



The
University
Of
Sheffield.

Editor of this issue

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Sheffield Ethnomusicology

Newsletter 1: September 2006

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New lecturer in ethnomusicology

WE ARE DELIGHTED to announce the appointment of Kathleen Noss Van Buren to a Lectureship in Ethnomusicology. Having recently completed a PhD at UCLA on the role of music in combating and coping with AIDS, other

diseases, drug and alcohol abuse, and in relation to children's rights in Kenya, Katie brings research interests in East Africa, medical ethnomusicology and the study of children's music making as well as experience in West Africa and one year of comparative study on African-derived music and dance in Bolivia, Peru and Haiti.



Arriving in August 2006, her appointment brings the full-time team up to three teaching staff, as well as one AHRC-funded research

fellow and two part-time tutors, and brings new diversity to all aspects of the programme. Apart from carrying out research, Katie will teach on the BMus degree, the BA in Traditional Musics and Folklore Studies, the MA in Ethnomusicology and the part-time MA in World Music Studies by distance-learning. She also plans to attract research students in her areas of primary interest.

www.shef.ac.uk/music/staff/academic/knossvburen

Launching remarks by Jonathan Stock

A VERY WARM WELCOME to the first edition of *Sheffield Ethnomusicology*! The primary role of this semesterly newsletter for staff, graduate students, alumni and friends of Sheffield's ethnomusicology programme is to share news and views, providing up-to-date information on a wide cross-section of all of our recent activities. I encourage you all to send your latest news, ideas, comments and photos to

me at the e-mail address below. Contribute a short article, interview, opinion piece, review, report on a project or perhaps some other kind of creative writing to the next issue. Reflect on your experiences here or since you moved on; tell us about your latest book, article, CD or research trip. Or send questions on world music for the rest of us to answer.

Apart from being interesting in itself, and informative about the realities of work across the full remit of contemporary ethnomusicology, my hope is that *Sheffield Ethnomusicology* will help us interact more fully and rewardingly as the community of researchers we collectively embody. This seems a timely step to take. First, the steady expansion of the programme since its inception in September 1998 means there are so many of us now that none of us is fully aware of what everyone else is doing. Second, work in ethnomusicology has always been comparative in character, even when direct comparisons are not written into a paper or lesson plan. That is, we still aim to explain our findings in terms open to the widest possible international audience, a process that requires, among other matters, understanding who that audience comprises and what the shared concerns are. Third, work in ethnomusicology has always been collaborative in essence. We work with musicians and others in our fieldwork, performances and educational programmes to ensure that our discoveries are properly grounded in human experience, and, when and where we can, we become advocates for those with whom we study. And increasingly now we collaborate with others in our publication plans, bringing multiple perspectives to bear on a common question. Only through this breadth of approach can we hope to fully understand the wider and deeper aspects of human music making.

...there were no books on world music in the library...

This was once impossible. The programme opened in Autumn 1998 with just one lecturer plus five new postgraduate students, two of them part-time. We were all researching Chinese music—a big topic, certainly, but it hardly gave us a broad set of international perspectives or experience. One Sheffield undergraduate had previously written a dissertation on *bhangra*, and several studies in English folk music had appeared here, but there were essentially no books or journals on any world music tradition in the Music library (there was a good collection in NatCECT, though), no CDs and no equipment for fieldwork. Still, there were highly active

sets of musicians in various kinds of music in and around the city, most obviously in English traditional music, and there were departmental colleagues, particularly in composition, performance and psychology of music who were keen to interface with the new programme.

Today, there are three full-time teaching staff, two tutors regularly working on a part-time basis, two lecturers who contributed a semester each as research leave cover, and four staff who hold or have held research fellowships in ethnomusicology; there are more than twenty alumni holding MA, MMus, MPhil or PhD degrees; and there are over forty postgraduates currently working toward those qualifications. During the same period some 350 undergraduates have taken two core modules in ethnomusicology, and possibly one or more optional modules, as part of a Sheffield BMus or a dual-subject BA degree. Some 600 ethnomusicologists from all parts of the world have visited Sheffield for one or several of the conferences we have organised, from the large-scale 38th World Conference of the International Council for Traditional Music (August 2005) to the middle-sized 8th International Conference of the European Foundation for Chinese Music Research (July 2002) and a plethora of smaller-scale, one-day meetings.



...Graduates work as academics, as teachers at all age levels, and as performers, music arrangers and arts administrators...

The library collection is now one of the best-stocked in Britain in this subject area—we've been energetic in ordering new books, recordings and videos outside our personal research fields and have hunted for second-hand copies of older volumes many other academic libraries are selling off. These allow a correspondingly wider range of geographical,

theoretical and historical specialisations. We are also well supported by electronic resources, and by the extensive holdings in music education, music psychology, folklore, anthropology and area studies. We have built up a collection of recordings and of field recording equipment. Audio- and video-editing software and hardware are available to all members of the programme. Graduates work in an impressive array of positions, not only as academics, but also as teachers at all age levels, and as performers, music arrangers and arts administrators. Many have combined work with study, and the staff here takes genuine pride in the fact that our degrees and resources are available to those whose work or life situation means they cannot study here full-time.

If this all sounds self-congratulatory, we should not be shy to celebrate our own successes from time to time. No other ethnomusicology programme in Britain has grown up as rapidly and successfully as this one. It is clear that much remains to be done yet, particularly as the Department of Music prepares for its move in summer 2008 to new premises at the centre of the university area. We also seek to develop our existing interests in applied and interdisciplinary research over the years ahead, so applying ethnomusicological perspectives to wider challenges within and outside the academy. There are complicated negotiations ahead as we seek the funding to support regular student and staff exchanges with other leading programmes in ethnomusicology around the world.

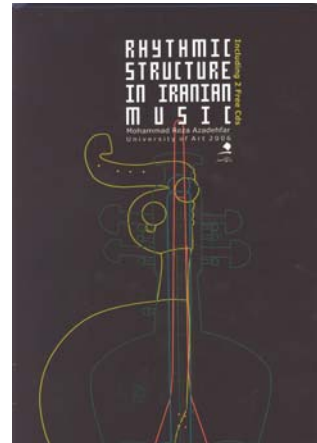
...we form a rich community...

Nevertheless, we already form a remarkably rich community of expertise, a signal resource for anyone interested in research, teaching, publication, performance, broadcasting and the many other activities that comprise contemporary ethnomusicology. As those who have contributed most directly, we ourselves should be the first to employ that resource. I encourage everyone to renew contact with an old classmate or to seek a new peer through these pages. Enjoy!

New publications

TWO SHEFFIELD ethnomusicology PhDs have published books in recent months. **Mohammadreza Azadefar** (PhD, 2004) saw a book version of his doctoral dissertation published by the Tehran University of Arts, where he currently lectures. Printed in English and illustrated by numerous music examples in transcription and on CD, the book

complements previous studies of Iranian music by focusing on its rhythmic aspects. The book costs £30 and is available directly from the author: azadefar@hotmail.com. Mohammad's recent work, apart from teaching, has included editing a multi-volume reference work on Iranian musics.



Chou Chiener <c.chou@sheffield.ac.uk> (PhD, 2001) has published a Chinese-language book based on her dissertation, which analysed the *nanguan* tradition in contemporary Taiwan. A CD is included. The book can be ordered from the publisher—contact details from Chiener. An English introduction to *nanguan* is at: www.shef.ac.uk/music/staff/cchiener/nanguan.html. Her second book, on Taiwanese popular music, is in press in Taipei.



Andrew Killick published his article "Ch'anggŭk, a Hybrid-Popular Musical Theatre of Korea" in the *CHIME Journal* (16-17) and a review of Adelaida Reyes's book *Music in America: Experiencing Music, Expressing Culture* in the *British Journal of Music Education* (23/1). Over the summer he worked on the final revisions to his book manuscript *In Search of Korean Traditional Opera: Discourses of Ch'anggŭk*, to be published in the

Korea University Series in Korean Studies in 2007. He also wrote articles on the Broadway Musical and the Backstage Musical for the *Continuum Encyclopedia of Popular Music of the World* (London: Continuum, in progress). At a Mayor's Charity Concert in Torbay, he performed on both Korean *kayagŭm* and Northumbrian smallpipes—not a common feat!

Jonathan Stock contributed the chapter "'Yang's Eight Pieces": Composing a Musical Set-Piece in a Chinese Local Opera Tradition,' in Michael Tenzer, ed., *Analytical Studies in World Music* (Oxford University Press, 2006), 275-302. Much of the last semester was spent editing two issues of *The World of Music*, one on children's music making and one of Westerners learning world musics. Jonathan also co-edited the 2006 volume of the *Yearbook for Traditional Music*, which includes papers from the Sheffield ICTM conference, and completed a paper on the use of recordings in ethnomusicological re-search. He was supposed to—but didn't!—finish a chapter for the 2nd edition of Greg Barz and Tim Cooley's *Shadows in the Field*.

An interview with...

...Tim Cooley



First in a series of short interviews with ethnomusicologists worldwide.

TIM COOLEY <cooley@music.ucsb.edu> is associate professor of ethnomusicology at the University of California Santa Barbara. A specialist in Polish musics, Tim is currently editor of *Ethnomusicology* and is known to many for his co-edited volume *Shadows in the Field*. He has visited Sheffield three times, once as keynote speaker at the British Forum for Ethnomusicology annual conference held here in 2000), once to speak at a departmental seminar and in August 2005, when he attended the ICTM 38th World Conference.

What is your favourite ethnomusicological book?

In a good year, it is the book I am currently reading. Taking a longer view of the books I keep returning to, a few compete for the title of favorite. Thomas Turino's *Nationalists, Cosmopolitans, and Popular Music in Zimbabwe* (2000) gave me a different way to think about music in the modern world that moves away from older ideas about place. Katherine Hagedorn's *Divine Utterances: The Transformation of Memory in Afro-Cuban Performance* (2001) may be the best-written ethnomusicological book I am familiar with. It is a page-turner; she draws the reader in and you just want to keep reading. It is also an excellent example of the potential of reflexive methods for experiencing musical practices, and writing about those experiences.

...That Half-Barbaric Twang...

As you can tell from the title, Regina Bendix's *In Search of Authenticity: The Formation of Folklore Studies* (1997) is not exactly an ethnomusicological book, but it has certainly impacted the way I do ethnomusicology. It reminds me that we are studying cultural practices that are all made up, invented, imagined—all expressions of human creativity. And then there is David Whisnant's *All That is Native and Fine: The Politics of Culture in an American Region* (1983) and Karen Linn's *That Half-Barbaric Twang: The Banjo in American Popular Culture* (1991), skirting the ethnomusicological category in at least Whisnant's case, but what great books. Bear with me as I slip in there Timothy Rice's *May It Fill Your Soul: Experiencing Bulgarian Music* (1994), a fine example of why ethnographic fieldwork is so valuable.

Which article do you use most in teaching?

Without taking a close look at my actual reading lists, I have a sneaking feeling that one of the articles I use the most is a somewhat odd short piece co-authored by Barbara Kirshenblatt-Gimblett and Edward M. Bruner: "Tourism" in Richard Bauman, ed., *Folklore, Cultural Performances, and Popular Entertainments: A Communications-centered Handbook* (1992). Why this article? Similar to the Bendix book mentioned above, this article reminds us that all culture is invented. Even the very concept of "authenticity" is a construct—I find this an important concept and keep returning to it in my teaching.

That reflects my past teaching. A few months ago I read an article that I anticipate using frequently in my future teaching. Martin Stokes's "Music and the Global Order," *Annual Review of Anthropology* 33 (2005) is

a brilliant piece that provides a very clear vision of musical phenomena in our modern globalized world. I intend to use this article in my seminar this fall and foresee it becoming one of my most used articles.

How about your best and worst fieldwork experiences?

My best fieldwork experience is probably one of many wonderful days with my mentor in Poland, violinist and violin-maker Józef Staszel. He lived near the Tatra Mountains, and his entire family liked to ski, downhill and cross-country. I honestly can't recall if this happened once or several times, but he would teach me songs and violin tunes in the morning, then we would break for a ski with his wife with him saying something like "Let's go skiing and see how well you remember these tunes when we get back!" That seems like a fine teaching method if you ask me.

Two experiences vie for the position of worst. The first was way back in the mid-1980s when I did a summer fieldwork project in Papua New Guinea. One evening talking with a few acquaintances in their village on Buka Island, one of them asked why it was that "the West" would build bombs capable of destroying the entire world. I have no memory of what I sputtered in response. The second happened in Poland when the mother of the family where I was living died, probably of heart failure. She was a great source of stability for me in that home, and is still missed by her husband, three sons, and countless others.

...Maybe there are no bad fieldwork experiences...

I want to add that I am a bit uncomfortable claiming these as my "worst" fieldwork experiences. In both cases the experiences were also very important and valuable for my learning. Perhaps they are better described as profound fieldwork experiences. I also broke an arm in Poland and that was pretty miserable, but then I became friends with the son of one of the physicians that treated me. I'd go through that again for the friendship. Maybe there are no bad fieldwork experiences, though I imagine many reading this will disagree.

What is the best reason for becoming an ethnomusicologist?

Becoming an ethnomusicologist opens up entire worlds of music to us. I don't mean necessarily music from around the world, but ways of thinking about and understanding musical practices. Music is a wonderful human activity and endlessly fascinating. The field of ethnomusicology has a number of

tendencies, but it really does not have a single prescribed way of approaching the study of music. This freedom of enquiry is very valuable and may be the best thing ethnomusicology has going for it, though it also presents a host of real challenges.

What are your hopes for the journal *Ethnomusicology*?

I want *Ethnomusicology* to gain a larger readership in different disciplines. We are an inherently interdisciplinary field. We take pride in our mastery of literature and theory developed in other disciplines, most notably anthropology, but also sociology, folklore, history, cultural studies, gender studies, and others. We also take pride in our ability to place our articles in the journals of those other disciplines, and this is good. But I want our best scholars to send their best work to *Ethnomusicology*, not the organs of some other discipline. I also want the best scholars in those other disciplines to send their best work dealing with music to *Ethnomusicology*. As it stands now I believe we look toward our sister disciplines more than they look to us for ideas. I believe we can change this with compelling writing about significant topics and big ideas. Send me your best work!

Any strange editorial experiences?

What a bizarre and funny question! Somehow I don't envision a TV program on "Strange Editorial Experiences" making it to primetime. I'll give my best shot. The entire process of editing *Shadows in the Field* was strange because at the time Greg Barz and I were naïve graduate students with an idea of working with some of the best authors in the field. (Spoken in high-pitched, cracking voice: "Oh Professor Big-shot, don't you think subject/verb agreement would be a good idea here?") By the time we were done, we looked at each other and said "If we had known, we never..." Currently we are at it again preparing a revised edition of *Shadows*, and in some ways I miss that naïveté that allowed us to move ahead not really knowing what was around the corner.

Perhaps the single strangest experience was with an issue of the *British Journal of Ethnomusicology* (vol. 12, no. 1, 2003) that I guest-edited. In that issue is a poem called "Ethnographic Reflections" by Nadia Maryniak-Halstead. I won't bore you with all the details (even though whomever came up with this question deserves to be bored with them!), but it took me months to track down the author, only to find that it was someone with whom it seems I had been crossing paths for years. Then I was quite pleased that I was able to convince the regular editors of the journal to publish the poem on

what I like to call a single flag-pole margin down the center of the sideways page. Have a look and a read. It is a nice piece.

How about your reaction on being voted most handsome ethnomusicologist in a highly scientific pole of Sheffield postgraduates?

Any job openings at Sheffield?

Tim was interviewed by Jonathan Stock

One year on

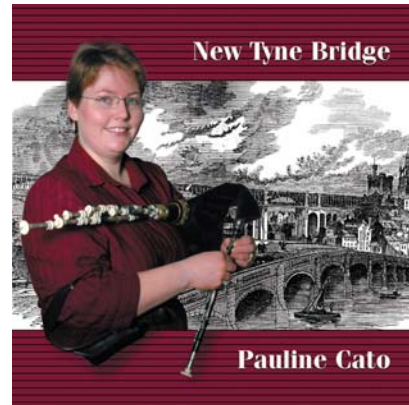
by Pauline Cato

JUST OVER A YEAR has passed since my post as Arts and Humanities Research Council Research Fellow in the Creative and Performing Arts came to an end. I spent three years in the Department of Music at the University of Sheffield researching issues which concern aspects of performance and repertoire for the Northumbrian Smallpipes. This research took many forms, from visiting older musicians and museum archives to trying out new performance projects with the pipes—such as the suite *Bewick's Tunes* specially arranged for the pipes and wind orchestra by Tony Houghton and performed with the University Wind Orchestra in May 2005.

...reminiscent of musical evenings when I was young...

A large part of the material I had been researching and performing was released on CD in July 2005. The CD *New Tyne Bridge* contained recordings of some previously undiscovered tunes, some which—although published in older collections—had not been performed for many years and some which were relatively new compositions for the instrument. As I wanted the recording to have a very traditional feel to it (and be to me rather reminiscent of the musical evenings I used to attend whilst very young) I was joined by a few accompanists, but largely by pianist Phil Cunningham. The CD was very well received and led to invitations to perform at festivals and venues throughout the world, for example the William Kennedy Piping Festival in Ireland and the Sackpfeifen in Schwaben Festival in Germany which only takes place every three years.

After my post at Sheffield came to an end I continued performing with fiddler and singer Tom McConville and also at some venues as a solo artist. However I have recently had to cancel or postpone many of my engagements as I am expecting a baby in October. I will continue my teaching until the belt of my bellows no longer fits over the bump!



CD details: *New Tyne Bridge*, TCCD05 2005 Tomcat Music, www.tomcatmusic.com. Postal orders: £12.50 inc p&p. payable to P. Cato, Tomcat Music, PO Box 2100, Sheffield, S36 9BW.

Who, what, where, when?

A LARGE CONTINGENT from Sheffield attended the first ever National Graduate Conference in Ethnomusicology, held in Cambridge in July 2006. **Gideon Thomas** <whatnextdadthewheel@hotmail.com> (at rear in the picture below), currently completing his MA in Folklore Studies at NatCECT, gave a paper on his work on bluegrass.



Congratulations to **Takehiro Yokoo**, the first student to graduate in July 2006 with a BA in Traditional Musics and Folklore Studies. Take's work included a dissertation on the little-known *saka uta* cursing songs of the Amami islands, which lie to the southwest of Japan. He plans to go on to an MMus in Japanese music at SOAS.

Christos Katsaounos completed his MA in Ethnomusicology (June 2006) with a dissertation on the traditional music of Epirus, Greece. August 2006 also marks the completion of studies of the very first cohort on the MA in World Music Studies by distance-

learning. We very much hope one of the new graduates will report in the next issue.

Past MA student **Claudia Krüger** <Let_it_rain@web.de> and MA in World Music Studies student **Leman Mirazi** <nyimbo@hotmail.com> meanwhile, saw their son Yamikhani through his first karaoke experience. X-factor make way for the Y-Factor!



Lu Yang Hearnshaw (MMus, 1999) performed violin and **Andrew Killick** *kayagŭm* in a University Concert Series recital (May 2006) of new music by composers from China and Taiwan. **Celia Lee** <leeyachen@hotmail.com> (MPhil-PhD student) helped organise the event, which included a piece by Chen Qigang, whose music is the subject of her research. The concert also saw the participation of Keith Howard—Yang's former external examiner—and several musicians from SOAS. Yang currently works as a peripatetic violin tutor for Sheffield music services.

Further performance-practice students had significant events to report. **Lindsay Aitkenhead** <lindsay@folkviola.com> (PhD, 2006) attended her doctoral graduation. Lindsay has also been teaching ethnomusicology part-time since January and has developed several new angles in her research on folk viola. **Lu Chin-shih** <chinshihlu@yahoo.com> successfully completed her MPhil-PhD upgrade, and will now finalise her PhD on the *pipa* and its performance. **Loo Fungying** <fungying_loo@yahoo.com> completed the fieldwork stage of her PhD, which is exploring the potential interface between piano performance and *taiji*. **Jon Lawrence** (working on world music-inflected composition and on Tibetan music for an MMus) set up a home studio and created a blogspot: <www.albatrossbay.blogspot.com/>. Links there allow some of Jon's music to be downloaded.

Tsai Tsan-huang <tsanhuang@yahoo.com> (MMus, 2001) attended the RMA Conference in Nottingham (July 2006) presenting a paper on the seven-stringed zither *qin*, an instrument he regularly performed in Sheffield although his research there focused on Chinese Buddhist music. Tsan is currently lecturing at Nanhua University in Taiwan and

completing a PhD on the *qin* at the University of Oxford.

Following completion of his doctorate (2005), David Wong <d.t.w.wong@open.ac.uk> continues to research and has presented papers at three conferences in July: the RMA in Nottingham, the ISME in Kuala Lumpur, Malaysia, and the Borneo Research Council Conference in Kuching, Malaysia. This year he has been working further on the UK electronic organ scene, a topic that developed out of his thesis—he has started preparing a paper for the MSA conference in Armidale, Australia in September.

Mojgan Mirtaheri <muq00fm@shef.ac.uk>, who has been studying through the joint-location scheme, brought a new innovation to examination here, attending her doctoral viva (on music associated with the Iranian new year Norūz) in virtual form through video-conferencing from a studio in Tehran. Connection remained good throughout, and the viva went smoothly.

The normally far-remote **Eddy Goltz** <goltz.eddy@gmail.com> (Shanghai), **Sam Wong** <samuelannawong@yahoo.com> (Singapore) and **Chien Shang-Jen** <sjchien99@hotmail.com> (Taipei) all flew in to spend part of the summer in Sheffield for supervision toward their doctoral studies on Shanghai jazz, Singaporean Chinese orchestras and Hengchun folk song respectively. Sam (pictured below) also competed on *pipa* in the Llangollen 2006 Eisteddfod, reaching the semi-final.



A further non-resident PhD student, **Philip Ciantar** <pcian@onvol.net>, became a member of the Maltese Arts Council, organising the summer 2006 Arts Festival as well as several other programmes. Philip's doctoral research is concerned with the Libyan *ma' lūf*, and he expects to complete very shortly.

Zhao Yue <treasure1402@yahoo.com.cn> (current MPhil-PhD student) has gained a temporary lecturing post at Queen's University (Canada) in the UK, where she'll be teaching a semester-long module on music and society.

A year of study & enjoyment
by Joy Lu, Chia Yu



Joy (centre), with friends...

TODAY WHEN I SUBMITTED MY DISSERTATION, I felt it was really the end of my MA. I drew myself out from the rational and cognitive world and started to review what happened in this year on a more emotional, human plane. It was a rich and happy year, I would say, both for academic achievement and in enjoying life.

The Music Department at Sheffield is like a small and warm family. Within it, our ethnomusicology team is quite united and supportive. The professors were willing to answer our questions any time and gave us sincere suggestions and support whether related to our studies or not. Every student worked hard by ourselves but we also shared knowledge and ideas with each other. We studied, we discussed, we shared, and we grew up together—that's what being in a team means. From an academic viewpoint, this year of study in ethnomusicology really opened my eyes and left me more interested in this realm.

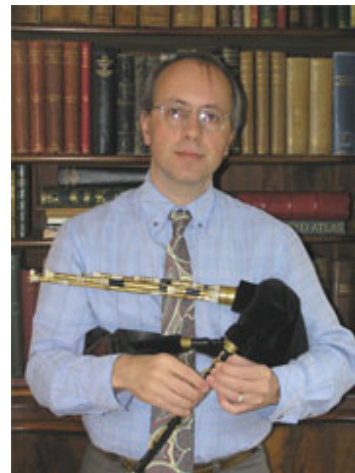
Apart from attending courses, seminars, presentations, workshops etc., many other activities were held. For instance, welcome parties, BBQs, dumpling festival, Japanese festival and many others according to our mood at that time. Parties always took place in different people's places (mostly in Jonathan and Chiener's house). We cooked together, had fun together, shared life and feelings together. An overseas student alone and far away from her own country, I was lucky to find good friends and happy times accompanying my studies. How lucky I was to have both academic achievement and much pleasure this year!

I will never forget the knowledge I gained and the friendships I formed. For me, all of these combined together are "the life in Sheffield".

Back passage

by Andrew Killick

There was a young man (namely me)
With a penchant for bad poetry;
He would use very long
Words to finish his song
Ethnomusicologically.



We hope you have enjoyed reading this Newsletter, that you'll find some old and new friends here, and that you'll want to contribute news and views to a subsequent issue.

Comments or suggestions are welcome at any time. Articles for consideration for publication in the next issue and news items for inclusion in *Who, what, where, when?* by Friday 5 January 2007 to:

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