantly influenced the sound of heavy metal music, alternative experiences of music and music making have shaped and informed musical diversity within and across cultures. Despite this, disability and deafness have been historically viewed through medical models as an inability to fully access music and culture due to their juxtaposition to the norm. Through a closer look at the intersections of music, disability, and Deaf culture, this paper examines cultural constructions of disability imposed onto individual bodies and explores ways Deaf hip hop artists subvert these constructions through performance. Within this context, this paper problematizes mainstream constructions of disability that stigmatize bodies and minds of individuals who identify as culturally deaf and explores how an unconventional experience of music can expand normative constructions of musical experience and contribute to a richer understanding of musical diversity.

8B Festivals

1. K-Music Festival as an International Springboard for Korean Musicians (Hyeilm Kim)
2. Participatory Performance and Belonging through the Ratha Yatra Festival in Lisbon (Debora Baldelli)
3. 'If they key cancelling our festivals... What are the youngsters going to do when they are bored? Burn Cars?!' Free Local Music Festivals in the New Town of Cergy-Pontoise (Solène Heinzl)

Paper 1: Hyeilm Kim

K-Music Festival as an International Springboard for Korean Musicians

The K-Music Festival is an annual event that has been introducing various genres of Korean music to the UK since 2013. The festival is organized by the London-based Korean Cultural Centre working with their festival partner SERIOUS, which is most well-known for annually organizing the London Jazz Festival.

This paper will explore the creative aspects of the K-Music Festival focusing on the artistic development and its impact on the invited musicians' future careers. Based on my own personal experience as a Korean traditional musician involved in the 2017 K-Music Festival, the focus will be on the development of musical ideas and the network of Korean traditional musicians throughout the event. Particularly, I will use as a case study my collaboration with the British jazz musician Alice Zawadski (vocal/violin) and will track the process of creating a series of new commissioned works for Korean-British cultural exchanges within the framework of the festival. Moreover, the study will also cover the contributions of the festival managers and producers in terms of selecting and promoting musicians as part of the creative process.

The conclusion of the paper will include some recommendations for future research, identifying relevant issues on the economic and socio-political impact of the festival and how it could discovery a broader scope of audience.

Paper 2: Debora Baldelli

Participatory Performance and Belonging through the Ratha Yatra Festival in Lisbon

This paper will focus on performance in the public space as an expressive practice that provides moments of union between a diverse group of immigrants living in Lisbon who, despite having similar religious practices associated with Hinduism, belong to different religious groups and countries of origin. Through the Ratha Yatra, participatory performance through collective mantras singing and dancing becomes fundamental to creating a sense of belonging to the city of Lisbon. I start from the premise that all musical performance integrates a system of social interaction, whose meaning cannot be understood or analysed in isolation (Blacking, 1993).

The festival is based on the proposal to unite different groups, entities and communities of immigrants in their organisation for a collective performance through the streets of the city centre performing a kind of citizenship parade. In Lisbon, the festival functions as a grand parade through the streets of the city centre. Along the path of the Ratha Yatra, the mantra of Hare Krishna is sung and its lyrics and melody are repeated by most who follow the parade, thus integrating the citizens and visitors of Lisbon who participate.

This paper seeks to emphasise the importance of performances associated with music and dance in public space in understanding transnational experiences (Trovão & Rosales 2010). Its importance is also related to the understanding of self-identification and positioning on the contexts of origin and migration integration, represented in this essay by the meeting of immigrants at the Ratha Yatra festival in Lisbon.

Paper 3: Solène Heinzl

'If they keep cancelling our festivals... What are the youngsters going to do when they are bored? Burn cars?!'. Free Local Music Festivals in the New Town of Cergy-Pontoise.

This paper takes an urban ethnomusicological view on Cergy-Pontoise, a new town in the North-West suburb of Paris. Cergy-Pontoise has a lively music festival scene. This allows residents to socialise for free at local music concerts of various genres. These events are crucial for new towns and urban development areas as they allow residents to appropriate their new urban space (Saint-Pierre 2002) and create collective memories (Raibaud 2006; Finnegan 2007). In the context of European austerity characterised by cuts in state funding, many of these festivals that depend on volunteering but also public funding are cancelled or threaten to be. This has created tensions for existing and emergent events, adding to the current context of European identity crisis and resentment. This raises questions for urban ethnomusicologists, which I address in this paper:

How do remaining free music festivals survive? Is the development of sense of place and identity via music identified by scholars such as (Cohen 1995; and Reyes 2012) threatened when local festivals are cancelled? Should local music festivals be funded at a time of economic crisis? In this time of rapid change, how are relations between musicians, politics and residents changing? How can urban ethnomusicologists navigate through these complex environments?

This paper will tackle these questions on the basis of on-going fieldwork in Cergy-Pontoise including interviews and participant-observations at festivals.

Sunday

9A Anthropology of Migration

1. 'People Too': Music and Empathy in the Calais 'Jungle' (Alexander Marsden)

Paper 1: Alexander Marsden

'People Too': Music and Empathy in the Calais 'Jungle'

As the European migrant crisis unfolded in 2015-16, the 'Jungle' camp in Calais became a flashpoint for debates about the UK's moral responsibilities to refugees. Sympathetic writers, combating the demonising rhetoric of the anti-immigrant press, frequently turned to music in the camp to demonstrate the humanity and resilience of its occupants. For pro-refugee voices, the popular linkage of musicality to humanity served as a readily available tool for fostering empathy towards the camp's occupants among the British public. Activist and humanitarian organisations similarly argued for music's affective power when justifying their own varied musical interventions in Calais, which included recording projects, music workshops, and headphone donations.

This paper analyses representations of music in the 'Jungle' camp in press coverage and humanitarian and activist publicity materials. Across these accounts, I trace the looming presence of orientalist notions of musical charity and the concurrent vision of empathy as hierarchical, something given to those deserving of it. Nevertheless, through a case study of The Calais Sessions, I find glimpses of a more productive vision of empathy as a co-produced, non-hierarchical mode of engagement. These analyses draw on theorisations of the cultural politics of empathy to parse the questions: what are the imagined roles of music as an affective tool in refugee advocacy? How do these imaginations inform charitable action? What do they reveal about conceptualisations of care and culture operating in refugee advocacy and activism? This study contributes to discussions of music in the migrant crisis and critiques of cross-cultural musical charity.

9B Reflections on Ethnomusicology 4

1. Ordinary Pleasures: Ambiance, Nostalgia, and Optimism in Benin's Amateur Music Scene (Lyndsey Marie Hoh)
2. Modelling Participation: Product, Authority, and Formality (Tim Knowles)
3. Learning from History (Stephen Cottrell)

Paper 1: Lyndsey Marie Hoh

Ordinary Pleasures: Ambiance, Nostalgia, and Optimism in Benin's Amateur Music Scene

'Ordinary Pleasures' illustrates how pleasurable atmospheres are sought after and created through amateur music performance in Benin. While ethnomusicological scholarship sometimes frames music and pleasure within reflections on politics (Guilbault 2010), I discuss pleasure as an apolitical phenomenon. In doing so, I engage with theory about ordinary affects (Stewart 2007), and ethnographic portrayals of music in urban Africa as a quotidian pleasure (Dave forthcoming) and everyday escape (Steingo 2016).

I structure my discussion of pleasure around three temporal orientations: the present, past, and future. First, I explore present-oriented pleasure, highlighting local concepts of *l'ambiance* and *l'animation*. Ethnographic vignettes of alcohol consumption, camaraderie, and playfulness among the group Voix des Anges Brass serve as illustration. Second, I discuss pleasure as a backwards-temporal orientation: how pleasure can be derived from thinking about the (musical) past. I introduce La Groupe Nostalgie Musica, a revivalist musical ensemble of male retirees who model themselves as a mid-20th century dance band. Third, I speak about future-oriented pleasure: in particular, how individuals' expectant states of optimism and desire manifest as pleasurable feelings in the present. As example I discuss my friends David and Geoffroy and their fantastical anticipation of fame.

In conclusion I proffer pleasure as an alternative analytic to those of precarity, uncertainty, waiting, and frustration, all currently trending in Africanist scholarship (Pratten and Cooper 2015). I suggest that such ordinary pleasures of nostalgia and desire, faith and fantasy, anticipation and expectation, make meaningful the lives of young, unemployed, amateur musicians in a postcolonial place.

Paper 2: Tim Knowles

Modelling Participation: Product, Authority, and Formality

"Participation" has been variously interpreted in accordance with the norms of different academic disciplines. The sociologist Putnam (2000) focused his study of participation on membership of formal institutions, which he hypothesised to be in demise, principally due to advances in media and entertainment technology. In contrast, music scholars have tended to reserve the term for informal or amateur activity, as in 'community music', which they note to have been enjoying a renaissance (c.f. Higgins, 2012) coincident with the decline noted by Putnam. Scholars of participatory culture (e.g. Jenkins et al., 2015) have highlighted that "participation", for all it is coined across various disciplines, has been little interrogated, and a model that compares the different activities and behaviours signified by the term has not been forthcoming. This paper will present such a model, which distinguishes three different forms of

collective engagement (monological, dialectical, and dialogical) based on the observable distribution of creative and directorial authority and responsibility, and the relationship between the activity and its musical object(s). Drawing on fieldwork conducted at participatory (Turino, 2008) music events in Sheffield (open mic; jazz jam sessions; folk sessions), the paper will conclude by suggesting that recent changes to cultural and technological conditions in Britain (and perhaps elsewhere) are facilitating a shift towards informal, *dialogical* participation, the characteristics of which present a challenge to some of the established methodologies and working assumptions of ethnomusicology.

Paper 3: Stephen Cottrell

Learning from History

‘The only thing we learn from history is that we learn nothing from history’.

Hegel’s oft-repeated quote alerts us to the repeating cycles we find in much human activity, whether political, economic, or scholarly in nature, and to the relative lack of historical consciousness too frequently found in contemporary practice. As Euro-American countries enter a political cycle that reverts to emphasizing social difference over human similarity, and to the reinforcement of borders rather than the building of bridges, it is worth considering the social and political contexts in which ethnomusicology first arose, particularly in the UK, how these compare with those prevailing today, and how, in both cases, these have shaped the development of the field.

In part drawing on contributions to a forthcoming volume on *Music, Dance, Anthropology* (for which I am acting as editor), I will argue that the development of UK ethnomusicology in the 1960s not only reflected prevailing social structures, but also the wider political networks in which Britain was at that time enmeshed. Following this, I will consider how certain trends in UK musicology today might be seen as unconscious reflections of current broader political realignments, particularly in relation to the place designated for ethnomusicology by certain scholars, and I shall ask what we might learn from our disciplinary forefathers that can help us deal with the political tectonic movements we see today.

9C Sound & Silence

1. The significance of sound in Central Java and its impact on amateur gamelan ensembles in Surakarta (Jonathan Roberts)
2. Sounding the Holocaust, silencing the city: memorial soundscapes in today's Berlin (Philip Alexander)
3. The Sounds of...: Imagining the nation through soundmaps' (Katerina Talianni)

Paper 1: Jonathan Roberts

The significance of sound in Central Java and its impact on amateur gamelan ensembles in Surakarta

This paper explores the ubiquity and importance of public sound in Java and how amateur, community gamelan ensembles engage with this in both rehearsal and performance. Authors of ethnographic literature on Java have always referred to the dominant presence of sound in the local environment. This paper unpicks a range of sound phenomena heard in the city of Surakarta: food vendors' signals, amplified music, the call to prayer, and motorbike convoys. It sets out the case that sound plays a fundamental and implicit role in communicating, instantiating, and asserting sociality and authority in Java. It then moves on to investigate the specific case of how these ideas affect the way those involved in amateur, community gamelan associations relate to, produce, and use public and amplified sound.

Drawing on Ochoa (2006) and Born's (2013) conceptualisations of an aural public sphere it argues that participation in a gamelan association allows individuals and organisations to engage with the symbolic soundscape of Surakarta and an aural public sphere which is alluring because it is replete with past connections to power. Making public sound does not currently offer specific, concrete benefits or influence for gamelan associations, but it does offer a sense of direct involvement in the aural environment, something which has historically been the preserve of those in authority and their representatives: performing publicly generates a feeling of being part of the machinery of power.

Paper 2: Philip Alexander

Sounding the Holocaust, silencing the city: memorial soundscapes in today's Berlin

Silence appears frequently in discourses of the Holocaust – as a metaphorical absence, a warning against forgetting, or simply the only appropriate response. But powerful though these meanings are, they often underplay the ambiguity of silence's signifying power. My paper therefore addresses the peculiar liminality of silence through an analysis of its richly textured role in the memorial soundscapes of Berlin. Beyond an aural version of erasure, unspeakability, or the space for reflection upon it, I argue that these silent spaces must always be heard as part of their surrounding urban environment, refracting wider spatial practices and dis/order. When conventions are reversed – when the present is silent – the past can resound in surprising and provocative ways, collapsing spatial and temporal borders and escaping the ritualised boundaries of formal commemoration. This is explored through four different memorial situations: the disturbing resonances within the Holocaust Memorial; the transgressive processes of a collective silent walk; Gleis 17 railway memorial's opening up of heterotopic 'gaps' in time; and sounded/silent history in the work of singer Tania Alon. Each of these examples, in different ways, frames a slippage between urban sound and memorial silence, creating a parallel symbolic space that the past and the present can inhabit simultaneously. In its open-ended fluidity, silence

becomes a mobile and subversive force, producing an imaginative space that is ambiguous, affective and deeply meaningful.

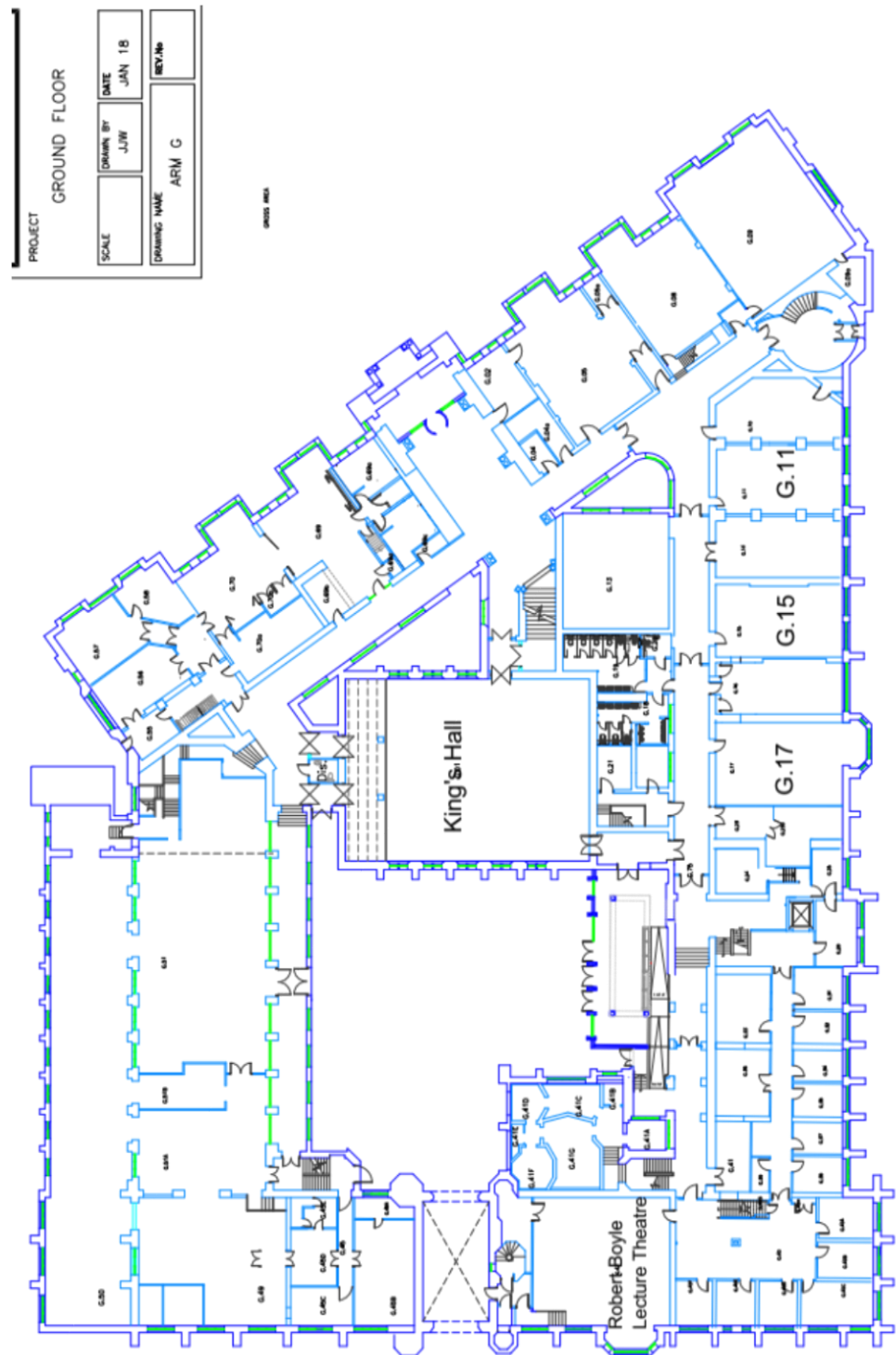
Paper 3: Katerina Talianni

‘The Sounds of...: Imagining the nation through soundmaps’

More than 15 years have passed since Drever (2002) admitted a corresponding move from within soundscape studies towards more ethnographic engagement. This is corroborated by the widespread popularity of soundmaps that reveal information about places through audio files, thus challenging the institutional ocularcentrism or the eye-centred approach to society. Ethnomusicologists and sound anthropologists such as Feld succeeded into bringing forward the significance of sound in the shared social spaces as a tool for shaping communities and social relationships.

Soundmaps afford the simultaneous potential for collectivity in their capacity for community engagement and can be used as a vehicle by applied ethnomusicology. In this paper I will discuss different soundmapping projects and how these enable various kinds of identity building and politics of belonging. I will address the concept of sonic memory material (Voegelin 2006), auditory nostalgia, and the ways in which people create their own soundscapes by exploring difference conceptions of the soundmap. In doing so, I will also consider critiques of soundmaps in the sound studies discourse for their inability to contextualize the content surrounding the sounds they map (Waldock 2011; Ouzounian 2014; Anderson 2015) and how the imagined nations are resounding in the soundmap.

Armstrong Building Plan, Ground Floor



Notes
