British Forum for Ethnomusicology
2017 Annual Conference
Department of Music
University of Sheffield

PROGRAMME AND ABSTRACTS

The Diamond, Sheffield
20-23 April, 2017
Welcome from the BFE Chair, Barley Norton:

On behalf of the British Forum for Ethnomusicology, it is my pleasure to welcome you to our Annual Conference at the University of Sheffield. The Music Department at the University of Sheffield has a long, distinguished record for teaching and research in ethnomusicology, and this year is the third time the BFE Annual Conference has been held at Sheffield; the first was in 1985 and the second in 2000.

Sheffield is renowned for its thriving folk music scene and the BFE conference immediately follows a one-day conference on “Digital Folk”. This forms part of a large-scale research project at Sheffield University, and gives delegates the opportunity to attend both events and explore dialogues between their related themes. The suggested talking point of “Tradition Today” for the Annual Conference reflects the research strengths of Sheffield’s ethnomusicology programme while inviting delegates from around the world to share their insights on aspects of tradition and innovation in music and in ethnomusicology itself.

Proposers have also been invited to submit research in any area of ethnomusicology, and the conference programme amply reflects the diverse interests of the BFE, from innovation in ethnomusicology and traditional music to musical migration, from ecoactivism to digital research and practice, and from soundscapes to the ethics of studying music and violence. BFE conferences are a chance for us to socialise and make music together, as well as share our research, and the stimulating programme of papers and panels is complemented by a host of other exciting events. These include a wine reception generously sponsored by Taylor and Francis, the publisher of our journal Ethnomusicology Forum, a folk music session in a local pub, a concert by tabla master Yogesh Samsi, the Ice Cream Social sponsored by the Society for Ethnomusicology, and the traditional conference dinner and open mike party, which follows the keynote address by Professor Michael B. Bakan.

The BFE membership is the lifeblood of the society, so please do come to our Annual General Meeting, which is scheduled on Saturday from 2:30 to 4:00pm. The BFE is currently undergoing significant change 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 Andrew Killick, Simon Keegan-Phipps, Fay Hield, Byron Dueck, Stephen Wilford, Ruard Absaroka, Morgan Davies, and the student members of the Local Arrangements Committee Helen Gubbins, Tim Knowles, Kate Walker, and Mike Walsh, for their tireless work and enthusiasm over many months. Finally, our thanks are due to the Diamond team and catering staff at the University of Sheffield for their hospitality and assistance.

Enjoy the conference!
A word about Sheffield:

Located near the geographical centre of England, Sheffield has become known as a hub of the British folk and traditional music scene. The ethnomusicology programme at the University of Sheffield takes advantage of the opportunities that this presents while balancing “ethnomusicology at home” with studies on a diverse range of musical traditions and theoretical approaches. Sheffield can be reached within a few hours by road or rail from most parts of England, or in about an hour from Manchester International Airport. A wide choice of accommodation and restaurants is available near the conference venue. For those wishing to combine the conference trip with leisure activities, the Peak District National Park is nearby.

About our venue, The Diamond:

From 2013 to 2015, the University of Sheffield’s Music Department, housed in a converted Victorian hospital building dating from 1877, watched (and heard!) the construction of its new immediate neighbour, The Diamond. At £81 million, this striking building was the University’s largest ever investment in teaching and learning.

The Diamond has an aluminium diamond-shaped façade exterior, with galvanised steel sheets and glass, all of which have been recycled. It has been designed as a “smart” building allowing detailed control of energy management, and includes a central naturally ventilated atrium and rainwater harvesting.

Inside, the six-storey Diamond boasts specialist teaching facilities including a range of lecture theatres, seminar rooms, open-plan learning spaces, library and IT services, and space for informal study including a cafe. The computing area offers 1,000 study spaces available 24/7 for all students and staff across the University. There are also digital and print facilities, media editing booths, a recording studio and computer teaching laboratories. The building’s nineteen laboratories offer students more practical learning opportunities with a chemical engineering pilot plant, a clean room, an aerospace simulation lab and a virtual reality suite.

The Diamond won the Design through Innovation award in the 2016 Yorkshire and Humber Region Royal Institute of Chartered Surveyors (RICS) awards, and was also shortlisted for the Yorkshire awards from the Royal Institute of British Architects (RIBA).

Address: The Diamond, 32 Leavygreave Road, Sheffield S3 7RD

The conference desk and the desks of the BFE and Taylor and Francis will be situated in the Diamond. Paper sessions and the AGM and keynote speech will take place in the Diamond basement Lecture Theatres (except for some Friday sessions in the ground floor Workrooms), with refreshment breaks and receptions in the Basement Foyer. Evening activities are held at the University Arms, Firth Hall and Inox Dine. See the map and Diamond floor plans at the end of this document.
Important Information

Abstracts

To save printing costs (and trees), the printed conference booklet contains only the programme and other essential information. Abstracts are being made available online only at the conference website: www.sheffield.ac.uk/music/research/conferences/bfe-2017

WiFi at the University of Sheffield

Visitors can access the “Guest” network and enter the password “shefconfkey”.

Local transport

The conference venue is located near the city centre, a short walk from various hotels and restaurants as well as the venues of our evening activities. Public transport is available by bus, tram or train (https://travelsouthyorkshire.com). If using the tram, the nearest stops are University of Sheffield and West Street (www.supertram.com). Taxis can be booked through City Taxis (tel. 01142 393939). Further travel information is available on the university’s visitor web pages (www.sheffield.ac.uk/visitors/mapsandtravel).

Parking

While there is no designated parking area at The Diamond, street parking may be available nearby. If you wish to be sure of getting a space, you can reserve one at the University’s car parks on Durham Road or Solly Street, both within 5-10 minutes’ walk of The Diamond (www.sheffield.ac.uk/parkingservices/visitors).

Should you require medical care…

For first aid, please report to the Facilities Assistants at the Diamond front desk.

For minor ailments or injuries, the National Health Service Walk-in Centre is just a few blocks from the Diamond and is open 8:00am to 10:00pm daily: Rockingham House, 75 Broad Lane, Sheffield, S1 3PB (tel. 0114 241 2700) www.onemedicalgroup.co.uk/sheffield-city-nhs-walk-in

For more serious injuries, the Royal Hallamshire Hospital is also nearby and has an Accident and Emergency department: Glossop Road, Sheffield S10 2JF.

For medical advice, call the National Health Service non-emergency number 111.
Meals and refreshments

Complimentary tea and coffee is offered in the Basement Foyer between panel sessions. To keep costs (and therefore registration fees) down, catered meals have not been provided, but cafés and restaurants to suit most tastes and budgets can be found in or near the venue. The Diamond Kitchen is beside the main entrance to the building; or on leaving the Diamond you can either turn right and walk past the Music Department and Blackwell’s bookshop to find the Jessop Café (open weekdays only) or walk straight ahead one block to West Street for a wide variety of options.

Conference dinner, open mike party and concert

The Saturday conference dinner at Inox Dine requires pre-booking by 07 April through the Online Store (http://onlineshop.shef.ac.uk). Still and sparkling water is provided on the tables, and other drinks can be purchased at the bar.

The dinner is followed by the customary BFE open mike party, also at Inox Dine, which is open to all delegates and their guests regardless of whether they have attended the dinner. Please consider bringing something to perform, or just come along to listen and socialise. Again, drinks can be purchased at the bar.

The Friday evening concert by tabla master Yogesh Samsi can be booked through the Online Store until 17 April (http://onlineshop.shef.ac.uk). Unless sold out, admission can also be purchased at the door.

There are no physical tickets for the dinner and concert; instead, staff at the venues will be given a list of names of those who have booked. If you have booked for anyone other than yourself, you may wish to check with any of the conference assistants that the relevant names are on our list.

Local Arrangements Committee:

Andrew Killick (chair)
Simon Keegan-Phipps
Helen Gubbins
Timothy Knowles
Kate Walker
Michael Walsh

For further information on the conference, travel, accommodation, restaurants, and other things to do in Sheffield, see the conference homepage and its various links under “Events” and “More Info”: www.sheffield.ac.uk/music/research/conferences/bfe-2017

Any queries: BFE2017@sheffield.ac.uk
### The Conference at a Glance

**Thursday 20 April**

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
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<tbody>
<tr>
<td>12:00-1:00</td>
<td>Arrival coffee (Basement Foyer)</td>
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<tr>
<td>1:00-1:30</td>
<td>Introduction/housekeeping (LT04)</td>
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<tr>
<td>1:30-3:30</td>
<td>1A: Presence through Sound: Case Studies from China (LT04)</td>
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<td>1B: Media, Politics and Performance in East and Southeast Asia (LT05)</td>
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<td>1C: Making a Difference through Music: Social and Medical Contexts (LT06)</td>
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<td>1D: Rap and Hip Hop in Different Worlds (LT07)</td>
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<td>3:30-4:00</td>
<td>Coffee/tea (Basement Foyer)</td>
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<td>4:00-6:00</td>
<td>2A: Asian Soundscapes (LT04)</td>
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<td>2B: Diasporas (LT05)</td>
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<td>2C: Music and Religion in Ghana (LT06)</td>
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<td>2D: Adaptations of Tradition in Southeast Asia and South Africa (LT07)</td>
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<tr>
<td>6:00-7:00</td>
<td>Wine Reception hosted by Taylor and Francis (Basement Foyer)</td>
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<tr>
<td>8:30-11:00</td>
<td>Folk music session (The University Arms, 197 Brook Hill, S3 7HG)</td>
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**Friday 21 April**

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<thead>
<tr>
<th>Time</th>
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<tr>
<td>9:00-10:30</td>
<td>3A: Developing Creative Languages between Musical Cultures (Workroom 1)</td>
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<td>3B: Research as Collaboration with Participants (Workroom 2)</td>
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<td>3C: Nostalgia and Uses of the Past (LT06)</td>
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<td>3D: Music, Culture and Identity in Paraguay (LT07)</td>
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<tr>
<td>10:30-11:00</td>
<td>10:30-11:00 Coffee/tea (Workrooms 1 and 2)</td>
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<tr>
<td>11:00-12:30</td>
<td>4A: Tradition in Popular Genres; Genres in Traditional Music (Workroom 1)</td>
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<td>4B: Islamic Contexts (Workroom 2)</td>
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<td>4C: Film Presentation: <em>Timbila ta Muane</em> (LT06)</td>
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<td>4D: Traditional Music and Contemporary Composition (LT07)</td>
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<tr>
<td>12:30-2:00</td>
<td>Lunch break (not catered – please explore nearby outlets!)</td>
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<td>2:00-4:00</td>
<td>5A: The Ethnomusicology of Recorded Music Production (Workroom 1)</td>
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<td>5B: Studying Music in Situations of Conflict and Violence (Workroom 2)</td>
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<td>5C: Representing Minorities in Asia (LT06)</td>
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<td>5D: Cornish and Canadian Traditions (LT07)</td>
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<tr>
<td>4:00-4:30</td>
<td>Coffee/tea (Workrooms 1 and 2)</td>
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*Friday schedule continues on next page*
### Friday 21 April, cont.

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<thead>
<tr>
<th>Time</th>
<th>Session A</th>
<th>Session B</th>
<th>Session C</th>
<th>Session D</th>
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<tbody>
<tr>
<td>4:30-5:30</td>
<td>6A: Creative Encounters with Korean Traditional Music (Workroom 1)</td>
<td>6B: Valuing Traditional Music (Workroom 2)</td>
<td>6C: Non-Native Musicians (LT06)</td>
<td>6D: Mediterranean Developments (LT07)</td>
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<tr>
<td>8:00-10:00</td>
<td>Yogesh Samsi tabla concert (Firth Hall, Western Bank, S10 2TN)</td>
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### Saturday 22 April

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<th>Time</th>
<th>Session A</th>
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<th>Session D</th>
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<tbody>
<tr>
<td>9:00-10:30</td>
<td>7A: Testing the Water: Musicking, Eco-activism and Environmental Performance (LT02)</td>
<td>7B: Music and Politics in Latin America (LT05)</td>
<td>7C: Visual and Spatial Dimensions of Music (LT06)</td>
<td>7D: Performing and Listening (LT07)</td>
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<td>10:30-11:00</td>
<td>Coffee/tea (Basement Foyer)</td>
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<tr>
<td>11:00-1:00</td>
<td>8A: Live and Film Presentations (LT02)</td>
<td>8B: Transplanted Traditions (LT05)</td>
<td>8C: Digital Practices and Digital Research (LT06)</td>
<td>8D: Tradition and Identity (LT07)</td>
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<tr>
<td>1:00-2:00</td>
<td>Lunch break (not catered – please explore nearby outlets!)</td>
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<td>2:00-2:30</td>
<td>Coffee/tea (Basement Foyer)</td>
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<tr>
<td>2:30-4:00</td>
<td>AGM (LT04)</td>
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<td>4:00-5:00</td>
<td>Ice Cream Social hosted by Society for Ethnomusicology (Basement Foyer)</td>
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<tr>
<td>5:00-6:00</td>
<td>Keynote speech by Michael B. Bakan (LT04)</td>
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<td>7:00-9:00</td>
<td>Conference dinner (Inox Dine, Students’ Union Building, S10 2TG)</td>
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<tr>
<td>9:00-11:00</td>
<td>Open mike party (Inox Dine, Students’ Union Building, S10 2TG)</td>
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### Sunday 23 April

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<th>Session D</th>
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<tbody>
<tr>
<td>9:00-11:00</td>
<td>9A: Innovation in Traditional Music (LT02)</td>
<td>9B: Migrant Musicians (LT05)</td>
<td>9C: Traditional Music, Power and Politics (LT06)</td>
<td>9D: Teaching and Learning Traditional Music (LT07)</td>
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<tr>
<td>11:00-11:30</td>
<td>Coffee/tea (Basement Foyer)</td>
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<tr>
<td>11:30-12:30</td>
<td>Closing Plenary: Ethnomusicological Traditions Today? (LT04)</td>
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THURSDAY 20 APRIL

12:00-1:00 Arrival coffee (Basement Foyer)

1:00-1:30 Introduction/housekeeping (LT04)

Session 1 (1:30-3:30)

1A: Presence through Sound: Case Studies from China (LT04)
Organized Session convened by Keith Howard, SOAS, University of London
The Shifting Strength of Place in Contemporary Big Song Singing from Southwestern China
Catherine Ingram, University of Sydney
Centralizing Creativity: Beijing in the Contemporary Pipa World
Lulu Liu, University of Sydney
Bringing the Past to Life: Creating and Contesting Place in Kunqu Singing Practices
Min Yen Ong, SOAS, University of London
Developing a Sense of Place through Minorities’ Traditional Music in Contemporary China
Ning Ying, Xi’an Conservatory of Music

1B: Media, Politics and Performance in East and Southeast Asia (LT05)
Chair: Barley Norton, Goldsmiths, University of London
Assessing the ‘Glorious Task’: Resistance and the Nation in Contemporary Vietnamese Tuồng Performance
Esbjorn Wettermark, The Gävleborg Region
Việt-Nhạc (1948-52): Life and Death in a Musical Ecosystem
Lonán Ó Briain, University of Nottingham
Constructing the Philippine Lowbrow: The Musical Variety Programme Eat Bulaga!, 1990s and Beyond
James Gabrillo, University of Cambridge
Roald Maliangkay, Australian National University
1C: Making a Difference through Music: Social and Medical Contexts (LT06)
Chair: James Cunningham, Florida Atlantic University
Sounds of London’s Protests: from political (street) parties to tribal cosmopolitanism
Shzr Ee Tan, Royal Holloway, University of London
Tom Wagner, Independent Scholar
Training Medical Students in Music-making: The Benefits of Applied Practice in the Hospital Setting
Rosalind Hawley, SOAS, University of London

1D: Rap and Hip Hop in Different Worlds (LT07)
Chair: Hettie Malcomson, University of Southampton
Beyond the Street: The Institutional Life of Rap in England
James Butterworth, University of Oxford and Richard Bramwell, Loughborough University
Off the Record: Deaf Hip Hop in an Aural World
Katelyn Best, Independent Scholar
From the Llanos to the Barrios: Canserbero’s Hip-hop Re-invention of Venezuelan Storytelling Tradition
Victoria Mogollón Montagne, Royal Holloway, University of London
From Violeta Parra to Ana Tijoux: Mujeres de la Calle Subverting Structures of Power in Latin America
Mariangel Villalobos Benavides, Royal Holloway, University of London

3:30-4:00 Coffee/tea (Basement Foyer)

Session 2 (4:00-6:00)

2A: Asian Soundscapes (LT04)
Chair: Lonán Ó Briain, University of Nottingham
The Aesthetics of Singing Rocks: Tourism, the 'Natural' Environment and Acoustic Regimes in China
Ruard Absaroka, SOAS, University of London
The ‘Sonic Niche’: Spatial and Material Foundations of Collective Experience in Chinese Street Music
Samuel Horlor, Durham University

Celebrating the Buddha’s Birthday in Taiwan: Music and the Vesak Ceremony of the Tzu Chi Foundation
Sylvia Huang, University of Sydney

Transhuman Travesti: Voicing Transformation in Myanmar’s Nat Pwe and Zat Pwe (Ritual and Stage show)
Friedlind Riedel, Bauhaus University Weimar

2B: Diasporas (LT05)
Chair: Abigail Wood, University of Haifa

House: Reconstructing a Secular Christianity for the Gay Diaspora
Liam Maloney, University of York

Reclaiming Diaspora: Defining Jewishness in Jewish Choral Repertoire
Rachel Adelstein, University of Cambridge

Music, Space and ‘Sonic Theology’ in London’s Tamil Hindu Diaspora
Jasmine Hornabrook, Goldsmiths, University of London

Contemporary Practice of Korean Traditional Music in the UK
Cholong Sung, SOAS, University of London

2C: Music and Religion in Ghana (LT06)
Chair: Sean Williams, Evergreen State College

Traditional and Individual: Modern Dagbamba Women and Music of Northern Ghana
Katharine Stuffelbeam, Boston University

The Shango Cult of the Ghanaian Tabom: A New Black Atlantic Religion?
Diaz Juan Diego, University of Essex

Performance Conventions of Agbe
Benjamin Amakye-Boateng, University of Ghana

2D: Adaptations of Tradition in Southeast Asia and South Africa (LT07)
Chair: Roald Maliangkay, Australian National University

The Alliances and Rivalries of Contemporary Piphat Groups in Phayao Province, Northern Thailand
Tat Amaro, Durham University
Reviving Tradition: The Impact of Music and Media Technologies on Prachan Music in Thai Modern Society
Great Lekakul, SOAS, University of London
What is in a Song? Performing Subjectivity and Performing the Nation in a South African Township
Vit Zdralék, Charles University

6:00-7:00 Wine Reception hosted by Taylor and Francis (Basement Foyer)

8:30-11:00 Folk music session (The University Arms, 197 Brook Hill, S3 7HG)

FRIDAY 21 APRIL
Note: Workrooms 1 and 2 are upstairs on the ground floor.

Session 3 (9:00-10:30)

3A: Developing Creative Languages between Musical Cultures (Workroom 1)
Organized Session convened by Amanda Bayley, Bath Spa University
In Dialogue with Tradition
Amanda Bayley, Bath Spa University
Music-Making in Intercultural Ensembles
Hyelim Kim, SOAS, University of London
Cross-cultural Gestures in Movement and Sound
Merit Stephanos, University of York

3B: Research as Collaboration with Participants (Workroom 2)
Chair: Hilary Finchum-Sung, Seoul National University
Participatory Action Research Ethnomusicology
Liam Barnard, University of Kent
Ethnomusicology and Marginality: Implications for the Discipline in Brazil (and Other Marginal Contexts)
Suzel Reily, Universidade Estadual de Campinas
Force Majeure: Ethnography on Cancelled Tours of Uyghur Sufi Musicians
Qian Mu, SOAS, University of London

3C: Nostalgia and Uses of the Past (LT06)
Chair: Rachel Adelstein, University of Cambridge
Nostalgia and Musical Tradition in Early Francoist Spain
Daniel Jordan, University of Cambridge
Ṣaleh Al-Kuwaity’s Songs: A Meeting Point for Jews and Arabs?
Dafna Dori, Uppsala University
Source and Stream: Chinese Kung Fu Percussion Music and the Dynamics of Tradition
Colin P. McGuire, University College Cork

3D: Music, Culture and Identity in Paraguay (LT07)
Chair: Stephen Stuempfle, Society for Ethnomusicology
Arpa India ha Mboroká: Questions of Paraguayan Musical Identity
Timothy D. Watkins, Texas Christian University
Reinforcing Musical Memories: Florentín Giménez and the Re-imagination of a Paraguayan Cultural Identity
Alfredo Colman, Baylor University
Guitar Music Cultures in Paraguay
Simone Krüger Bridge, Liverpool John Moores University

10:30-11:00 Coffee/tea (Workrooms 1 and 2)

SESSION 4 (11:00-12:30)

4A: Tradition in Popular Genres; Genres in Traditional Music (Workroom 1)
Timothy J. Cooley, University of California, Santa Barbara
Muddy Waters and the Marrow of Tradition: Delta Tune Families and the New Chicago Blues
Gayle Murchison, The College of William and Mary
‘The Raven and the Rose’: Tradition and Death/doom Metal Music
M Selim Yavuz, Leeds Beckett University
The Adaptation and Interrelation of Genres in Cambodian Traditional Music
Francesca Billeri, SOAS, University of London
4B: Islamic Contexts (Workroom 2)
Chair: Laudan Nooshin, City, University of London
My Ummah, Dawn Has Appeared: Technology and the Music of Islamic State
Tom Parkinson, Royal Holloway, University of London
Beyond Resistance and Subordination: The Paradox of Popular Music in Shi’ite Rituals in Post-Revolutionary Iran
Hamidreza Salehyar, University of Toronto
Tradition as Repository for Good Practice in Syrian Religious Music
Tala Jarjour, University of Tuebingen

4C: Dyslexia, Chopi Xylophone Music in Mozambique, and Immersive Sensory Ethnomusicology: a presentation of the film Timbila ta Muane (LT06)
Film presentation with introduction, total 90 min.
Robbie Campbell, SOAS, University of London

4D: Traditional Music and Contemporary Composition (LT07)
Chair: Amanda Bayley, Bath Spa University
The Affordances of Digital Music Tools in Theory and Practice
Daniel Gouly, Open University
Interpretation of Kazakh Music
Zakiya Sapenova, Kazakh National Academy of Arts
New ‘Traditional’ Sounds in Contemporary Shakuhachi Composition
Flora Henderson, SOAS, University of London

12:30-2:00 Lunch break (not catered – please explore nearby outlets!)

SESSION 5 (2:00-4:00)

5A: The Ethnomusicology of Recorded Music Production (Workroom 1)
Organized Session convened by Eliot Bates, University of Birmingham
Between Hardness and Softness: The Tender Image of China Wind
Na Li, University of Birmingham
Tasawar Bashir, University of Birmingham

5B: The Ethics and Aesthetics of Studying Music in Situations of Conflict and Violence (Workroom 2)
Roundtable/forum convened by Laudan Nooshin, City, University of London;
Chair and respondent: Caroline Bithell, University of Manchester
The Siren’s Song: Sound, Music and Civilian Experience During Wartime in Israel
Abigail Wood, University of Haifa
Music in Detention: Chile and Beyond
Katia Chornik, University of Manchester
The Ethics and Aesthetics of Studying Music in Situations of Conflict and Violence: Perspectives from the Middle East
Laudan Nooshin, City, University of London
Academic Knowledge, Hip Hop and Violence in Mexico
Hettie Malcomson, University of Southampton

5C: Representing Minorities in Asia (LT06)
Chair: Samuel Horlor, Durham University
Language Revitalisation and the Recreation of Identity through Music: A Case Study on the Ainu
Georgette Nummelin, SOAS, University of London
‘Contesting’ Ethnicity: Ethnic Singer-Songwriters in Chinese TV Show Sing My Song
Lijuan Qian, University College Cork
Validation, Presentation, and Integration: The Lisu Christian Art Troupe Representing Myanmar at the 2014 Hue International Art Festival, Vietnam
Ying Diao, Max Planck Institute for the Study of Religious and Ethnic Diversity
Whose Silk Road? Who’s listening? Musical Collaborations, their Imaginaries, and their Realisation in Performance
Rachel Harris, SOAS, University of London

5D: Cornish and Canadian Traditions (LT07)
Chair: Simon McKerrell, Newcastle University
Lea Hagmann, University of Bern

“Ancient Britons”: Cornish Carols, Race and Identity in South Australia
Elizabeth K Neale, Cardiff University/Institute of Cornish Studies

Musical and Transnational Solidarity at the 1975 Veillées d’automne
Jeffrey Taylor, University of Memphis

Twenty-First Century Charlatans?
Patricia H. Ballantyne, University of Aberdeen

4:00-4:30 Coffee/tea (Workrooms 1 and 2)

SESSION 6 (4:30-5:30)

6A: Creative Encounters with Korean Traditional Music (Workroom 1)
Chair: Hyelim Kim, SOAS, University of London

Ritual Diamonds: New Rhythmic Strategies for Creative Engagement with Traditional Korean Drumming
Christopher Hale, University of Sydney

The Application of Traditional Korean Modal Principles to Contemporary Improvised Music
Joshua Kelly, Independent Scholar

6B: Valuing Traditional Music (Workroom 2)
Chair: Jo Miller, Independent Scholar

Repositioning the Value of Traditional Music as Intangible Cultural Heritage, Commodity, Commerce and Tacit Heritage
Simon McKerrell, Newcastle University

Investigating the Value of Traditional Music Today: Views from the Stage and Stalls
Fay Hield, University of Sheffield

6C: Non-Native Musicians (LT06)
Chair: David Hughes, SOAS, University of London

Cosmopolitan Hubs: The Role of the Non-Native Individual in Mediating UK and Andalucian Flamenco Culture
Tenley Martin, Leeds Beckett University
‘Nomad’ KAYAMANTA: Japanese ‘Andean Music’ in Shanghai
Wan Huang, Shanghai Conservatory of Music

6D: Mediterranean Developments (LT07)
Chair: Caroline Bithell, University of Manchester
The Rise of Amateur Xeremiers (Bagpipers): A Postrevival Trend in Mallorca
Cassandre Balosso-Bardin, University of Lincoln
“The Crisis has been Great for Music, but Not for the Musicians”: Professional Music Making in Recession Athens
Georgia Vavva, Royal Holloway, University of London

8:00-10:00 Yogesh Samsi tabla concert (Firth Hall, Western Bank, S10 2TN)
With Kaviraj Singh Dhadyalla, harmonium; John Ball, santoor; Amritpal Singh, tabla

SATURDAY 22 APRIL

SESSION 7 (9:00-10:30)

7A: Testing the Water: Musicking, Eco-activism and Environmental Performance (LT02)
Organized Session convened by Ruth Hellier-Tinoco, University of California, Santa Barbara
RocktheBike to National Water Dance: The Efficacy of Environmental Performance as Eco-activism
Ruth Hellier-Tinoco, University of California, Santa Barbara
Journeys of Song for a Sustainable Future
Timothy J. Cooley, University of California, Santa Barbara
‘Singing for our Lives’: Protest Song and the Global Resonance of Local Activism
Caroline Bithell, University of Manchester

7B: Music and Politics in Latin America (LT05)
Chair: Katia Chornik, University of Manchester
“I Will Not be Silenced”: Towards an Ethnography of Music Censorship in Contemporary Mexico
Andrew Green, University of the West of Scotland
Love Forever, Fear Never: Brazilian Musical Responses to a Political Coup
Schuyler Whelden, University of California, Los Angeles

Tambora in Northern Colombia, Trust and Peircean Ethnomusicology
Ian Middleton, University of Illinois

**7C: Visual and Spatial Dimensions of Music (LT06)**
Chair: Ruard Absaroka, SOAS, University of London

The Sonic Habitus of Silk and Wood: *Kugak’s 21st Century Terrain*
Hilary Finchum-Sung, Seoul National University

**Gesture in Karnatak Vocal Lessons: Correspondence between Music and Movement in a Pedagogic Context**
Lara Pearson, University of Tübingen

**Raga, Rasa, and the Ragamala Painting**
Ayesha Sheth, Independent Scholar

**7D: Performing and Listening (LT07)**
Chair: Merit Stephanos, University of York

**A Contemporary Expression of Traditional Praise Singing and Ecstatic Performance or Kirtan in East India**
Jyoshna La Trobe, Independent Scholar

**Temporalities of North Indian Classical Listening**
Chloe Alaghband-Zadeh, University of Cambridge

**Listening for Global Jazz in California, Chile, and Siberia**
Alex Rodriguez, University of California, Los Angeles

**10:30-11:00 Coffee/tea (Basement Foyer)**

**SESSION 8 (11:00-1:00)**

**8A: Live and Film Presentations (LT02)**

**The Sonic Blending of the Past in the Present: Twenty-First Century Electro-Acoustic “Folk?” Music for Didgeridoo and Saxophone**
Lecture-demonstration by James Cunningham, Florida Atlantic University and Glen Gillis, University of Saskatchewan (60 min)
Musical Craftsman: Flamenco Guitar
Film presentation by Gerardo Yllera, Sociedad de Etnomusicología Ibérica (30 min)

8B: Transplanted Traditions (LT05)
Chair: Fay Hield, University of Sheffield
British Amateur Singers and Black South African Choral Music in Performance: Contexts and Connections
Kerry Firth, University of Manchester
Brass Instruments in Benin and Experiences of the Historical
Lyndsey Marie Hoh, University of Oxford
‘Because God Loves Praises; He Loves Songs’: Experiencing and Extending the Nigerian Pentecostal Music Tradition across Borders
Evanthia Patsiaoura, Independent Scholar
The Docile Voice: Effort and Value in Practices of Quranic Recitation among Converted Muslim Women in Berlin
Lisa-Maria Brusius, King's College London

8C: Digital Practices and Digital Research (LT06)
Chair: Byron Dueck, Open University
Networked Creativity in the Chipsce Network: Theorising Electronic Music-making in Digital Realms
Marilou Polymeropoulou, University of Oxford
“Respecteu els classics, MOTHERFUCKERS!!!”: Musicking and the Performance of Canon in Social Media
Raquel Campos, London South Bank University
Reverberating ‘Madras Religion’: Music, Trance, and Transcendence within Indo-Guyanese Mariamman Worship in a Digital Age
Stephanie Jackson, City University of New York
Ethnomusicology, Music Information Retrieval and Big Music Data
Stephen Cottrell, City, University of London

8D: Tradition and Identity (LT07)
Chair: Suzel Reily, Universidade Estadual de Campinas
Singing in Ancestral Tones: Musical Indigeneity in the Pursuit of Taiwanese Identity
Yang-Ming Teoh, National Taitung University
Conceptualising the Tradition in Contemporary Armenian Musical Practices: Paris and Yerevan, Two Case Studies
Ortensia Giovannini, Università di Roma 'La Sapienza'

Concepts of Tradition in the Music of La Tirana Village
Ricardo Alvarez, University of York

Finnish Romani Songs – a Product or a Process? The Constructivist Perspective to the Music of the Finnish Kaale (Roma)
Kai Viljami Åberg, University of Eastern Finland

1:00-2:00 Lunch break (not catered – please explore nearby outlets!)

2:00-2:30 Coffee/tea (Basement Foyer)

2:30-4:00 AGM (LT04)

4:00-5:00 Ice Cream Social hosted by the Society for Ethnomusicology (Basement Foyer)

5:00-6:00 Keynote speech (LT04)
The Moral of the Story: Making Ethnomusicology Matter in the 21st Century
Michael B. Bakan, Florida State University

7:00-9:00 Conference dinner (Inox Dine, Students’ Union Building, S10 2TG)
(Must be pre-booked by 07 April)

9:00-11:00 Open mike party (Inox Dine, Students’ Union Building, S10 2TG)
(No booking required; opened by Sheffield University’s folk group TUOS Folk)

**SUNDAY 23 APRIL**

**SESSION 9 (9:00-11:00)**

**9A: Innovation in Traditional Music (LT02)**
Chair: Simon Keegan-Phipps, University of Sheffield  
*Innovation, Creativity and the Típico Tradition in New York*  
Sue Miller, Leeds Beckett University  
*Creative Renewal in the Instrumental Traditions of Wales*  
Stephen Rees, Bangor University  
*Building the Future, Remaking the Past: How Instrument Makers Change the Qanun and Nyckelharpa Traditions*  
William Quale, University of Sheffield  
*Folklore, Tradition and the Performance of the Social Imaginary: Inside Bābak Boubān’s Setarvan*  
Ignacio Agrimbau, SOAS, University of London

**9B: Migrant Musicians (LT05)**
Chair: Morgan Davies, SOAS, University of London  
*Church Music in a Context of Displacement and Multi-layered Identity*  
Jan Magne Steinhovden, University of Bergen  
*National Identity Representations of Portuguese Migrants in Paris: the Philharmonique Portugaise de Paris*  
Maria Helena Milheiro, Universidade Nova de Lisboa  
*Migrant Africans Musicking in São Paulo, Brazil*  
Rose Satiko Hikiji, University of São Paulo and Jasper Chalcraft, University of Sussex  
*Dancing Dissonance: Refugees in Concert in Berlin*  
Clara Wenz, SOAS, University of London
9C: Traditional Music, Power and Politics (LT06)
Chair: Rachel Harris, SOAS, University of London

Power Shifts and the Making of Tradition: The Case of the Ottoman şarkı faslı
Federica Nardella, King’s College, London

Composing the Nation: Ideology and New Music in North Korea
Keith Howard, SOAS, University of London

Traditional Song as National Critique: Contemporary Rebetika Song as Carnivalesque
Yona Stamatis, University of Illinois, Springfield

‘Dancing Puppets’: Vernacular Song and the Folkloric Imagination at the Fin de Siècle
Ross Cole, University of Cambridge

9D: Teaching and Learning Traditional Music (LT07)
Chair: Simone Krüger Bridge, Liverpool John Moores University

Teaching Traditional and World Musics at Secondary School: Who Cares?
Cheynne Gibbs-Singh, SOAS, University of London

Prospects and Problems: Teaching Chinese Traditional Music at Confucius Institutes
Shu Jiang, Zhejiang Normal University

Learning to Sing and Perform Songs in a Folk Music Environment
Sarah Lloyd, University of Sheffield

11:00-11:30 Coffee/tea (Basement Foyer)

11:30-12:30 Closing Plenary: Ethnomusicological Traditions Today? (LT04)
Chair: Simon Keegan-Phipps, University of Sheffield
Michael B. Bakan, Florida State University
Rachel Harris, SOAS, University of London
Simone Krüger Bridge, Liverpool John Moores University
Suzel Reily, Universidade Estadual de Campinas
Sean Williams, Evergreen State College

12:30 End of Conference
See you next year in Newcastle!
Abstracts

The abstracts are arranged in alphabetical order by presenter’s surname. To enable you to find any presentation easily in the programme, the panel number is given after each title.

Åberg, Kai Viljami; University of Eastern Finland; kai.aberg@kolumbus.fi

Finnish Romani Songs – a Product or a Process? The Constructivist Perspective to the Music of the Finnish Kaale (Roma) (8D)

Over the past 25 years among the Finnish Romani musicians, (and elsewhere in Europe) I have sought various things in the large empirical material of my research. The basic question, however, was already crystallized in an early stage of the research process: How are the elements of cultural meaning of the songs (music) and the informants’ conceptions of the songs constructed? Because legacies may be constituted in a multiple and flexible way, the purpose of my presentation is not only to describe the songs or events of song culture, or to chart their distribution, but also to seek more complex ways of understanding and explaining them: How are the meanings of the Romani music construct in in different time and places? Although we can be partly freed from determinism by underscoring the role of humans in construction their own reality, people should not, however, be defined as independent of their culture. Seen from a folkloristic perspective, the same could be said in other terms; even constructivist have not ignored that people belong to their heritage before heritage belongs to them. When speaking of a collective musical tradition we must not forget that underlying tradition there is a social group and people tend to act differently in groups than on their own. My approach is based on the notion of knowledge as socially constructed. According to my theoretical framework of social and cultural constructionism, the reality of music culture is constructed via its actors. By this I mean that when we perform music, or discuss it, we construct or lend signification to the subject. My paper is based on intensive fieldwork among the Roma I have done since 1994.

Absaroka, Ruard; SOAS, University of London; ra44@soas.ac.uk

The Aesthetics of Singing Rocks: Tourism, the 'Natural' Environment and Acoustic Regimes in China (2A)

Many places of outstanding natural beauty in China are now subject to distinctively mediated acoustic regimes of relatively recent development. The numerous factors involved include: a unique mixture of Daoist and Buddhist conceptual legacies, the pro-active paternalistic/didactic official management of public space, the realities of rampant environmental degradation, and the growing but contested role of third-sector environmental activism. Hiking around the 'sacred Buddhist mountains' of China, it can thus prove impossible to be out of range of loudspeakers disguised as small boulders (with liturgical chanting on a 30-minute loop). Daoist peaks extolled in legend are also now subject to an acoustic management that broadcasts pre-recorded birdsong and public information, but disrupts a visitor's appreciation of 'natural reverb' (Levin 2006) or individual expression through natural sound mimesis. For an increasingly urban population, and in the context of an explosion in domestic tourism of unprecedented scale and speed,
access to the 'natural environment' frequently now comes via an expensive entry ticket and obligatory shuttle bus (replete with tour-guide’s non-stop commentary). I argue that such instances raise significant questions for scholars of acoustemology. For the 'natural environment' as cultural construct, which tropes dominate the discourse(s) and the lived 'sonic ecologies' (Atkinson 2007)? Who controls the mediation? How does this effect practices of listening (Nancy)? What can a linguistic archaeology reveal of longstanding philosophical and cultural biases regarding 'sense-ratios' (Serres)? How do related notions of re-nao or 'red-hot sociality' (Chau 2008) regulate expectations and behaviour in 'natural' environments? Drawing on literature from the anthropology of tourism, sensory ethnography, the work of Rees and Guy, as well as new ecomusicology in the PRC, I also employ Tsing's (2005) ideas of ‘friction’ and ‘zones of awkward engagement’ to investigate the acoustic production of imagined community in 'the great outdoors' of mainland China.

Adelstein, Rachel; University of Cambridge; ra477@cam.ac.uk

Reclaiming Diaspora: Defining Jewishness in Jewish Choral Repertoire (2B)

Participation in amateur choirs is a popular leisure activity in the United Kingdom. Choirs may be associated with a house of worship, with a local institution such as a university or a school, or with a particular locality. There are also several choirs around the country that identify as Jewish choirs. Some are associated with synagogues, but others are leisure and performance choirs. These groups construct their repertoire around their interpretations of Jewish musical identity. In presenting Jewish music, they establish a concept of musical ‘Jewishness’ that includes both traditional concepts of Jews as displaced people and the contemporary reality of a settled and highly culturally integrated Anglo-Jewish community with its own well-established history and connection to British social structures.

In this paper, I focus on two British Jewish choirs and their presentations of Jewishness in their music. The first is the Zemel Choir, based in London, currently under the direction of Benjamin Wolf. The second is Kol Echad, based in Cambridge, currently under the direction of Danielle Padley. Both choirs select repertoire based on markers of Jewishness such as language and connection to the liturgy. I examine how these choirs present Jewish music to Jewish and non-Jewish audiences, in a variety of venues, including international choral festivals. I examine their negotiations between the many varieties of Jewish music in their repertoires and their own traditions as British choral singers. I argue that both Zemel and Kol Echad are reclaiming the idea of a diasporic community by recasting Anglo-Jewry as an autonomous and constituent part of a dispersed community.

Agrimbau, Ignacio; SOAS, University of London; ignacioagrimbau@gmail.com

Folklore, Tradition and the Performance of the Social Imaginary: Inside Bābak Boubān’s Setarvan (9A)

In this paper I examine the setting of Mehdi Akhavān Sāles’s poem Setarvan (E. Barren) by the Iranian composer, santoor player, singer and linguist Bābak Boubān. My focus is on Boubān’s discursive association between his exploration of new forms of musical hybridity in Iranian music and his belief on the transformative effect that creative agencies and live performance have on listeners and audience members.
A former student of Farāmarz Pāyvar and Mohammad Rezā Shajariān, Boubān’s setting of Sales’ story of hope and betrayal features ‘opposing, heterogeneous, close and far elements’ (Personal conversation, Tehran, 2016) that relate to Boubān’s musical training in urban traditional music (musiqi-ye sonnati) and his attachment to the different folk music legacies of Iran (musiqi-ye mahali). Boubān articulates his rejection of boundaries between folk and traditional sources and between audiences and performers by experimenting with unusual melodic combinations, preparing the santoor, altering his performance technique and prescribing the recitation of the poem’s narrator part to a volunteering group of audience members. Moreover, Boubān regards his artistic decisions and his social outreach aims to be a unified, socio-aesthetic act. Considering Tehranian young people to be trapped in between the ‘unrealities of childhood and the nonsense of adulthood’ (ibis) he presents Setarvan as a transformative experience for anxiety-stricken young Tehranians, while also constructing, as a possible subtext, a compassionate commentary on the decay of the reformist movement in Iran.

Based on fieldwork research in Tehran in 2015-16 and following recent perspectives on hybridity in Iranian music (Nooshin 2015, Hadisi 2012, Minooei 2010) as well as approaches to the study of transformative creative agency and performance (Myerhoff 1990, Wulff 1998, Ingold and Hallam 2007), this case study illustrates the relationship between the discursive construction of creative identities and the new hybridities that intertwine with the transformation of traditions.

Alaghband-Zadeh, Chloe; University of Cambridge; chloe.zadeh@gmail.com

Temporalities of North Indian Classical Listening (7D)

What kinds of temporalities are implicated when people listen to music? And how do particular cultures of listening and connoisseurship shape listeners’ experiences of being together in time during performances?

This paper explores how ethnography with musical listeners can shed light on relationships between music and time. I focus on the experiences of so-called rasikas, connoisseurs of North Indian classical music. These expert listeners are conspicuous at concerts, where they sit towards the front, follow the music closely and show their appreciation by gesturing or commenting out loud. Based on interviews and ethnography with rasikas in Delhi, Mumbai and Pune, I explore the social construction of musical time at live performances of North Indian classical music.

I argue that rasikas’ ways of listening to music implicate temporalities at various scales: these range from the moment-to-moment temporality of performance to the way rasikas situate themselves in historical time, in the context of contemporary India. I highlight links between these different temporalities: for example, I explore the relationship between the leisurely temporality that characterises North Indian classical performances, on the one hand, and, on the other, how rasikas view themselves in relation to imagined histories and Indian modernity. Moreover, I show how the construction of musical time in this context participates in broader social processes, reproducing class distinctions. I argue that expert ways of listening to North Indian classical music construct temporalities at differing scales, but in doing so they also implicates materialities, bodies, discourses and social formations.
Alvarez, Ricardo; University of York; ricalvarez76@gmail.com

Concepts of Tradition in the Music of La Tirana Village (8D)

This paper examines how, in the last three decades, the concept of tradition has changed in two pagan-religious celebrations in the village of La Tirana located in the Atacama Desert, Chile. Thousands of faithful attend the celebrations for the Virgin Carmen every 16th July and the Three Kings’ Day on January 6th. The celebrations include hybrid dances and music that are performed in the square and streets of the village.

The aim of this work is to identify the musical elements that have changed over the past three decades as well as the elements that appear to have remained constant since the ancient Andean tradition of religious festivals, particularly the Aymaras celebrations in Tarapacá highlands. More specifically, this research seeks to establish if the instrumentation and repetitive symmetrical music forms that are considered part of the musical heritage of the village are still predominant after the arrival of outsider performers in the last decades.

Analysis of fieldwork undertaken in 2012 and 2017 shows that while in the Feast of La Tirana the instrumentation has changed from pan flutes to brass-bands and the musical forms from symmetrical dual structures to extended forms, the opposite process has happened in the Pascua de los Negros celebration where the Western instruments from the traditional Orquestín Tirareño (mandolin, violin, accordion) have been replaced by laka pan flutes and drums in pursuit of a ‘local musical identity’ that seeks to better represent their connections with the old Aymaras celebrations.

The hypothesis is that the emergence of changes in the instrumentation and musical forms in La Tirana is a manifestation of the necessity of finding new forms of representation whilst trying to maintain connections with the ancient tradition of pagan-religious celebrations in this area. This process has created problems of coexistence between newer and older dances companies in recent years, and debate about what can be considered ‘traditional’ in these celebrations.

Amakye-Boateng, Benjamin; University of Ghana; bamakye-boateng@ug.edu.gh

Performance Conventions of Agbe (2C)

This paper discusses specific aspects of performance practice in agbe, a music genre closely associated with the Tabom, descendants of Afro-Brazilian ex-slaves who settled in Accra, Ghana at the beginning of the 19th Century. Agawu (1995:112) emphasizes that despite the communal, and inviting nature of performance in African societies, it does not necessarily support claims that acceptable modes of behaviour in such performance contexts are open-ended. This paper stresses that agbe performance practices are among the core features of the general expressive culture that the original Tabom brought to Ghana and which have been sustained or continued till now. The unique ways in which some of the practices are continued are examined in detail. A characteristic agbe performance is made up of music (singing and drumming) and dance, with each of the components complementing each other. Data collection is based on direct observations and audiovisual recordings of several performances, as well as personal interviews. Secondary and archival sources complement field materials and analytical conclusions.
Amaro, Tat; Durham University; tat.amaro@durham.ac.uk

The Alliances and Rivalries of Contemporary Piphat Groups in Phayao Province, Northern Thailand (2D)

Various interweaving processes stimulate people to hybridise in their music-making, developing it away from more traditional and localised forms and closer to a Western style. These are common dynamics within musical traditions. Accordingly, the contemporary piphat ensemble in Phayao province, Northern Thailand has shifted in its role and appearance to meet social and musical preferences, becoming more geared towards entertainment and increasingly Westernised in style. Since the mid-1990s, the inclusion of Western instruments, advanced PA equipment, computer karaoke, and modern pop repertories have become increasingly commonplace. These evolutions are well-suited to the current era of technology-based music, while also being reflective of the piphat musicians’ capability to evolve.

With there being a paucity of suitably skilled and committed musicians in the region, the recent changes in piphat music-making have profoundly influenced the circulation of piphat musicians in unpredictable ways. In particular, band owners are now obliged to have musicians exchanging positions and rotating among the bands. Alliances have developed, promoting shared musical skills, repertoires, and customs – but, almost inevitably perhaps, rivalries have also emerged over underlying competition for better employment, newer musical equipment, and skilled labour. The piphat community is currently entangled in alliances and rivalries.

This paper aims to examine the local connections and competitions among groups of musicians within the piphat community of Phayao province, Northern Thailand. It is based on empirical data acquired using personal engagement, participant observation, interviews, and filming.

Ballantyne, Patricia H; Elphinstone Institute, University of Aberdeen; patricia.ballantyne@abdn.ac.uk

Twenty-First Century Charlatans? (5D)

By the late nineteenth century, a proliferation of ‘charlatans’ – unqualified teachers – within dance teaching led to teachers forming societies to regulate their profession. Is it possible that the current wide availability of online video resources might rekindle this problem?

Cape Breton percussive step dance is popular worldwide. Through the availability of DVDs, videos, social media and online learning sites, would-be dancers can easily access performers and teachers of Cape Breton step dance. It is easy for dancers of varying degrees of ability to upload recordings of performances to social media but there appears to be little in the way of checks and balances on the technical quality of what is uploaded. How then, might inexperienced dancers select which resources to learn from? How can dancers identify if they are going wrong, particularly if the teacher, or subject of the video is not fully conversant with the dance style or steps? Online teachers may pay scant attention to teaching musical interpretation, yet the dance style is spontaneous in nature rather than strictly choreographed as is the case with Highland dancing. Step dancers should be able to ‘think on their feet’, choosing steps to fit closely with the music whilst they are dancing. The
situation created by the wide availability of online resources appears to contrast with that found in Cape Breton, where dancers display a keen interest and understanding of the intricacies of the dance and the associated musical performance.

In this paper, I will examine to what extent the one-way aspect of online step dance resources might herald a new, twenty-first century wave of charlatan teaching, or at the very least, a dilution of a dance and music tradition with a strong local grounding and establish what effect this might have on the practice of Cape Breton step dance.

Balosso-Bardin, Cassandre; University of Lincoln; cassandre_balbar@gmail.com

The Rise of Amateur Xeremiers (Bagpipers): A Postrevival Trend in Mallorca (6D)

‘Playing the xeremiers is like having my own personal therapy’ once told me a xeremiers enthusiast. Since 2001, he drives to the other end of the island every Monday in order to rehearse with his bagpipe group. Since the late 1990s and early 2000s, the number of people who started playing the xeremiers has steadily been on the rise, most of them taking it up as a hobby, using the bagpipes to promote their local identity as well as increase social interaction during their leisure time. Today, over 600 people play the instrument compared to a mere dozen in the 1970s.

The Mallorcan revival in the 1980s was characterised by social, economic and geographical shifts (after Ronström 2014). One of the main factors that allowed the bagpipe tradition not only to survive during the course of the 20th century but also to develop into a thriving revival was the professionalization of the musicians, which enabled them to focus mainly on the instrument and the music. A successful revival allowed the Mallorcan bagpipes to enter a postrevival phase where they were no longer endangered (Bithell and Hill 2014:29).

Within this phase, amateur musicians became much more prominent, at times taking over niches created by professional xeremiers.

This paper will explore the shift to an amateur practice, reflecting on its impact on tradition. Indeed, although the act of playing the instrument remains, the cultural context changes, leading to important social and economic shifts. Through the analysis of data collected during fieldwork in 2011 and 2012, I will endeavour to answer the following questions: How are amateur performances perceived? Are there any aspects of the tradition that discarded in favour of other elements more relevant to today’s practice? And finally, what is the impact on the cultural context, music and musicians?

Barnard, Liam; University of Kent; lab43@kent.ac.uk

Participatory Action Research Ethnomusicology (3B)

The diversity of types of ethnomusicological research have multiplied in recent years, with such fields emerging as applied ethnomusicology, eco-musicology and medical ethnomusicology, spawning a huge and welcome surge in associated publications and interest in the study of the world’s musics. To all of the three cases quoted above, amongst others, the influence of Research techniques derived from the health sciences has been considerable. What has not been implemented so much is the deployment of the truly participatory user-driven approaches that are now revolutionising the worlds of
international development and systemic mapping. What if we could loosen our reins on how much we control the research agenda? What would happen? Would we still have ownership of any or all of the research? Through the usage of Participatory Action Research, Participatory Narrative Inquiry and Systemic Action Research, my research aims to find out. This paper not only frames the issues brought up by participatory processes in an anthropological context by my research, but also breaks down participatory methodologies in order to explain how they work, arguing that they are sustainable, scalable and cut across boundaries of musicology, ethnomusicology and music and applied drama for development in possible implementation. Could this be a glimpse of the future of truly democratising ethnomusicological research and the dissemination of knowledge surrounding the how-to of associated methodologies?

Bashir, Tasawar; University of Birmingham; tasawarbashir@msn.com

Sufi Time Machine - Birmingham 1980 to Punjab 1766: Sonic Teleportation by OSA Records and their Live Recordings of Nusrat Fateh Ali Khan (5A)

In the early 1980s OSA Records released a key live performance of Nusrat Fateh Ali Khan from when the singer and his party of musicians performed in the Luxor Cinema in Balsall Heath Birmingham. The commercial success of this live performance release influenced the way subsequent recorded music was produced and released by OSA, establishing an aesthetic precedent in the process.

A study of some of the first live recordings OSA produced of Nusrat Fateh Ali Khan reveals how staged musical recordings affect the mode of existence of certain listeners. Interviews with qawwali fans suggest that these recordings create imaginal spaces where listeners imagine, remember, and experience certain feelings and emotions.

Recent critical appraisal of Sufi music tends to argue that Diaspora middle-class cultivation of aesthetic appreciation is derived from performative virtuosity rather than devotional power. In contrast, Nusrat’s OSA Luxor Cinema concert transported his audience to an imaginal pre-colonial Punjab space. OSA and Nusrat achieve this in a number of ways: production-wise, OSA keep things simple, the stage is unadorned, the singers attire is ‘desi’, the accompanying instruments are a traditional tabla and harmonium and they are mixed through a basic PA system – as if the singers are performing at a local shrine in India or Pakistan. Within the actual performance Nusrat references rural places and spaces in a vernacular style familiar to Sikh, Hindu, and Muslim audiences. OSA had found a way to make recorded folk music performances sound as if they were made in time and space that was pre-Partition and before British colonisation. Through this production labour, a rich Sufi cultural heritage was reinvented and made socially relevant to a pluralistic audience of migrant workers who were feeling homesick and alienated in the harsh realities of Britain in the early 1980s.

Bates, Eliot; University of Birmingham; e.bates@bham.ac.uk

The Ethnomusicology of Recorded Music Production (Organized Session) (5A)

This panel presents three different approaches to the ethnomusicology of recorded music production that demonstrate a range of theoretical frameworks and methodologies, and a
range of relations between recorded music and sociocultural worlds. As has been demonstrated previously, the recording process produces not only reified musical works, but also reproduces social realities (Diamond 2002, Meintjes 2003) and cultural values (Bates 2016, Moehn 2012, Scales 2012). Recording production also introduces audiences into the studio, exposing the microsocialities that made their production possible (Hennion 1989, Veal 2007, Zagorski-Thomas 2014).

The first paper explores the microsocialities of contemporary British rock music production, particularly focusing on the impact of collaborative working relations and outside input on the creative process. Through the concept of rule-resource sets, this paper examines the sociomusical structures that enable or hinder creativity. The second paper investigates gender in the Mandopop genre of China Wind, particularly how recordings (both albums and music videos) ultimately produce a hybridized gender image. Recorded musical style, here, is inextricable from the performativity of two modes of masculinity, ‘chivalrous tenderness’ and ‘soft and aesthetic.’

Linking these three papers is the use of long-form interviews as a primary form of data, providing an invaluable window into the worlds of production (papers one and two) and reception (papers one and three).

Presenters: Na Li, Tasawar Bashir.

Bayley, Amanda; Bath Spa University; a.bayley@bathspa.ac.uk

**Developing Creative Languages between Musical Cultures** (Organized Session) (3A)

This session focuses on the processes involved in creating new music across cultural boundaries with an emphasis on the adaptation and transformation of languages of sound, notation and gesture. It considers the fluid relationships between composers and performers and the processes of invention in traditional music through experimentation and improvisation.

Contemporary responses to living traditions are featured in three presentations through ethnographic and auto-ethnographic research. In each paper, primary source materials identify a new ‘community’ of musicians all of whom contribute to the creative practice that defines a new musical language. Ideas of integration versus preservation of traditions and languages will address the following questions:

- How are boundaries negotiated between composition, improvisation and performance?
- How are different vocabularies communicated?
- How do the adaptation and transformation of languages of sound, notation and gesture transcend cultural boundaries and identities?

The research will reflect the scholarly shift from an interest in the product to the processes used to create music (Cooley 2013) and employ Akin Euba’s (2014) concepts of creative musicology and intercultural composition to help shape our understanding of intercultural exchange between composers and performers. Analysing performative vocabularies derived from the discourse and practice of the musicians (and choreographer) reveals how ideas are transmitted, translated and developed through words, sounds and movement. The
synthesis we are witnessing seems to extend beyond East and West to encompass old and new, traditional and contemporary, integration and transformation.

Presenters: Amanda Bayley, Hyelim Kim, Merit Stephanos.

Bayley, Amanda; Bath Spa University; a.bayley@bathspa.ac.uk

In Dialogue with Tradition (3A)

Central to the contemporary musical practice of Ukrainian singer and composer, Mariana Sadovska, is the freedom to be in dialogue with tradition: keeping traditional songs alive liberates her compositional process. Ethnographic research examines this dialogue by considering the role of creativity in relation to ideas surrounding integration, preservation and innovation. Through their verbal and musical conversations, Sadovska’s collaborations with the Kronos Quartet in 2013 and the percussionist Christian Thomé in 2015 explore contrasting methods of notation, improvisation and experimentation to arrive at new combinations and new territories in intercultural music-making.

The nature of the dialogues from these case studies, observed from interviews, rehearsals and performances, informs our understanding of how differently the creative process works when notation mediates between traditions. Selected examples will illustrate the extent to which musical conversations and notation define, blur or enhance the distinctions between the traditional and the contemporary. An emphasis on individual creativity sustains and strengthens reconceptions of folk music proposed by Philip Bohlman in 1988 that draw attention to the importance of the individual musician as an agent of change and creativity. Evidence from composing ‘outwards’ from folk music, rather than inwards from the European frame (Cooper 2013), offers interesting prospects for sustainability. Sadovska’s work upholds Akin Euba’s term ‘creative ethnomusicology’ (Euba 1977), latterly ‘creative musicology’ (Euba 2014), which emphasizes the connection between fieldwork and individual composition.

Best, Katelyn; Independent Scholar; katelynebest@gmail.com

Off the Record: Deaf Hip Hop in an Aural World (1D)

In 2009, Marko ‘Signmark’ Vuoriheimo secured a record contract with Warner Music Finland and, in 2010, released his first international album titled Breaking the Rules. This album was extremely unconventional, not for its content, but rather because Signmark did not perform on any of the audio recordings. As a Deaf hip hop artist, Signmark’s music is brought to life through performance, and, with sign language as his primary language, his lyrics cannot be recorded aurally unless they are translated. Using hip hop as a foundation, Deaf artists, like Signmark, have created a new style of music based on Deaf aesthetics, which expands music to other sensory realms of the body. Through the use of ethnographic methods including artist interviews and audio/visual recordings of performances, this paper examines how Deaf hip hop is embodied through performance and explores how audio recordings serve as promotional platforms for artists’ work instead of replicas of it.

Billeri, Francesca; SOAS, University of London; 573194@soas.ac.uk

The Adaptation and Interrelation of Genres in Cambodian Traditional Music (4A)
This talk is part of a doctoral research on the interrelation and adaptation of songs across different traditional Cambodian musical genres. It starts from a previous academic research focused on the traditional wedding repertoire (phleng kar) which is considered by Khmer musicians the most ‘authentic’ one due to its antiquity and sacredness. Through this preliminary work, it appeared that some songs from the phleng kar repertoire are interrelated with other traditional genres, in particular phleng arak music, which has the function of calling arak spirits in rituals of possession called choul rup, and some songs accompanying two kinds of popular theatre called lakhon yikè and lakhon bassac. However, not only phleng kar music is interrelated and adapted to these genres but also is borrowed and performed on phleng kar instruments in lakhon yike’ and lakhon bassac pre-performance rituals as an offering to deities and animistic spirits, as well as in choul rup ceremonies to please arak spirits and meet their musical requests. As a result, different case-studies emerge from my fieldwork research findings: songs sharing the same title with different musical features, song texts and performing practice; and songs with different title but similar musical features and performing practices. One of these cases will be showed by a comparison of selected songs according to a series of musical and extra-musical variables (melody, rhythm, scale, title, song text, function/occasion of performance). The paper aims to show how the shared components are adapted to the different genres; to discuss the concept of genre classification in Khmer music from an emic perspective and to explore the kinds of cultural-specific markers employed by Khmer musicians to distinguish genres.

Bithell, Caroline; University of Manchester; Caroline.Bithell@manchester.ac.uk

‘Singing for our Lives’: Protest Song and the Global Resonance of Local Activism (7A)

‘Is Protest Music Dead?’ The title of Jamie MacColl’s radio documentary (2016) was the latest suggestion that protest song may have seen better days. Collections such as Peddie 2012 and Friedman 2013 are testimony to music’s continued alliance with socio-political movements but with the balance weighted towards music produced by professional artists for public consumption, most often serving causes close to home. In this paper I shift the gaze from the political artists up on stage to the people-powered activity down on the street as I re-think collective singing in relation to grass-roots activism and global consciousness. How does music do its work in a landscape dramatically reconfigured by digital technologies, social media, people-powered politics and ‘a rising ethic of global interdependence’ (Avaaz)? In Britain, the globalization of activism had its parallel in a revolution in community singing, with the Street Choirs Festival and Campaign Choirs Network serving as muster points. At anti-austerity or climate justice marches, pickets at nuclear bases or fracking sites, and fund-raisers for charities such as Freedom From Torture or WaterAid, songs from ‘other’ cultures now resonate alongside revolutionary standards and new topical songs set to popular melodies. Concepts such as participation, empowerment and transformation link these trends with bodies of critical thinking that provide useful tools for analysis as I explore the potential impact of engaged music-making not only on political process or the lives of others but also on the lives of the ‘givers’, for whom the cocktail of singing, altruism, and political action emerges as a potent way of being-in-the-world. An ethnographically informed examination of these trends has much to contribute to the study of the once ‘hidden’ worlds of amateur music-making (Finnegan
1989) and their contemporary manifestation and impact and, equally, to new directions in the field of ecomusicology (Pedelty 2012).

Brusius, Lisa-Maria; King's College London, University of London; lisa-maria.brusius@kcl.ac.uk
The Docile Voice: Effort and Value in Practices of Quranic Recitation among Converted Muslim Women in Berlin (8B)
Converts to Islam embrace a religious tradition that they have not 'inherited'. Those who identify with the religion and seek to incorporate it into their daily lives undergo an ongoing process of appropriation and metamorphosis. The appropriation of the vocal practice of Quranic recitation becomes one site of this process in which converted Muslims acquire novel vocal techniques and recalibrate bodily dispositions.
Aesthetic as well as ethical motivations play out in the vocal realisation of Quranic sounds. Along with the quest for a beautiful rendition, a driving aspiration is to conform to a tradition of enunciation rules, thereby gaining divine ‘rewards’. In line with pious ideals of pursuing knowledge, a teaching that promises increased rewards to those who struggle and need to make an effort functions as an important incentive for many non-native Arabic lay reciters. Making an effort as an end in itself therefore offers converted women an essential opportunity to benefit from reciting despite the perceived barrier that results from their unfamiliarity with the Arabic language. In these cases, the value of making an effort considerably outweighs the values of beauty and conformity to rules, thereby becoming a means of self-inclusion into a tradition that derives its value from potentially hard to achieve, and thus exclusionary, ideals of beauty and correctness.
I will discuss this concept of effort as outlined in Saba Mahmood’s (2001, 2005) writings on docile action. Mahmood understands pious practice as a site of individual struggle and achievement rather than merely as one of passive subordination to an authority. Diverting from Mahmood’s focus on questions of embodiment, individual freedom and ‘technologies of the self’ (Foucault), my aim is to explore further the motivational dimensions of docile practice as well as how converted Muslims rely on complementary ways of making their vocal struggle valuable.

Butterworth, James; University of Oxford; jamesbutterworth2@googlemail.com
Bramwell, Richard; Loughborough University; r.bramwell@lboro.ac.uk
Beyond the Street: The Institutional Life of Rap in England (1D)
Historically dominant narratives depict rap as a vernacular cultural form that emerges from ‘the street’ (Chang 2007; Sturges 2005) and (even where it travels beyond ‘the street’ it) derives its legitimacy, authenticity and power through its relation to ‘the street’ (Forman 2002; Rose 1994). In this paper we attempt to shift the focus of rap studies away from the street and towards an assessment of the way this cultural form is shaped by institutions. Despite state and private organisations playing key roles in rap cultures, we contend that there has been little critical attention directed towards the institutional life of rap. How does rap impact on the ethos and organisation of institutions? How do institutions sustain, shape and restrict rap scenes? How do institutions seek to use rap and to what ends? In
addressing these questions, we draw on ethnographic research in youth centres, prisons and an arts charity that are wholly or partially state-funded. We argue that the aesthetics, meanings and effects of rap are not simply transported to, or appropriated by, institutions; rather, they are fundamentally constituted in, through and by institutions. Finally, we reflect on the tendency for rap to be instrumentalised as a social and ethical tool and question what space this leaves for creative practice and artistic development.

Campbell, Robbie; SOAS, University of London; robbiecampbell6@hotmail.com

Dyslexia, Chopi Xylophone Music in Mozambique, and Immersive Sensory Ethnomusicology: a presentation of the film ‘Timbila ta Muane’ (Film/Media Presentation) (4C)

This presentation aims to promote discussion on two fronts: the potential for chopi timbila xylophone music in Mozambique to help remediate developmental learning difficulties such as dyslexia; and the use of immersive audio-visual sensory methodologies as a vehicle for greater accessibility within and across research disciplines and cultures.

Dyslexia is a Specific Learning Difficulty mostly related to reading and spelling. However, previous research suggests that through processes of auditory-based neural entrainment, music with a strong rhythmic bias can help improve reading skills in children (Overy 2000; Thomson et al. 2013). This may be particularly effective when musical rhythms mimic the speed and characteristics of spoken speech. Research also shows that due to poor phonological awareness, dyslexics may be weak at isolating speech sounds from background noise. Conversely, music training is shown to improve this skill (Strait & Kraus 2011).

Chopi timbila xylophone music in Mozambique provides a compelling case study on both these fronts due to its implicit system of speech surrogacy and the profoundly rich and dynamic auditory environment created by multiple players performing simultaneously: ‘ngodo’ orchestral dances, involving up to thirty performers, are active demonstrations of communal strength.

‘Timbila ta Muane’ was filmed in July 2016 in the town of Muane, district of Zavala, during a rehearsal for the National Festival of Culture 2016. Inspired predominantly by films produced by Harvard University’s Sensory Ethnography Lab, the orchestra rehearsal was documented in one take using four cameras, each showing a different perspective: three from players with cameras attached to their heads; and a fourth angle from the front. Four stereo binaural audio recordings accompany the visual perspectives. The film will therefore be presented as a combined four-image immersive real-time video. This presentation aims not only to have ethnographic significance, but also to experientially demonstrate the sensory environment inside a chopi timbila orchestra.

Campos, Raquel; London South Bank University; camposvr@lsbu.ac.uk

‘Respecteu els classics, MOTHERFUCKERS!!!’: Musicking and the Performance of Canon in Social Media (8C)

This paper introduces my doctoral research on music activities in social media. I explore the phenomenon of music ‘sharing’ and ‘posting’ as modes of musicking and articulating sociality. Since peer-to-peer platforms appeared in the early 2000s, sharing music files has
propelled the expansion of networked culture and social media (boyd, 2007) (Nowak, 2016). During this process, social media platforms have played an increasing role in the creation and maintenance of sociality (Miller et al., 2016). This is also the case for music, as traditional forms of private listening and public performance are joined by music activities on social media for an imagined audience (Litt & Hargittai, 2016). However, the culture-making role of music on social media remains an under-researched area. Why do people post music on social media? Do these constitute a colonisation of social space or are they a means of expressing subjectivity and identity? If posting music is a means of self-expression, what role does it play? This paper proposes tentative answers to these questions focusing on the performance and reproduction of canons, fuelled both by fascination with currency as well as with nostalgia, that are enacted through music postings. Social media users perform the contents and exclusions of different music canons through posting music media on their personal profiles and discussing in a semi-public space the artistic and aesthetic criteria for the inclusion of ‘classics’ (Von Appen & Doehring, 2006). Using ethnographic case studies within the Spanish community in London I explore these phenomena in the wider context of musicking in social media, and its relationship with ethnomusicological issues such as the negotiation of identity and making of community in the digital age; the sociality of migrant communities and their tools of communication; and, finally, the creation of meaning and relationships through online music activities.

Chornik, Katia; Cantos Cautivos Archive; kchornik@cantoscautivos.org
Music in Detention: Chile and Beyond (5B)
During my decade-long experience researching the topic of music in centres for political detention and torture in Chile under Pinochet (1973-1990), I have interacted with hundreds of people who were imprisoned in these places, through interviews, participant-observation and online (the last named mostly via my archive www.cantoscautivos.org). My research has also led me to interview former members of the secret services who committed serious violations to human rights against political prisoners, some of which included music and sound for harming purposes. In this presentation, I will reflect on my decision-making processes when dealing with these two different interviewee groups. Secondly, I will consider different interview approaches, especially when dealing with malpractice information. Lastly, I will discuss positions taken by learned societies and by organisations outside the academy with respect to music and sound used for violating human rights. I will argue for the BFE Ethical Statement to be extended to these situations, drawing on on Swijghuisen Reigersberg’s (2016) work on policy formation, ethics statements and ethics in ethnomusicology, and on evidence and arguments I presented at the 2015 BFE Conference on Policy and Ethnomusicology and at the 2016 RMA Annual Conference.

Cole, Ross; University of Cambridge; rgc30@cam.ac.uk
‘Dancing Puppets’: Vernacular Song and the Folkloric Imagination at the Fin de Siècle (9C)
Concentrating on the period 1890–1915, this paper will bring to the fore discrepancies between vernacular song culture in England and the speculative theorising of folksong enthusiasts grounded in nationalism, primitivism, and evolutionary philosophy. In response to an impasse in the field and a history in which dissenting voices have been neglected, I
advocate a postcolonial turn toward gatekeeping, genealogy, and the work of Michel de Certeau. Although folkloric epistemology was vehemently contested by contemporaneous writers and never employed by those very individuals branded as ‘the folk’, misreadings of ballad origins were disseminated and institutionalised during this period by dominant figures with agendas and anxieties peculiar to the fin de siècle. These collectors, I show, acted as gates through which ‘folk’ culture had to pass in order to be recognised as such, reifying and reclassifying selected aspects of vernacular music. Positioned as a balm for cosmopolitanism, mass consumption, racial degeneration, and the inexorable onslaught of modernity, the talismanic ‘folk’ of this revivalist imagination were temporal anachronisms—living analogues of a colonialist mentality conjured up via the discursive strategies that claimed merely to describe them. Folksong, I argue, is thus a series of profoundly political disagreements and contingencies masquerading as an apolitical universal.

Colman, Alfredo; Baylor University; alfredo_colman@baylor.edu

Reinforcing Musical Memories: Florentín Giménez and the Re-imagination of a Paraguayan Cultural Identity (3D)

A strong advocate for the defense of cultural identity, Florentín Giménez (b.1925) is one of the most prolific Paraguayan composers. Undergoing a personal and musical metamorphosis in the 1950s, Giménez shifted from the performance of música popular to the composition of ‘classical’ music. Since then, and for about sixty years, Florentín Giménez’s compositions have systematically incorporated traditional and contemporary musical elements reflecting his cultural identity as a Paraguayan and Latin American composer.

Giménez’s use of Paraguayan traditional music and folk idioms is consistently found in his popular and academic works. Working closely with the composer for the past six years has allowed me to witness constant restatements of his [past] musical metamorphosis in his now nearly nine hundred ‘canciones populares’ as well as in his concertos, symphonic poems, and symphonies.

In this presentation, I will elaborate a theoretical framework to interpret Giménez’s own concern for the constant [musical] display of cultural archetypes such as Paraguayan history, Guaraní culture, and mestizaje in his popular and academic compositions. These and other cultural elements are systematically used by the composer to engage in a discourse with other Latin American traditional music, as well as with Western European forms and genres. As I will demonstrate, through his guarania ‘Muy cerca de ti’ and his ‘Concierto en Re para dos guitarras y orquesta,’ Florentín Giménez reinforces musical memories and prescribes how Paraguayan music can articulate and re-imagine a Paraguayan cultural identity.

Cooley , Timothy J.; University of California, Santa Barbara; cooley@music.ucsb.edu

Journeys of Song for a Sustainable Future (7A)

October 2011, a group of twelve musicians, activists, celebrities and surfers set off from Gaviota State Beach, 127 miles northwest of Los Angeles, aboard six tandem sailing kayaks resembling traditional Polynesian canoes for a 23-day journey some 270 nautical miles
down the California coast to the Mexican border. Well publicized and documented, the adventure was led by Australian free surfer celebrity Dave Rastovich and dubbed ‘TransparentSea.’ The sailors’ route traced the migrating pattern of California grey and blue whales with the goal of raising awareness of coastal environmental issues, especially those that impact cetaceans. As noted in the literature that celebrated and promoted this effort, marine mammals communicate through sound and song. Likewise, each evening the sailors wrote and recorded a song. Thus 23 songs were created on the 23-day journey.

July 2016, Hōkūle‘a, a traditionally constructed and navigated Hawaiian long-distance canoe, sailed into a harbor at Pemetic, Maine, and was greeted by Wabanaki, local Native American peoples who paddled out to meet the Hawaiians in their birch bark canoes. The two groups of indigenous peoples from different oceans moved deliberately away from documenting cameras to share prayers, songs, dances, and genealogies using Hawaiian and Algonquin languages. One of the Hawaiian sailors, Maya Saffer, described the exchange as an ‘everyday act of aloha ‘āina’—love for one’s culture, people, and land. Similar everyday acts and performances were key moments in the Hōkūle‘a’s mission to ‘join and grow the global movement toward a more sustainable world.’

In this paper I critique these two very different yet linked performances of eco-awareness. In particular, I ask if musicking and ecomusicological interpretation (Allen & Dawe 2016; Pedelty 2012) may be particularly effective in helping our human species imagine new ways of living ecologically or sustainably in relation to other organisms and our environmental surroundings.

Cottrell, Stephen; City, University of London; stephen.cottrell.1@city.ac.uk

Ethnomusicology, Music Information Retrieval and Big Music Data (8C)

The application of Music Information Retrieval (MIR) techniques to large corpuses of recorded music beyond the Euro-American art and popular traditions, taken at face value, appears to run contrary to many of the principles which ethnomusicologists have long held dear. Culturally decontextualized, and with all the problems that attach to specific recordings serving as single instantiations of otherwise diverse musical traditions, the large-scale computerised analysis of such recordings risks appearing to return the discipline to its comparative musicology roots. Nevertheless, some studies have been undertaken over recent years as part of what is sometimes termed ‘computational ethnomusicology’. What is gained is the possibility not only of the kinds of technologically-enhanced analytical exactitude that computers can provide, but also of large-scale comparative analyses both within and across cultures. These offer, for example, the prospect of revisiting on a more scientific basis earlier debates about human universals in music-making, in addition to the more usual traits of pitch or melody extraction, semantic categorisation and similar. Thus far, however, MIR studies have generally concentrated on individual recordings or small collections, which do not comfortably facilitate large-scale comparisons. This paper will review some of the latest work being undertaken in the MIR field in relation to global music traditions, and consider the problems and possibilities such approaches present. It will also report on some of the initial results from emergent research on the application of MIR techniques to Music Big Data, focusing specifically on music beyond the ‘Western’ traditions.
Cunningham, James; Florida Atlantic University; jcunning@fau.edu

The Sonic Blending of the Past in the Present: Twenty-First Century Electro-Acoustic ‘Folk?’
Music for Didgeridoo and Saxophone (lecture-demonstration) (8A)

The place of folk music in the twenty-first century digital age conjures up a plethora of conflicting perspectives and perceptions. With the long-held definition and association of folk music as an amateur oral tradition, complicated by the notion that tradition is a static and unchanging link to the past, age-old perceptions of folk music are in increasing opposition to present-day socio-cultural associations. Furthermore, digital media dissemination and processing technology has altered the landscape of contemporary folk music from both emic and etic points of view. This lecture-demonstration will explore the above issues in the context of contemporary ‘folk?’ music for didgeridoo and saxophone.

While both instruments are highly steeped in their stereotypical roles and traditions (e.g. the didgeridoo as either an ancient Australian Aboriginal rhythmic accompanying instrument, or as an exotic component of contemporary new age spiritualism; and the paradox of the saxophone as either a European classical instrument or as an instrumental factor in the formation American jazz), their individual timbres, when combined, are capable of transcending the perceived sonic roles and limitations of either instrument. Especially important to the acoustic blending of didgeridoo and saxophone is the use of ambient space as a sonically binding and unifying musical mediator.

Because recent advances in impulse response (IR) technology have provided the means for the digital reproduction of the ‘sonic signatures’ of historic and modern venues such as, the King’s Chamber in the Great Pyramid of Giza and the Sydney Opera House, IR digital technology, paired with high-speed connectivity and advanced computer processing speeds, has allowed users to capture, transport, and re-perform the ambience of any acoustic space in real time. Under the locus of experimental electro-acoustic music for didgeridoo and saxophone, this presentation will describe, demonstrate, and question the implications for digital ‘folk?’ traditions in the twenty-first century.

Presenters: James E. Cunningham; Glen Gillis, University of Saskatchewan

Diao, Ying; Max Planck Institute for the Study of Religious and Ethnic Diversity; diao@mmg.mpg.de

Validation, Presentation, and Integration: The Lisu Christian Art Troupe Representing Myanmar at the 2014 Hue International Art Festival, Vietnam (5C)

In April 2014, the government of Myanmar sent an art troupe comprised of twenty-three performers from the Lisu people, a relatively inconspicuous ethnic group whose number makes up less than one percent of the nation’s entire population, to attend the eighth Hue International Art Festival in Hue City, Vietnam. Entitled ‘Myanmar Culture Troupe,’ the delegation performed two types of Lisu traditional dances (guakiq and qailingot) and contemporary-style Lisu pop songs throughout the festival. Particularly, students from the Yangon Christian College and Seminary (YCCS) participated in the ‘Oriental Night’ fashion show. It was Myanmar’s first participation in the Festival. Given the state’s patronage of
court music and nation-building policy, it is intriguing that the government selected Lisu cultural performance as the representative of the country on the international stage. In this paper, I examine three interrelated issues in broader contexts of Myanmar’s recent ethnic and religious issues, and the dynamics of Lisu Christian practices and traditional cultural preservation. The first issue, brought up by the troupe’s director Lazarus Fish, concerns the Lisu perception of their participation not only as a name-recognition for the Lisu residing in Myanmar but also as a privilege that would bring the Christian Lisu political and religious advantages. The second issue reflects on how the troupe adapted their performance and image to the needs of an international art festival and of the Burmese government. The third issue looks into the responses to the Lisu troupe’s performance from the involved parties, including the festival organizer and audiences, the Myanmar government and media, and the Lisu transnational communities.

Diaz, Juan Diego; University of Essex; juan.diego.diaz.m@gmail.com

The Shango Cult of the Ghanaian Tabom: A New Black Atlantic Religion? (2C)

Shango, the Yoruba deity of fire and lightning, is worshipped with drumming, songs, and dance by various black communities around the Atlantic rim. Originally from Yorubaland, it is now a central figure in many diasporic religions such as Candomblé, Santeria, or Vodou and in these contexts, it has been important for the construction of local and transnational black identities (Tishken et al. 2009). Less known, however, is that Shango returned to West Africa since the beginnings of the 19th century with a small number of African returnees from Brazil (Parés and Castillo 2015). This paper documents a Shango cult among the Tabom, a community of descendants of returnees who resettled from Bahia, Brazil to Accra, Ghana during the 1830s. Although the cult has probably existed since the arrival of the returnees, it was rekindled in 2014 with the initiation of a new priestess. I focus on how musicians have adapted agbe, a distinct Tabom musical type, since to accompany public ceremonies and private healing consultations where Shango is present. I contextualize this with the group’s negotiations for identity construction at local (mainly linked to the Ga group), national (Ghanaian), and supranational (Brazilian and diasporic) levels. To this end, I draw on Lorand Matory’s (2005) concept of Black Atlantic religion to frame the Tabom Shango cult as a religion formed through intense trans-Atlantic dialog. I also engage Hobsbawn and Ranger’s (1983) concept of invention of tradition to discuss how musicians weave practices, half-remembered memories, and myths in the revitalization of this religious tradition.

Dori, Dafna; Uppsala University; dafna.dori@musik.uu.se

Ṣaleh Al-Kuwaity’s Songs: A Meeting Point for Jews and Arabs? (3C)

Ṣaleh Al-Kuwaity (1908-1986) was one of the most distinguished musicians in Iraq during the 1930s and 1940s. He immigrated to Israel in 1951, as almost the entire Jewish population left Iraq due to geopolitical circumstances. A Jew, his name was erased from the national archives and from reprints of old books during the Baath regime. His songs were printed as ‘Iraqi heritage’ with no credit to him as the composer. This paper deals with both performance and reception of the repertory nowadays, through musicological and socio-musicological surveys. Presenting renditions of these songs from the past ten years, I would
like to show how they serve as a meeting point for Muslim Iraqis with Jews of Iraqi descent in Israel and in England. Muslim Iraqi artists who settled outside the Middle East, now visit Israel and perform together with local Jewish and Palestinian musicians. Similar activities take place in London. Many of these initiatives sprang from the endeavours of the composer’s family – who live in Israel - to bring his name back into the music scene. The Internet enables the exchange of information and old recordings among individuals in Israel and in Arab countries and Muslim Iraqis who have fled the region. Looking at the reception of the songs, I examine how listeners express themselves on YouTube channels, on music websites and in newspapers. I would like to argue that the discourse revolves around feelings of nostalgia. Saleh Al-Kuwaity’s songs seem to carry the longing of many Iraqi Muslims – I looked mostly at those in exile - for the past coexistence of ethnic groups in their now shattered homeland. I will also show how some of the new recordings convey a sense of nostalgia through choices of sound and visual features.

Finchum-Sung, Hilary; Seoul National University; finchumsung@snu.ac.kr

The Sonic Habitus of Silk and Wood: Kugak’s 21st Century Terrain (7C)

Transformations in Korean traditional music’s social and cultural capital echo the Republic of Korea’s breathtakingly rapid contemporary developments. Mid-20th century, the country’s traditional music faced a conundrum: selective resuscitation within a restrictive space of ‘tradition.’ Since then, many musicians and composers have extended the boundaries of tradition, manipulating the success of cultural trends to build new platforms for kugak in contemporary Korea. Yet, kugak remains subject to long-standing cultural prejudice, placing it in an underdog position within the music market. Underscoring kugak’s contributions to a core Korean aesthetic serves as one apparatus in fighting such prejudice. This aesthetic celebrates nature and collective emotion, as well as kugak’s precious fragility in the contemporary music market.

Inspired by the researcher’s ongoing research on conceptual and visual communication in performance, the paper considers use of physical space as a mark of distinction and status in Korean traditional music performance. The paper examines the restoration of acoustic space in contemporary performance, from the concert stage to the refurbished hanok, as crucial to kugak’s developing 21st century sonic identity. Far from an unbiased and detached physical realm, the acoustic space becomes meaningful in the act of performance just as it lends meaning to a musical event. Debates regarding amplification, or absence thereof, in addition to ideal stage materials and design, relate closely to contemporary ideals of kugak’s authentic sound. The act of performance draws performers and audience alike into an interpretive performance space, reinforcing the moment’s contributions to a Korean socio-historic sonic experience.

Firth, Kerry; University of Manchester; kerry.firth@postgrad.manchester.ac.uk

British Amateur Singers and Black South African Choral Music in Performance: Contexts and Connections (8B)

In this paper, connections between British amateur singers and black South African choral music are discussed in relation to performance. I focus initially on processes of
recontextualisation. With reference to a set of specific examples, I explore some of the ways in which British amateur choirs adapt South African songs, both musically and socially, to fit in with their own performing environments and ideologies. The extent to which these adaptions can endow songs with new meanings and functions that are often quite distanced from those found in their cultures of origins, and the ways in which these transformations are received by participants, will be examined critically. My discussion is based partly on Thomas Turino’s concepts of presentational and participatory performance practices. Of particular relevance is the shift from the participatory to the presentational which, in the case of my research, is where the most conspicuous forms of recontextualisation occur.

As well as discussing recontextualisation, my paper also explores ideas of interconnectedness: there are instances in which singers, although sometimes having no awareness of it, present performances that have the potential to initiate profound cross-cultural partnerships on a tangible level. These performances might contribute to particular musical, social and political trends within black South African cultures, or might even inspire and catalyse revival processes. Some of these partnerships will be identified and explored. Overall, I aim to encourage a more nuanced approach to the analysis of acts of cultural appropriation and musical globalisation, by demonstrating the different ways in which notions of recontextualisation and interconnectedness operate through performance within the British amateur choral networks I have encountered.

Gabrillo, James; University of Cambridge; jdhg2@cam.ac.uk

Constructing the Philippine Lowbrow: The Musical Variety Programme Eat Bulaga!, 1990s and Beyond (1B)

There may not be any Philippine television programme as popular and influential as Eat Bulaga! [Lunchtime Surprise], which debuted on 1979, peaked in popularity in the 1990s, and is now the longest-running musical variety programme in the Philippines. Broadcast six days a week, the three-hour programme features musical performances, singing contests, parlour games, and slapstick sketches.

Providing an overview of Eat Bulaga!’s four-decade run, this paper examines the programme’s significant influence on the rise of a lowbrow musical culture in the Philippines. Specifically, I survey the programme’s run in the 1990s, focusing on musical examples including the show’s opening musical credits and a segment called Bulagaan, where the programme’s presenters deliver jokes in the form of songs. I also look at the numerous singing contests organised by the show throughout the decade, most of which emphasise contestants mimicking foreign musicians.

After its peak in the 1990s, Eat Bulaga! consistently kept a wide fanbase throughout the 2000s. In 2015, it drew record viewer ratings, thanks to a new segment that featured AlDub, a fictional romantic couple who interacted with each other by lip-syncing audio samples of pop songs. Based on my attendance of multiple tapings of the show, as well as interviews with the programme’s producers, stars, contestants, and fans both old and new, I assess the show’s revived popularity, cultural significance, and expanding audience reach both online and offline.
Teaching Traditional and World Musics at Secondary School: Who Cares? (9D)

Traditional and world musics have been included in the UK’s music curriculum since the development of the National Curriculum for Music in the UK in the late 1980s. However, non-western musics have usually taken a more supportive role to more established areas of classroom music, namely western classical music and, in more recent years, western popular music. In academia, there have been justifications and rationalisations for the inclusion of world music in the western classroom (Campbell 2004 & 2007, Drummond 2005, Mills 2005); but do secondary teachers and students want traditional musics in their classrooms? Is it relevant? Who cares?

This paper comes from an interdisciplinary ethnomusicology and music education PhD project which explored world music in post-16 music education in the UK. Drawing on fieldwork in case study schools in south–east England, this paper examines some of the attitudes and feelings towards world music that were evident in the classrooms that I visited. This paper will discuss how teachers in this study saw value in world music and often enjoying teaching it, despite often having a lack of training or expertise in the area, as well as how students found traditional musics relevant and beneficial to them, regardless of the demographic or location of the school. This paper will also address some of the challenges faced when delivering a world music curriculum in the classroom, including lack of expertise in the classroom; inappropriate resources and syllabi from exam boards; the necessity of ‘teaching to the exam’; and teachers’ tendency to teach non-western musical traditions as a set of facts ‘by rote’, ignoring hybridity and fusion in world and traditional musics.

Conceptualising the Tradition in Contemporary Armenian Musical Practices: Paris and Yerevan, Two Case Studies (8D)

In doing research about Diaspora and music, I tried to understand and interpret, using the dialogic approach, the musical knowledge of communities’ particular individuals and their self-identification as Armenians through traditional music. I did not find a unique Armenian musical culture but various identity constructions. In this paper, I share and ponder on my opinions and experiences about the contemporary practices of Armenian ‘traditional’ music in different places.

I begin by discussing the ideas of a conservative promulgator of the tradition: Aram Kerovpyan, one of the protagonists of the Armenian musical practices in Paris. I compare his discourses to the ones of the youngest and forward-thinking generation of Armenian musicians in Paris. I also consider his approach in connection to one of other promulgators in Yerevan, the capital city of the so-called motherland. I show how I had to adjust my understanding of an ‘ideal’ tradition after discovering diverse musical identities in different situations. By some case studies, I assert that a renewed awareness about the role of the genocide is pivotal in the reflection about the whole contradictory and divergent ways of being Armenian in music that I have observed during my fieldwork.

Music can accommodate and/or directs shifting senses of self, as I have incorporated during my fieldwork. I argue that my astonishment in discovering several Armenian musical
identities and my role within the various communities has revealed a more complex reality than the widely disseminated essentializing narrative of a unique Armenian musical culture. I can claim that the unitary discourse about Armenia and Armenian music, made by political institutions using the history of the genocide, is not real but serves to gather Armenians as a transnational group.

Gouly, Daniel; Open University; Daniel.gouly@gmail.com

The Affordances of Digital Music Tools in Theory and Practice (4D)

Although computers are self-evidently deeply involved in public life, and by extension music making, the use of digital tools can still appear to be an under-theorised area in ethnomusicology. While historic works of ethnomusicology engaged with traditions largely untouched by digital technology, modern ethnomusicology must instead now consider the central role of such technologies (Brøvig-Hanssen and Danielsen 2016). It is therefore crucial that modern ethnomusicology develops optics that allow scholars to analyse the role of technology in ‘musicking,’ considering especially how musical tools are ‘nonhuman actors’ rooted in the roles of historical human actors and previous technologies (Brøvig-Hanssen and Danielsen 2016: 104), that prescribe back to humans historical ideas discourses, moralities, philosophies, and values (Johnson 1988: 310). This piece therefore seeks to outline an integrated theoretical perspective, drawing on the work of Bruno Latour (as Johnson 1988), Ian Hutchby (2001), Thor Magnusson (2010), and my own practice as a composer of contemporary electronic music and user of digital audio workstations, as well as fieldwork conducted with London producers of experimental instrumental hip-hop, to frame digital tools and Digital Audio Workstations (DAWs) in particular as actors in nonhuman-human networks. However, this perspective is not deterministic, rather it uses the idea of technologies’ ‘affordances’ (Hutchby 2001, Gibson 1979), defined as ‘the possibilities that they offer for action’ (Hutchby 2001: 447), to frame specific technologies as enabling certain kinds of human-nonhuman interactions that are shaped by a musician’s culturally dependent knowledge and musicality. In addition, I also look to demonstrate the importance of understanding the connections between different technologies (see Magnusson 2010) and the affordances these combinations generate, highlighting the importance of ethnography in exploring the interaction of nonhuman and human musical actors.

Green, Andrew; University of the West of Scotland; andrew.green@uws.ac.uk

‘I Will Not be Silenced’: Towards an Ethnography of Music Censorship in Contemporary Mexico (7B)

In Mexico, independent popular musicians frequently complain about, allude to, or denounce the possibility of censorship onstage. The performative contradiction often apparent during such moments – denouncing and defying perceived censorship while ostensibly singing freely on a privileged platform – may serve as a catalyst for close ethnographic inquiry. Such denunciations rely on the credibility of allegations of censorship in the mind of the hearer, depending as such on a shared understanding of Mexico’s repressive history. They typically help to construct the performer as a marginal actor who resists danger to present authentic truth. These allusions to censorship, therefore, both help
to construct a shared narrative about censorship in this setting, and tell us about social contexts in which exclusion is affectively experienced and performatively enacted. In short, these discourses are productive – following Judith Butler’s characterization, in Excitable Speech, of censorship as ‘a way of producing speech, constraining in advance what will and will not become acceptable’.

In this paper I build on fieldwork to outline an ethnography of music censorship in the contemporary Mexican music industry. I highlight how occasional acts of verifiable censorship, carried out by powerful bodies such as governments and media organizations, contribute to a broader affective environment in which paranoia or defiance of repression become credible modes of musical performance. Finally, I argue that in the context of Mexico – a structural democracy in which expression is, in practice, subtly regulated by a bewildering confluence of state institutions, commercial organizations with market dominance, political parties and drug cartels – music may have a key role to play in negotiating the affective terrain of censorship. Throughout, I argue that ethnography is an ideal methodology through which to study the multiple sonic trajectories of censorship: as a contested concept, as an act of imposition, and as a performed idea.

Hagmann, Lea; University of Bern; leasalome@yahoo.com


Cornwall’s ‘Celticity’ is currently one of the most prominent narratives amongst Cornish cultural activists; a concept which was introduced by the Cornish language revivalists at the beginning of the 20th century and which gained new importance when the Cornish Music and Dance Revival started in the 1970s. Cornwall’s ‘revived’ Brythonic language Kernwek seems herein to play the most important role, and is therefore eagerly embraced by the Cornish traditional music scene, which uses it as a cultural resource and as a means to perform Cornwall’s otherness to England.

However, the relationship between Cornwall’s lost language and its traditional music is highly debatable: Apart from a few instruments and musical terms in the Old Cornish-Latin glossary Vocabularium Cornicum of the 12th century, there are only a few references to music in the Medieval Cornish Mystery plays and only five song texts in Late Cornish that appear in manuscripts of the 17th century. In all three cases, no tunes are included. The most prominent example of the Late Cornish songs is Delkiow Sevy (Late Cornish) or Delyo Syvy (Unified Cornish) ‘Strawberry Leaves’, a song which is better known in the English context as Where Are You Going to, Fair Maid or Rolling in the Dew and similar.

This paper takes this song (Roud No 298) as a case study, and by comparing its appearance in various historic Cornish, English and Scottish manuscripts and prints, both texts and scores, as well as historic and contemporary recordings and performances, analyses how this song has developed within the Cornish music revival context and is now uncritically described as ‘a rare survival of a traditional Cornish language folk song’ in the Cornish music revival discourse.

Hale, Christopher; University of Sydney; chal6244@uni.sydney.edu.au
Ritual Diamonds: New Rhythmic Strategies for Creative Engagement with Traditional Korean Drumming (6A)

The use of number systems to develop rhythmic variation is a common technique in modern jazz improvisation (Barker 2015, O’Neil 2013). The identification of numbered rhythmic cells is also a useful tool for analysing drumming material from some traditional Korean sources; in particular long p’ungmul-based rhythmic cycles such as ch’il ch’ae (Howard 2015, Barker 2015) and the improvised streams of rhythm and sticking language (karak) found in east coast shaman styles (Mills 2007). Emerging from this point of view is a processual approach to engagement with traditional Korean drumming and rhythm, and a potential framework for cross-cultural collaboration. By treating numbered cells as representative of a foundational rhythmic structure, a possibility arises for elaboration with rhythmic ‘syntax’ (Keil 1966) that can be created via improvisation and/or creative adaptations of traditional variants. This approach is at the heart of a collaboration between myself, an Australian jazz bassist and percussionist, and Korean changgu player Woo Minyoung. The analysis and demonstration presented here describe one piece from this album-length collaboration: an original percussion work entitled ’Ritual Diamonds’. Though performed on Korean traditional percussion instruments, the piece uses improvisational rhythmic processes to treat original and traditional source material. These processes include: the adaptation of Korean rhythms by manipulating metric context; combining rhythms from different traditional sources, and the reorganisation of numbered karak cells from the shaman drumming style of donghaeun pyŏlsin kut via Australian percussionist Greg Sheehan’s ‘number diamond’ framework. The resulting piece offers a template for creative engagement with Korean drumming and process-based collaboration that goes beyond ‘fusion’ or the juxtaposition of Western and Korean elements. The idea finds common ground in foundational rhythmic structures, wherein improvised or otherwise newly created rhythmic language can be offered and shared.

Harris, Rachel; SOAS, University of London; rh@soas.ac.uk

Whose Silk Road? Who’s listening? Musical Collaborations, their Imaginaries, and their Realisation in Performance (5C)

In the course of 2016, the Uyghur singer Sanubar Tursun was involved in no less than three high profile ‘Silk Road’ events. Sanubar is a long-term associate of mine, an outstanding singer deeply rooted in the traditional repertoire of her region, and undoubtedly a Uyghur national icon. Why was this happening? Something was clearly in the air. The first of these events was an International Council for Traditional Music colloquium, ‘Plucked Lutes of the Silk Road’ hosted by Shanghai Conservatory. The second was a collaborative concert at London’s Wigmore Hall, ‘From the ends of the Silk Road’ featuring Chinese, Uyghur and Syrian performers, and supported by the Aga Khan Music Initiative. Last but not least was ‘Yipek Yoli Sadasi’ (Sounds of the Silk Road), the Xinjiang TV version of the well-known format ‘The Voice’, in which Sanubar appeared as one of the four coaches (in Uyghur ‘ustaz’).

It is not hard to trace links between these musical re-stagings of the Silk Road and international geopolitics, notably Xi Jinping’s ‘One Road, One Belt’ policy of 2013. But what of the participants? How do they respond to the new demands of such projects? What changes occur in their performance style and repertoire as they manage the shift from
national icon to international collaborator? How do they imagine their own place on the Silk Road? How do they hear the sounds of the Other as they rehearse together, producing shared repertoire often to tight deadlines? And how do they perform the musical connections demanded of them?

Hawley, Rosalind; SOAS, University of London; rosfishhawley@gmail.com

Training Medical Students in Music-making: The Benefits of Applied Practice in the Hospital Setting (1C)

As part of my work as a specialist musician working with patients in the Royal Manchester Children’s Hospital, I have been training undergraduate medical students from the University of Manchester in techniques of music-making on the wards. On their course, these students are able to observe and engage in the techniques employed by musicians in their performance, engagement and interaction with patients by the bedside. This experience provides them with new perspectives on the clinical environment, and radically different models of embodied behaviour.

The emotional effect created by introducing live music onto a hospital ward accentuates the lack of acoustic variety usually experienced by patients, families and staff. When deciding to approach a bedside, techniques used by musicians assist in alleviating a child patient’s anxiety levels. Slower pacing of a musician’s movement and gesture enable a confidence to engage in any ensuing musical interaction. Mirroring of voice, matching of facial expression and embodiment of a child’s movement within music making provide practical examples of the theories of communicative musicality and intensive interaction. Music-making activities facilitate opportunities for expression, ownership and individual choice for children experiencing reduced control over their situation. Medical students witness first-hand the clinical effects of musical interaction in improving oxygen saturation, and reducing high heart rate.

Using examples from my own practice, I explore the experience of these students as they engage in these kinds of musical interactions, and with new ways of being on the ward. I will argue that medical students’ learning to apply music making techniques as part of their medical training demonstrates the potential for enhancing communication skills and wellbeing in other medical staff, reducing stress and offering an alternative approach to communicating with children in hospital.

Hellier-Tinoco, Ruth; University of California, Santa Barbara; rhellier-tinoco@music.ucsb.edu

Testing the Water: Musicking, Eco-activism and Environmental Performance (Organized Session) (7A)

In this panel we consider contemporary manifestations of collective music-making and performance harnessed to environmental advocacy and eco-activism. Ethnomusicological perspectives are brought into dialogue with recent work in performance studies and ecomusicology as we examine the ways in which highly localised actions featuring music and dance intersect with global political movements and consider the different orders of transformation that may result. Drawing on a diverse set of examples – from RocktheBike to National Water Dance, anti-fracking protests to Chernobyl fundraisers, multi-site climate
justice marches to off-shore transnational encounters reached by ocean-going canoe – we explore the many ways in which activists seek to raise awareness and may contribute directly to change while making music with others. Presenter one examines a range of strategies, initiatives and organisations in various global locations, including the U.S.A. and Mexico, that engage music and dance performances as overt forms of environmental advocacy, reflecting on how performing enables transformation in situations that extend from the deeply personal to the transnational. Presenter two uses two contrasting performances of eco-awareness built around sea-journeys linking California with Mexico and the Pacific Ocean with the Atlantic to explore questions about the particular efficacy of musicking in helping us imagine new ways of living sustainably; here, ‘everyday acts’ feature as key ingredients in ‘the global movement toward a more sustainable world’. Presenter three explores points of intersection between the community choir movement and grassroots activism in the United Kingdom, against the backdrop of a socio-political landscape profoundly reconfigured by developments in digital technologies, social media, people-powered politics and a growing sense of global interdependence.

Presenters: Ruth Hellier-Tinoco, Timothy Cooley, Caroline Bithell.

Hellier-Tinoco, Ruth; University of California, Santa Barbara; rhellier-tinoco@music.ucsb.edu

RocktheBike to National Water Dance: The Efficacy of Environmental Performance as Eco-activism (7A)

Trajectories connecting performance practices with socio-environmental and ecological interests are deeply embedded in myriad contexts from the local to the global, many with long histories of activism. Taking a broad, comparative approach, I discuss a range of strategies, initiatives, and organizations engaging performance—specifically music and dance—as overt forms of environmental advocacy, focusing on the potential for effectiveness and transformation. I am particularly interested in the issue of how performance and community involvement enables advocacy, not protest, to happen. My analysis comprises contexts from the hyper-local to the overtly global, including: BicycleMusicFestival (BMF) and RocktheBike (bringing together bicycling and musicking through local community-based events); The Music and Environment Initiative of the United Nations Environment Program (encompassing a wide range of musical practices engaging highly prominent artists to local groups); National Water Dance (which aims to inspire participants to take responsibility for conserving and protecting water through a ‘movement choir’); and EcoSon, Didáctica Biocultural (an initiative in Mexico mixing many genres of music and dance). Engaging methods from interviews and oral narratives to analysis of transitory social media platforms and news media, my research draws on recent scholarship in ethnomusicology, performance studies, and dance studies, particularly environmental performance (Blau and Bessel 2014) and ecomusicology (Allen and Dawe 2016), to offer insights into the idea of activism through performance as a form of collective campaigning to bring about change.

Henderson, Flora; SOAS, University of London; arolf1187@icloud.com

New ‘Traditional’ Sounds in Contemporary Shakuhachi Composition (4D)
‘Music is not a static art: it is constantly born anew’ (Takemitsu 1995: 94). Intercultural composition combining the Japanese shakuhachi flute and western art music has created new spaces in which music practices and values that remain deeply embedded in the evolving praxis of ‘traditional’ shakuhachi music can be negotiated in a contemporary setting. Timbre has long been an embedded musical priority in many East Asian music traditions, particularly in shakuhachi music where it is often viewed as integral to the instrument’s identity. In the twentieth century internationalisation of the shakuhachi in intercultural composition, the large range of timbral approaches in shakuhachi practice has proven attractive to many non-Japanese composers. How have these composers used this ‘traditional’ timbral praxis of the distinctive shakuhachi voice with western instruments to create an intercultural musical space, and how can we discuss this space?

I will present two case studies with contrasting musical approaches and styles by which contemporary non-Japanese composers have transformed and expressed the ‘traditional’ timbral identity and approaches of the shakuhachi, whilst retaining the instrument’s eidos. Firstly, the American composer Marty Regan, who is trained in Japanese music traditions and mediates a meeting-space between shakuhachi and western art musical praxes in his work Forest Whispers… (2008) by referencing mainstream musical practices from both traditions. Secondly, the British avant-garde composer Frank Denyer and his work The Tender Sadness of Tyrants as They Dance (1999), in which he explores extremes of shakuhachi timbre – upholding the timbral eidos – through a radical compositional space outside the conventions of both Japanese and mainstream western art music. These striking intercultural compositions highlight the multiplicity of meanings of ‘tradition’ through their respective negotiations of the distinctive ‘traditional’ shakuhachi sound, and emphasize the need to locate timbre in musical discourse.

Hield, Fay; University of Sheffield; f.hield@shef.ac.uk

Investigating the Value of Traditional Music Today: Views from the Stage and Stalls (6B)

The thriving folk scene in Sheffield is evidence of traditional music being a vibrant creative practice that still has power to move and captivate through participation and as concert audiences. However, as folk enthusiasts grow older and funding for the arts continues to shrink, there is increasing pressure to build a strong evidence base for the value of traditional music in contemporary society. While funding bodies require quantitative metrics to measure value through breadth of engagement, researchers are seeking alternative means of defining the value of creative outputs.

This paper presents findings from an impact study of Fay Hield’s latest album, Old Adam. The study combined reflective journal writing from the artist and a qualitative longitudinal study with eight audience members as they got to know the new music. What can a combination of practice-as-research methodology and audience research articulate reveal about the value of traditional songs for both the artist and listener? And how does this relate to traditional ethnomusicological methodologies? In this paper, we explore some of the benefits and difficulties of carrying out such a research project, including ethical dilemmas of carrying out ‘fieldwork at home’, the engagement and frustration of participants through the longitudinal focus groups, and the influence of the audience research on artistic practice over the course of the project.
Migrant Africans Musicking in São Paulo, Brazil (9B)

This paper explores translocal musicking by African musicians in São Paulo, Brazil, understanding it as a way of producing both localities and identities. What kinds of localities are being produced, in a city that is hosting a new kind of African migration, and what happens to the musics that come with it? Our research details how African musicians negotiate their identities in Brazil; we see how politics becomes integral to this process and how a shared transnational sensibility is sung into visibility.

Initial fieldwork has revealed diverse musical groups that perform and rehearse in different kinds of events and places: refugee festivals, churches, public squares, cultural centres, museums and concert halls. The migrant musicians are from the Democratic Republic of Congo, Togo, Mozambique, and Senegal. We aim to investigate how music making in São Paulo is related to their diasporic experience.

The paper draws on ongoing research in the project ‘Being/Becoming African in Brazil: migrating musics and heritages’, which is part of a larger framework project ‘Local Musicking: New Pathways for Ethnomusicology’, funded by FAPESP (Fapesp grants 2016/06840-9 and and 2016/05318-7).

Brass Instruments in Benin and Experiences of the Historical (8B)

In an effort to understand what it means to play brass instruments in postcolonial places, recent scholarship has framed postcolonial brass band performance in relation to histories of militarism and colonial legacies and cultural modes of mimesis, indigenization, and appropriation (i.e. Brucher & Reily 2013; Collins 2013; Zemp 2006; Booth 2005; Flaes 2000). This paper asks whether such a framing accurately represents the experience and perceptions of African brass musicians today.

Drawing from ethnographic fieldwork with young, amateur brass players in southern Benin, I employ a phenomenological approach to balance previous conjectures about this particular musical practice and its relationship to history with my informants’ experience of the historical. How have Beninese brass players learned and interacted with events like colonization, and military and missionary brass bands? What are the stories that have come to be told about those events? What narratives are put in the centre, pushed to the side, or actively ignored? What other memories, ideas, and imaginations emerge in their experience of playing these instruments?

My ethnography reveals that musicians maintain indistinct colonial memories and disinterest in political and ideological discourses against discrete interest, feelings, and valuations around material, bodily, and acoustic registers. Brass players are not enacting social scripts of (post)colonial resistance—there is no longer talk of ‘indigenizing or ‘appropriating’ the instrument of the colonizer (Ranger 1975), nor are brass instruments necessarily thought to be European. Rather, musicians’ narratives evoke a variety of pasts
and futures, sensations and imaginations, all of which collide in their instruments. In conclusion, I suggest that brass instruments in Benin are objects of ‘imperial debris’ (Stoler et al. 2013)—colonial things that remain, ‘entangled’ (Mbembe 2001) yet still alive, in the postcolonial setting—whose assemblages of associations help illuminate a more nuanced experience of the historical.

Horlor, Samuel; Durham University; s.p.horlor@durham.ac.uk

The ‘Sonic Niche’: Spatial and Material Foundations of Collective Experience in Chinese Street Music (2A)

In this paper, I put forward the concept of the ‘sonic niche’ as a means of understanding collective experience in everyday music activity. Various groups involved in music-centred leisure on the streets of Wuhan, a major city in central China, carve out spaces for their activities within the cacophony of the wider public territory. Strategic and deliberately directional emission of their music insulates each group from disturbance by the sounds of others, and thus they create ‘sonic niches’ in which to dance or hold amateur performances of popular music. Sound is a primary mechanism of inter-group coexistence here, through its role in the negotiation of access to public spaces, and in drawing boundaries between assemblages of people. Research addressing collective experience in music has highlighted various forms of kinship that can bind participants in a musical activity, the dynamics of dissent that often unite groups of people, and the common individual preferences that may inspire belonging (Shelemay 2011). These explanations account successfully for many musical contexts where ethnic, religious or political agendas are central. They do not, however, seem to fully explain how street music is experienced in Wuhan, where contentious identity issues seem less relevant than an ethos linking the events to mundane everyday life. Considering the role of the ‘sonic niche’ here is part of an alternative approach to understanding collective engagement in musical activity of this mundane kind. It emphasises the non-representational characteristics of the interplay between sound and the material environment (Thrift 2008). I suggest that sound, space and material could provide the foundations for understanding collective experience in musical activity when applied far more widely.

Hornabrook, Jasmine; Goldsmiths, University of London; jasmine.hornabrook@gmail.com

Music, Space and ‘Sonic Theology’ in London’s Tamil Hindu Diaspora (2B)

Layers of chants, bells, exclamations, auspicious nadaswaram shawm and drum music and Tamil devotional songs characterise ritual worship and ‘sonic theology’ (Beck 1993) in the London Sivan Temple. In Hindu philosophy, sound is a fundamental of space and existence, and is a key feature of religious rituals. For members of the displaced Sri Lankan Tamil diaspora in London, sound retains its ritual significance and music is used as a means of diasporic emplacement. Sound and music, therefore, are used to construct and access particular spaces through religious ritual and devotional performance. In particular, Tamil devotional songs are used as a way of everyday individual and collective worship and space-making. The sacred geography of South India and Sri Lanka is evoked in these songs and a space is created where the performer can interact with God. The London Sivan Temple is a
key site in the UK where Tamil space is claimed through these musical practices and ritual worship, thereby connecting with current conventions in South India and Sri Lanka.

In this paper I discuss how music is a vital means of constructing literal, sacred, transnational and metaphysical spaces in the Tamil diaspora. I present an ethnographic description from the London Sivan Temple's festival in 2016 and the musical and sonic performances that contributed to the ritual. I reveal the entanglement of music, space and 'sonic theology', and I examine the issues that arise from such an entanglement in a multicultural city. Drawing on work by Clothey (2006), Jankowsky (2006), and Sykes (2015), I explore the multiple, contested, and contradictory spaces that ritualised musical performance evoke. From individual worship through song to the multiple sounds of the large and lavish temple festivals, I argue that music and space are co-constitutive, thereby forging transnational diasporic space through music and song.

Howard, Keith; SOAS, University of London; kh@soas.ac.uk

Presence Through Sound: Case Studies from China (Organized Session) (1A)

‘Place’ holds an ongoing significance in many contexts that relate to East Asian music: from the maintenance of East Asian musical traditions and the recent involvement of East Asian countries in national and international systems of intangible cultural heritage, to the global interest in popular music of the region and the growing profiles of star East Asian performers in a diverse array of genres. This panel is part of a broader project growing from a Newton Fellowship collaboration that explores ‘place’ in China, Japan, Korea, Mongolia, and Taiwan. It offers four perspectives relating to mainland China, juxtaposing perspectives from within the region and beyond, and articulating within the frame of recent cultural, political and social transformations understandings of how place and music are conceptualised, interconnected, expressed, refused or reinterpreted. The presentations are arranged to move from the local to the national. Two papers take as their focus highly contrasting genres appointed within the UNESCO framework as Intangible Cultural Heritage, *Kam* big song and *Kunqu* opera, examining changing notions of custodianship that have been forged as national and international presentation and promotion challenges local and amateur identity and ownership. The imagined spaces that result are discussed in the third paper, contrasting three examples of Chinese ethnic minority music-making: *p’ansori* among Chinese-Koreans, rock bands in Mongolia, and presentations on the CCTV show Chunwan (Spring Festival Gala Evening). The final paper explores the interface of conservatory training with musical tradition, taking as its basis the *pipa* lute and examining how its repertoire has been established, transmitted and performed since the establishment of the Central Conservatory of Music in Beijing in 1956.

Chair: Keith Howard (SOAS, University of London)

Presenters: Catherine Ingram (University of Sydney), Min Yen Ong (SOAS, University of London), Ying Ning (Xi’an Conservatory), Lulu Liu (University of Sydney)

Howard, Keith; SOAS, University of London; kh@soas.ac.uk

Composing the Nation: Ideology and New Music in North Korea (9C)
Ideology in North Korea demands that artistic production should serve the state. It echoes debates in the 1930s about the future of artistic production in a colonized Korea (Poole 2014) but, as elsewhere (e.g., Perris 1983, Harris and Norton 2002, Adlington 2013), it is strongly influenced by Soviet socialist realism as channelled through Mao Zedong. By the late 1930s, the composer Kim Sunnam (1917–1983) had begun exploring how new music might do this. Explorations became more urgent following the division of the Korean peninsula. As composers (and other artists; Myers 1994) began to be labelled bourgeois, so instrumental compositions abandoned abstraction and modernity, favouring, instead, populism in arranging song melodies and depicting revolutionary stories. This paper explores the challenges composers have faced in tawing what over time has been an evolving ideological line, using personal interviews conducted in Pyongyang and Berlin, scores and recordings, and archive materials collected in Pyongyang (North Korea), Seoul (South Korea), and Yanji (China). I take as my focus two key composers, the first of whom, Kim Wŏn’gyun (1917–2002), claimed to be untrained when he wrote the ‘revolutionary song’ ‘Kim Ilsŏng changgun ŭi norae/Song of General Kim Il Sung’ in 1947. This celebrated song brought rewards, including a commission to write the national anthem and promotion to head of the composers’ collective at the ‘Sea of Blood’ opera company. The second composer, Yun Isang (1917–1995) remains, arguably, the best-known Korean composer abroad. Honoured in North Korea after southern security forces abducted him from Germany with a feature film, ‘Yun Sangmin’ (1992), and an institute dedicated to his music, he never fully reconciled his avantgarde status—and his combination of serialism with Taoist ideas—with the populism required of him in Pyongyang.

Huang, Sylvia; University of Sydney; sylvia_cyh@hotmail.com

Celebrating the Buddha’s Birthday in Taiwan: Music and the Vesak Ceremony of the Tzu Chi Foundation (2A)

Within the revival of Chinese Buddhism in Taiwan over the past six decades, new forms of Buddhist ritual have emerged that have proved highly attractive within Taiwanese society. One of the most remarkable recent developments has been the adoption of new large-scale public rituals for major Buddhist events. Such rituals are now found within several of the main Chinese Buddhist lineages, and may involve up to 10,000 participants at a time—such as the ritual for the Buddha’s Birthday ceremony (in Chinese, yufo dianli 浴佛典禮, also known by its Sanskrit name, Vesak), held annually in May. This paper focuses on the use of music in the Buddha’s Birthday Ceremony as performed within the Buddhist Tzu Chi Foundation (fojiao Tzu Chi jijinhui 佛教慈濟基金會) to enhance understanding of the interdependence of contemporary Buddhist music and modernized Buddhist ritual. Drawing on extensive musical ethnographic research since 2007, I describe and analyse the various Buddhist devotional songs used in the ritual and the basis for their selection or creation. Utilizing approaches from soundscape studies (Paul, 2014; Feld, 2012; Farina, 2011; Schafer, 1969), I also explore the significance of the ritual announcer’s speech and the participants’ singing to the physical processes of the ritual and to the creation of meaning. My analysis shows that there are particular ways in which the meaning that the ritual has for its participants depends upon the contemporary Buddhist music used, and how music contributes to participants’ ritual experience, and the ritual’s overall form.
‘Nomad’ KAYAMANTA: Japanese ‘Andean Music’ in Shanghai (6C)

In recent decades, Shanghai has witnessed as many as some 50,000 Japanese settlers or travellers. At least 15 Japanese music bands are active in the city. Their music varies from Japanese traditional and pop, Chinese silk & bamboo, South American tango, salsa, and Andean, to American Jazz, and Hawaiian hula.

Among them, a band KAYAMANTA enjoys high popularity. It is an Andean music ensemble named after a little girl imagined living in remote Bolivia. 95% of members are Japanese housewives moving or travelling to Shanghai with families. Some of them are second generation of Japanese Diaspora in Bolivia or Peru. What they play is a so-called ‘Andean music’ characteristic by three musical instruments: quena, zampoña, and charango, and a mix wearing ‘mestizo’ and ‘period’ cholita costume.

This paper will describe and analyze a complicated but interesting musical phenomenon: Japanese females playing ‘Andean music’ in Shanghai. I adopt the word ‘nomad’ from Nelson Graburn’s ‘Nomads from Affluence’ (1989:21-35) in order not only to match their travelling in between Tokyo and Shanghai and their status as urban affluent middle-class, but also to support my argument on three desires that drive them singing indigenous and performing exotic Other in Shanghai. First, stage performance as musicians, or as an incarnation of little Bolivian girl KAYAMANTA, makes them find out an Otherness in their own urban everyday life; Second, for those born in Bolivia, playing ‘Andean music’ triggers their vague but close feeling of nostalgia to identify as Japanese with relationship to Bolivia; Third, the best way to satisfy local audience’s group desire for exoticism is ‘Andean music’ believed from remote other land.

KAYAMANTA’s joyful musiking is not simply a scattered ‘fragment’ of a complete scene of Japanese playing ‘Andean music’, but also reconstructed ‘Andean music’ in new setting Shanghai.

The Shifting Strength of Place in Contemporary Big Song Singing from Southwestern China (1A)

Kam (in Chinese, Dong 侗) minority choral singing in southwestern China has long had an important role within Kam communities in the presentation and transmission of Kam culture and identity, and has consequently had an intimate connection to localised Kam conceptions of place. However, the so-called ‘discovery’ of Kam minority choral singing in the early 1950s initiated a new phase of big song singing in which concepts of place began to impact upon Kam big song singing in many unprecedented ways (Ingram and Wu 2017). Big song was used to demonstrate that Chinese music was not solely monophonic (e.g. Xue 1953, Fan 2003), and thus for the first time it became identified with the entire Chinese nation. Through this process, the ‘big song’ genre as it is conceptualised by most non-Kam (and, increasingly, Kam people themselves) was also created. The connections between music and place within big song singing have further expanded and shifted in the intervening decades as a result of factors ranging from the huge changes in rural Kam social structures to the recognition of big song as a form of intangible cultural heritage at both
national (in 2006) and international (in 2009, with UNESCO) levels. This paper draws on extensive musical ethnographic fieldwork in rural Kam areas since 2004 to outline some of the most significant ways that the connection between big song singing and concepts of place has developed over the past six decades, and to suggest how changes in the form of this connection are impacting upon the decisions and actions of big song singers today. The analysis demonstrates how and why Kam cultural custodians seek to leverage the significance of both recent and long-standing music-and-place connections in their efforts to promote big song singing within today’s remarkably altered social context.

Jackson, Stephanie; The City University of New York; sjackson2@gradcenter.cuny.edu

Reverberating ‘Madrasi Religion’: Music, Trance, and Transcendence within Indo-Guyanese Mariamman Worship in a Digital Age (8C)

The historiography of Kali goddess worship in Guyana and Trinidad depicts ecstatic Hinduism as a transgressive space transcending racial, gender, and class boundaries within post-independence contexts. Based on five years of ethnographic research in New York City, Guyana, and online, however, claims of Indian racial purity and authenticity galvanize the revitalization of ecstatic goddess worship in the Americas. While practitioners remain ambivalent about the stigma and racialized tropes of spirit possession, animal sacrifice, and musical practices emblematic of ‘Madrasi Religion,’ the increasing visibility and sonic presence of Madrasi Religion as Mariamman worship via social media networks and temples comprising a transnational circuit attest to its growing prestige and popularity. Indo-Guyanese capitalize upon the use of digital technologies to mobilize ‘Madrasi’ communities specifically through narratives about its musical heritage as distinctively ‘Tamil’ in origin, believed to be brought by the relatively small percentage of indentured laborers who embarked for British sugar plantations in the Atlantic (1838-1917) via the southern port of Madras. Through FaceBook and ‘live feeds,’ musicians and religious practitioners interact with Mariamman devotees in Guyana and NYC, or around the globe within a Tamil Hindu diasporic virtual space. Meanwhile, salient features of Madrasi musical and spirit possession practices, particularly traditional tappu and udkay drumming repertoire, vaguely resemble musical forms encountered online, or as imagined in India and elsewhere in a Tamil-speaking diaspora. I discuss how Guyanese Mariamman devotees produce translocal identities of ‘mutual display’ (Taylor 2002) through digital interfaces and ‘live’ musical performance that mediate Madrasi religious heritage as distinctly Guyanese and as belonging to a (South) Indian Hindu diaspora. I argue that Indo-Guyanese’ effort to harness musical performance through social media is a political act of self-inscription for devotees to transcend racialized stigma associated with ecstatic religiosity and Madrasis in the Caribbean, while it may reinscribe ethnonationalist ideology.

Jarjour, Tala; University of Tuebingen

Tradition as Repository for Good Practice in Syrian Religious Music (4B)

Anthropologist Talal Asad uses the term tradition in two ways, one is theoretical and the other pertains to everyday living. In the former, he treats issues such as authority and language, and in the latter, discursivity and materiality. In light of Asad’s perspective, this paper considers samples from religious musics in contemporary Syria as musical traditions.
It uses Asad’s models to thinking about them in combined theoretical and discursive ways. The paper takes examples from urban contexts, specifically Aleppo and Damascus, and considers them as residing in social and cultural spaces that combine the theoretical with everyday living. The significance of religious music in pre-war Syrian society, as the paper will argue, affords it particular leverage in the creation and maintenance of what Alasdair MacIntyre calls ‘internal good.’ In placing religious music at the center of what the people of a divided nation hold dear, the paper aims to find in musical traditions potential paths for reconciliation in the future of the war-torn country.

Jiang, Shu; Zhejiang Normal University/ University of Sheffield; shu.jiang@sheffield.ac.uk
Prospects and Problems: Teaching Chinese Traditional Music at Confucius Institutes (9D)

By collaborating with foreign academic institutions, China has been establishing non-profit public institutions - Confucius Institutes - to promote Chinese language and culture in foreign countries since 2004. Beside Chinese language courses, the majority of Confucius Institutes provide Chinese music-related courses and activities, and become a platform for music education and exchanges. In particular, a series of highly-specialized Confucius Institutes have been opened since 2008 around the world such as Confucius Institute of Chinese Opera (CICO)at Binghamton University, USA, Confucius Institute for Dance and Performance at Goldsmiths, University of London (CIDP), UK and the Music Confucius Institute (MCI) at the Royal Danish Academy of Music (RDAM), Denmark.

Based on personal teaching experiences at Confucius Institute at the University of Sheffield (SCI) and fieldworks at CICO, CIDP and MCI in 2016, this paper asks how Confucius Institutes could be Chinese music educational institutions outside China, and examines the different roles of Confucius Institutes within cross-cultural transmission contexts. In spite of the euphoria over Chinese government supports and prospects, the problems continue to constrain the development of Chinese music education in overseas. From the perspectives of teaching staffs, target students, teaching methods and materials, this study aims to explore if the problem is the lopsided faculty team strong in performance but weak in education, or simply because of the language barrier? Do the target students limit the dissemination of Chinese traditional music locally? Will the xueyuanpai (conservatory-school) or the traditional teaching methods be suitable for Western learners?

Jordan, Daniel; University of Cambridge; ddj26@cam.ac.uk
Nostalgia and Musical Tradition in Early Francoist Spain (3C)

‘Make our country great again’ is a trope which often has special significance in nationalist ideology: idyllic visions of a nation’s past serve as a model for its future and justify any means for the protection of the ‘folk’. During Generalissimo Franco’s dictatorship (1939-1975), the Sección femenina, the women’s section of the fascist Falange party, propagated an idealised vision of Spanish peasant life through cinema, theatre, radio, and the education of the youth. This group sent young women to remote villages throughout the nation’s diverse cultural and linguistic regions to select, transcribe, and at times surreptitiously create folk music and dance. Through this process of cultural editing and framing, the women invented a ‘tradition’ of Spanish musical folklore. The material was documented in a
highly standardised format to be used for publications, nationalist youth programmes, and the national and international touring groups of the *Sección femenina* itself.

In this paper I will explore how traditions of musical folklore were used to represent cultural and societal values during the first decades of Franco’s Spanish dictatorship. Musical artefacts collected and transmitted by the *Sección Femenina* were manipulated to enforce a dichotomy between the ‘tradition and purity’ of the Spanish race and the corrupted otherness of the exiled Republicans and Communists after the Spanish Civil War. Drawing upon theoretical literature regarding cultural nostalgia (Illbruck, 2012; Pistrick, 2015), this paper explores the *Sección femenina*’s hierarchy of aesthetic values in its crusade against the supposed immorality of foreign media and popular culture. Referring to primary sources and delving into the lives and work of the members themselves, I will show that the musical programmes of the *Sección femenina* were a form of cultural conquest and internal colonization with nostalgic references to an imperial Castilian golden age (Calderwood, 2014).

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**Kelly, Joshua; joshkellymusic@gmail.com**

The Application of Traditional Korean Modal Principles to Contemporary Improvised Music (6A)

This thesis identifies key melodic and expressive principles of traditional Korean music as source material to influence new creative work in jazz improvisation. Korean concepts of scales or ‘modes’ are explored and elaborated on by applying select Western frameworks of harmony. These frameworks include techniques from George Russell’s Lydian Chromatic scale alterations, pitch-set derivations and the use of ‘cluster’ harmony. Korean idiosyncrasies of note-specific ornamentation, emotional significance, and tonal hierarchy within each mode are discussed and elaborated upon with the above Western frameworks. The resulting new modes and concepts are used as composition and improvisation ideas for a contemporary jazz ensemble of saxophone, bass and drums.

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**Kim, Hyelim; SOAS, University of London; hyelimtaegum@gmail.com**

Music-Making in Intercultural Ensembles (3A)

Transcending the traditional concepts of music-making in ensembles, many internationally known performers are gearing up for the exploration of intercultural exchanges. They are prepared to challenge the idea of authorship between composers and performers by taking on both roles. In this paper, I will explore the significant projects of intercultural ensembles that are made up of musicians playing Western and non-Western instruments. These cross-cultural projects focus on three ensembles well-known for their unique techniques in integrating various cultural elements: Club Inégales (London), Atlas Lab (Amsterdam) and Australian Arts Orchestra (Melbourne). Borrowing methodologies from ethnographic research, I will reflect on my own personal experience of being part of the selected ensembles as a Korean traditional flute *taegŭm* player. Each ensemble reflects the particular culture of the respective city in which it is based, but also tries to achieve cross-cultural experimentation in the cosmopolitan environment. The research will investigate how the role of notation has been changed in the process of
intercultural music-making (Davies, 2001). The flexibility in the intersection of composition and improvisation challenges the boundaries between traditional and contemporary music-making.

Krüger Bridge, Simone; Liverpool John Moores University; s.kruger@ljmu.ac.uk

Guitar Music Cultures in Paraguay (3D)

Since 2011, I have developed research insights into the music of Paraguay with specific focus on contemporary guitar music cultures. Prior background research and literature-based research has shown that my research is the first comprehensive study into contemporary guitar music cultures that include classical, rock, folklore, jazz, and singer-songwriting, making it a significant scholarly contribution to knowledge about musical activity in a country that, until 2008, remained closed and unknown to the wider world. Indeed, Paraguayan music and culture is drastically under-represented in academic and public knowledge, whilst little has been written in the academic literatures about guitar music cultures in Paraguay and specifically the ways in which guitar music reflects, shapes and models Paraguayan identity, including gendered and nationalist identities. Instead, publications (in English, Spanish and German) usually focus on the compositions and life of Paraguay’s classical guitarist and composer Agustin Barrios Mangore. My research has thus provided the basis for new scholarly interest in this topic, and has already contributed new, unexplored insights into the uses, meanings and significance of the guitar in contemporary Paraguayan music. My publications, conference presentations and public talks to date have focused on presenting surveys on Paraguayan music within its sociocultural contexts, as well as discussing rock music guitar culture in the light of Paraguayan national identity. However, another significant theme that emerged during my fieldwork in Paraguay in 2011 centred on notions of gender, where I found that some of the most eminent and influential contemporary classical guitarists are women (e.g. Berta Rojas, Luz Maria Bobadilla, Tania Ramos), who have established themselves successfully in a predominantly male-dominated (music) culture. Meanwhile, eminent male Paraguayan guitarists like Rolando Chaparro and Carlos Shvartzman are often bound by gendered notions surrounding ‘appropriate’ male music genres, here rock and jazz music. Such gendered phenomena in contemporary guitar music culture in Paraguay have not yet been discussed in academic discourse, and so this paper will explore the connections that exist between Music, Gender and Guitar Culture in contemporary Paraguay.

La Trobe, Jyoshna; SOAS, University of London; jyosnalatrobe@gmail.com

A Contemporary Expression of Traditional Praise Singing and Ecstatic Performance or Kirtan in East India (7D)

Various styles of devotional singing or kirtan exist in the region traditionally known as Rāṛh literally meaning ‘red earth’, in north eastern India. Though the rich literary tradition of kirtan verse ‘padaballi kirtan’ and katha kirtan, ‘stories about the deity’ are very much alive in Rāṛh, the ecstatic performance tradition of ‘nama kirtan ‘calling the name of the deity only’ is the most poignant and dynamic style from a philosophical and musical point of view. Also known as marai kirtan literally ‘circling’ while the inner meaning is ‘to grind the name of god’, this previously undocumented genre is renowned for its ability to keep a village audience fully engaged for long periods of time. With the continuous repetition of only two
words 'Hari bolo' in marai kīrtan, (Hari is the name of deity and bolo means 'speak, say or call') throughout the performance, how is this possible? Kīrtan has been defined as a supra aesthetic science, whose primary goal is to arouse devotion and create a direct link to the divine. The combination of devotional singing, ecstatic dance, dynamic instrumental music, spontaneous vocal interjections and the continuous repetition of god’s name, all held securely within a traditional musical structure, are some of the major characteristic of marai kīrtan in Rāṛh. Mounting intensity of collective devotional expression in turn precipitates extraordinary occurrences such as the downpour of rain during a summer drought, physical and/or spiritual healings as well as protection from natural calamities, say the local performers or kirtaniyas.

Yet due to the influence of film music for example, local experts expressed a concern that their traditional kīrtan ‘desi’ ragas were being lost to the next generation. My response to this alarm, was to organise a kīrtan competition, to preserve the traditional kīrtans and provide financial support for the winning groups. To my surprise, 42 groups registered to perform at the competition and it was beyond any doubt, a great success.

My presentation focuses on the winning performances at the kīrtan competition, thus illustrating some of the more poignant aspects of the tradition. Through a musical analysis of a contemporary Rāṛhi kīrtan performance, I shall make the case for kīrtan to be placed within a performance genre of its own.
Between Hardness and Softness: The Tender Image of China Wind

The research of gender dynamics in Chinese popular music is mainly built around the dichotomy between yin and yang, two abstract and contrasting systems that are not only used to refer to soft and hard musical stylistic changes but also as gendered terminology to imply femininity and masculinity respectively (e.g. Brace, 1992; Baranovitch, 2003). By exploring the construction of hardness and softness in this form through the production of recordings, music videos and performances, this paper emphasizes the perception of the gender image for one particular style of Mandopop—China Wind (which was a dominant form of popular music in the Greater Chinese community, especially in mainland China, from 2000 until present). From two distinct senses of ‘chivalrous tenderness’ (侠骨柔情) and ‘soft and aesthetic’ (温柔唯美) that are perceived by Chinese audiences, this paper firstly examines the various modes of masculinity presented through the male characters and performers based on the understanding of ‘gender identity as performative’ (e.g. Goffman, 1979; Butler, 1988; Auslander, 2004). Furthermore, it explores the interaction among softness, hardness and tenderness which shapes not only the male singers’ tender male identity (Moskowitz, 2010) but also creates the hybridized gender image of China Wind style.

Liu, Lulu; University of Sydney; pipalucky@hotmail.com

Centralizing Creativity: Beijing in the Contemporary Pipa World

In the recent history of the pipa and the transmission of its repertory, place has mainly been examined in relation to the development of different pipa schools. However, following the establishment of the People’s Republic of China in 1949, place began to impact upon the development of the pipa and its repertoire in new and important ways. In particular, Beijing began to assume an increasing and unprecedented importance in relation to pipa playing – especially following the relocating of the Central Conservatory of Music in Beijing in 1958. In the pipa’s recent history, the influence of Beijing can be observed not only in terms of the relationship between Beijing and China’s political structure, but also in terms of specific educational, social and historical factors. Moreover, many of the recent key pipa figures – including Liu Tianhua, Lin Shicheng, Liu Dehai and Zhang Qiang – were not born in Beijing, but for almost all of them Beijing had (or has) a central role in their activities and development. In this paper, I describe and analyze examples of some of the activities of key figures in the field of professional pipa performance to examine the position and influence of Beijing within pipa transmission and performance over recent decades. Drawing on extensive ethnographic fieldwork in China, my own experience as a professionally trained pipa player and educator, and a critical assessment of literature from both Chinese and English sources (including, e.g., Yang 1983, Lin 1986, Myers 1992, Stock 1996, Jones 1997), I suggest some of the key ways in which the influence of place needs to be considered in relation to understanding the recent development of this important musical instrument.

Lloyd, Sarah; University of Sheffield; sarah.lloyd12@googlemail.com

Learning to Sing and Perform Songs in a Folk Music Environment


This paper will examine the process by which adults, who attend specific folk music activities in an urban area of South East London, learn to sing and perform songs. This is an area which has not received much attention, especially when compared to instrumental learning. The focus of this paper is on unaccompanied solo singing.

Drawing on the theory of transformative learning (Illeris, 2014) I propose a framework to describe the common features of the learning process and to highlight areas which may be further developed. This is informed by my fieldwork which followed a small number of individual singers as they learned a song and performed it at an event. Insights into the learning process were gained through interviews, before and after the performance. The second interview provided an opportunity for the singer to watch and respond to the audio visual recording made of their performance. Learning diaries kept by the singers during the learning process provided further insight into the strategies employed and suggest learning methods which could be shared.

The activities which form the background for this study are a monthly singaround and floor singing at a monthly club night. Both take place within a small local area and have been active for less than eight years. Within the same area, a community folk choir and a small shanty group provided evidence of both formal and informal group learning strategies. The singers involved in the study attend one or more of these events regularly. Following Hield (2010), I examine the opportunities for learning and performing provided by these interrelated activities. The challenges presented by unaccompanied singing, the use of resources, the role of easily available technologies and choice of repertoire are all aspects which were raised by the singers.

Malcomson, Hettie; University of Southampton; h.malcomson@soton.ac.uk

Academic Knowledge, Hip Hop and Violence in Mexico (5B)

This paper forms part of the ‘The Ethics and Aesthetics of Studying Music in Situations of Conflict and Violence’ roundtable. I will address methodological and ethical issues arising from conducting research with rap artists who are directly commissioned to write songs for drug traffickers in the north east of Mexico. My interest here lies in exploring issues relating to knowledge production. In addition to the methodological issues this fieldwork raises in relation to ethnomusicological norms, I consider how much knowledge is enough for academic authority to be attained where the sensitivity of data is extreme, academic privilege is pushed to its limits, and knowing too much can have fatal consequences. I explore the benefits and limitations of triangulating data from different research participants in a context where trust and uncertainty intertwine. The analysis and distribution of this kind of knowledge raises questions about whether we should promote musicians who write music for people who do terrible things (or who commit such horrors themselves); if there can ever be a place for sensationalism, even where this might be construed as a violence to research participants; and the ethics of using theoretical material in discussions of terror, pain and despair, or if data should be represented in another form. Finally, I consider whether we should protect readers (as well as our research participants and ourselves) from secondary trauma, and what kind of silences we should allow for.

Maliangkay, Roald; Australian National University; Roald.Maliangkay@anu.edu.au

In 1962, the Walker Hill resort in Seoul opened its doors. Located on the mountain named after General Walton Walker, the resort was aimed at persuading wealthy American and Japanese residents to spend their holidays in Seoul rather than on far-away Okinawa or Hawai‘i. It comprised a hotel, several luxury apartment buildings, and a large number of leisure facilities, including tennis and basketball courts, and swimming pools. While pamphlets boasted of Korea’s first bowling hall and ‘Oriental-type food with Korean specialties and folk dancing and music reminiscent of old Korea and her people,’ the resort became particularly known for the risqué live shows presented to diners at the Pacific Club.

The government, which was heavily involved in the resort’s development, ensured that regular American GIs were discouraged from entering the premises, and that Koreans were kept out of the casino. Commercial interests nevertheless required a compromise on its harsh stand against the public breakdown of ‘moral’ standards: on the revolving center stage of the Pacific Club, bare-breasted women or those wearing skin-tight outfits were a regular feature. Over a period of approximately half a century, during which their clientele changed dramatically, the shows had a profound influence on Korean music. They launched the career of many a Korean star, and set new standards of performance for both traditional and popular music. How did one venue manage to exert this much influence on Korea’s music scene? In what way did audiences and audience expectations change, and why? And what led to the shows being discontinued in 2012? Focusing on the importance of location and its various associations, in this paper I examine the reasons behind the influence of the Walker Hill shows on Korean music, both popular and traditional.

Maloney, Liam; University of York; lm1182@york.ac.uk

House: Reconstructing a Secular Christianity for the Gay Diaspora (28)

In Energy Flash, Simon Reynolds suggests house music ‘offered a sense of communion and community to those whose sexuality might have alienated them from organized religion’. It is accepted that house music represents an extension and re-writing of the tropes and idealism inherent in disco, yet the societal and cultural ramifications of this recontextualisation of a genre are ignored. The story of house music is often hidden and marginalised as an irrelevant fragment of the greater narrative of popular music. Taking its cue from disco, it is often seen as a purely musical development, when in actuality the seeds of house music were sown with the civil rights movement and Stonewall. Disco and, by extension, house music was the defacto soundtrack to the emancipation of the Black and Latino gay communities of the 70’s and 80’s.

However, house’s musicological features borrow heavily from Christianity and spiritual resonances are deeply embedded in house music’s conventions and language. When this historical perspective of house music’s lineage is combined with the view of 1980’s and 1990’s house music as something that contains myriad references to Christianity, gospel, and ideas of universal love and harmony, the relationship between house music’s past and future becomes problematic and anachronistic in nature.

This paper presents the findings from an 18-month qualitative research project focused on uncovering the connections between house and Christian iconography, and how these ideas intersect with the gay community. Drawing on primary evidence collected through
interviews with vocalists, DJs, authors, producers, and academics, the work offers an unexplored perspective of house music’s importance to marginalised groups. This work is an attempt to understand the resonances between ideas of religion and spirituality in the music, and reveal how these ideas manifest themselves in the music and the communities that engaged with the music.

Martin, Tenley; Leeds Beckett University; tenley.martin@leedsbeckett.ac.uk

Cosmopolitan Hubs: The Role of the Non-Native Individual in Mediating UK and Andalucían Flamenco Culture (6C)

A recent trend in cultural globalisation studies has called for examination into the relevancy of human agency to the ways in which cultures move. Migration scholars Kiwan and Meinhof advocate this in their ‘Hubs’ theory of network migration, however they assume individual transmitters to be migrants from the same country as the culture they carry. Building on their work, I argue for the existence of ‘Cosmopolitan Hubs’, suggesting that in our current era of intense globalisation, hyperactive and instantaneous cultural contact, and cheap foreign travel, music cultures no longer have to travel via native practitioners. My research indicates cultural migration can occur via individuals not ethnically connected with the culture they transmit. The culture created does not copy the original, but representative of a glocal version which takes into account local norms.

Utilising fieldwork data acquired in the UK and Sevilla, I examine the transmission and development of flamenco abroad, as well as the relationship between local (Spanish) and foreign versions, providing insight into how flamenco travels and is transculturally manifested in its new locale. Ethnographic research revealed sub-scenes revolving around singular cultural brokers who developed connections with flamenco in Spain and transported it to the UK, forming a glocal cultural model. Scene drivers tended not to be Spanish and were usually entirely responsible for flamenco’s continuation in their particular locale. These realisations inspired a methodological and theoretical approach which places the individual at the forefront of musical migration and globalisation discussion. As a result, I propose the concept of ‘Cosmopolitan Human Hubs’ to represent these non-native cultural brokers and local scene creators.

Ultimately, this paper provides insight into the individual’s role in the appropriation and transmission of UK flamenco and the impact this has on the perception of a rhythmically and socially complex musical culture outside of its homeland.

McGuire, Colin P; University College Cork; colin.mcguire@ucc.ie

Source and Stream: Chinese Kung Fu Percussion Music and the Dynamics of Tradition (3C)

Drawing on a metaphor of source and stream, this paper looks at how music flows, ebbs, and circulates in a Cantonese Canadian kung fu association. As with many types of southern Chinese martial arts, the practices of Toronto’s Hong Luck Kung Fu Club include not only self-defence skills, but also percussion that practitioners use to accompany choreographed performances of fighting movements and the lion dance ritual. Founded in 1961, Hong Luck has been my fieldwork site during eight years of participant observation. The multi-generational environment makes for a concentrated example of tradition being passed
down, but also passed around. Bracketing the origins of Hong Luck’s traditions—involved or otherwise—the club’s founders are the source while generations of students form the stream. As with a river running its course into the sea, the percussion music tradition is fluid; it is a continuous current that can receive tributaries, as well as ebb and flow in an estuary. Hong Luck’s drummers generally respect the kung fu elders’ teachings, but they also sometimes engage in defiance and subversion. Personal musical flair is encouraged, yet senior members police stylistic borders. Performers of different generations may teach and influence each other—regardless of seniority. In the digital era, YouTube provides a deluge of recordings for drummers to study. The study of traditional practices holds an enduring importance in ethnographic work, which is enriched by questions of transmission, maintenance, and change. While the dangers of reifying tradition or naively accepting origin myths have already been thoroughly criticized, I propose that there remains a temptation to overs-stabilize the object of study and view it in a linear fashion. I argue that Hong Luck’s example, viewed through the lens of source and stream, can help us to understand tradition as an ongoing, dynamic, contested, and multi-directional process.

McKerrell, Simon; Newcastle University; simon.mckerrell@newcastle.ac.uk

Repositioning the Value of Traditional Music as Intangible Cultural Heritage, Commodity, Commerce and Tacit Heritage (6B)

This paper examines the question of how to mobilize the heritage value of traditional music for sustainable economic benefits to the community. The paper thereby moves from a broad introduction to the question of cultural value of traditional music to consider how the innovative models of musical and cultural value can be mobilized as heritage for economic benefits in order to move beyond the older ‘legacy’ presentations of authentic musical experiences as mutually exclusive with economic benefits for the community of practice. As such, this paper attempts to push the epistemological legacies of mid-twentieth century ethnomusicology into a more complex socio-political space that draws on recent sociological work on forms of capital and exchange. I introduce the notion of the tacit heritage of ICH practice in order to bring in the more social and ineffable discourses of belonging into collision with the economic value, to position a more relational and messy conception of the cultural and heritage value of piping and traditional music more widely.

Middleton, Ian; University of Illinois Urbana Champaign; itmiddleton@gmail.com

Tambora in Northern Colombia, Trust and Peircean Ethnomusicology (7B)

I study the mutually constitutive dynamics between local forms of music and trust in and around musical projects against violence in Northern Colombia. I argue that the challenges faced by participants parallel the limits of Peircean ethnomusicology as championed by Thomas Turino. I show some of the successes and frustrations of voluntary tambora music groups in growing trust among participants and their broader communities. The strict rules that have emerged as musical practices were festivalized and taught to children have helped build trust and develop more effective tendencies of trusting. However, they now stifle creativity in music-making and finding solutions to social problems. In parallel I argue that a Peircean phenomenology for Ethnomusicology would benefit from distinguishing normal thinking about how the world is from critical thinking and action on how the world should
be. This experiential category of ‘fourthness’ as Turino might call it, involves considering one’s interpretations and actions in relation to the aims, values and predictions of oneself and others. What Peircean ethnomusicologists currently lack in our analytical toolkit is what my interlocutors tend to lack in the ways they structure their music making. However, there are already moments of this way of being in the music they make. The shared task in helping to reduce violence in the region is to expand these moments of fourthness.

Milheiro, Maria Helena; Universidade Nova de Lisboa; mhmilheiro@gmail.com

National Identity Representations of Portuguese Migrants in Paris: the Philharmonique Portugaise de Paris (9B)

Since the age of discoveries, Portugal has been one of the European countries with the highest level of emigration. In every country where Portuguese people migrated, there are several cultural and recreational associations, musical or others, created by and for these migrants, with different objectives, depending on each association’s goals. The associations that include a musical group represent themselves by means of a folklore group similar to those existing in the country of origin. In this paper, I will explore one musical group where Portuguese migrants participate, as a way of representing their national identities: the Philharmonique Portugaise de Paris, a wind band comparable with those in Portugal and the only one known in a European country created by Portuguese migrants.

The paper, being about music and migration, more specifically on representations of the Portuguese national identity among migrants in France and corresponding cultural encounters (interculturality), explores the concepts of national identity representations and cultural interface, observing motivations, exercises and related results, in order to contribute to the studies of relationships of music and human mobility, in an age in which the migrant processes emerge as a social and humanitarian scourge. The main questions are: what kinds of activities do musical associations and groups of migrants perform? In what way these activities and musical groups represent a Portuguese national identity in a French context? Are there also intercultural issues existing? What musical activities are developed by the Philharmonique Portugaise de Paris? In which social contexts does the band participate? In which social context was this band created?

This paper is part of my Ph.D. research, within the awarded program named Music as Culture and Cognition, funded by the Portuguese Foundation for Science and Technology, held on the New University of Lisbon and with co-supervision from the University of Luxembourg.

Miller, Sue; Leeds Beckett University; S.M.Miller@leedsbeckett.ac.uk

Innovation, Creativity and the Típico Tradition in New York (9A)

When discussing musical change it is often the instrumentation or the fusion with another genre which garners attention. Innovation within a tradition can remain unacknowledged where incremental changes over time are less obvious to the non-specialist, or if specific performance aesthetics are not taken into account. In this paper the performance practice of Afro-Cuban dance music in New York is explored, and discourses surrounding creativity brought to bear on questions surrounding innovation and stylistic development. The speed
of change, the perception of these changes and the impulse to claim ownership of new styles are areas for consideration drawing on work by Malcomson (2011) and Flores (2016). A case study of Dominican-born Johnny Pacheco, charanga flute player and creator of the Fania All Stars, enables issues including cultural appropriation, imitation, originality and innovation to be explored within the context of típico performance. Critiqued by Juan Flores as a ‘traditionalist’ or by Storm Roberts as a ‘revivalist’ I demonstrate here how Pacheco’s soloing style illustrates an innovative New York típico sound which has a brasher ‘big band-infused’ style distinct from his Cuban role models.

Mogollón Montagne, Victoria; Royal Holloway, University of London; vickymogollon@gmail.com

From the Llanos to the Barrios: Canserbero’s Hip-hop Re-invention of Venezuelan Storytelling Tradition (1D)

‘Florentino y el Diablo’ (Florentino and the Devil) is, perhaps, the most celebrated myth within the Llanos (Plains region) storytelling tradition in Venezuela since the poet, Alberto Arvelo Torrealba published his written version in 1940. This myth narrates the contrapunteo (verse-improvisation battle) between Florentino, a llanero and the devil. This paper presents a case study of Canserbero, the Venezuelan rapper whose song ‘Es Épico’ (It is Epic) both embraces and defies the conventions of Llanos storytelling tradition and Hip-Hop.

My analysis establishes connections between the artist’s pairing of language registers, character depiction, rhyming/rapping devices, rhetoric, and sampling throughout the unfolding of ‘Es Épico,’ and traces diverse aspects to ‘Florentino y el Diablo,’ the local Hip-Hop scene, and some of his other musical influences. For instance, ‘Es Épico’ is clearly inspired by the myth’s sharp dichotomies of life/death, love/hate, the real/the imagined, and good/bad, and the importance of narration. On the other hand, Canserbero follows song structures, beat patterns, and sampling techniques that are characteristic of Hip-Hop’s genre conventions.

In using Bakhtin’s theories of dialogism, heteroglossia, and polyphony, which directly address the use of various points of view, conceptual horizons, expressive accents and social ‘languages’ in an individual artistic text, I intend to evidence Canserbero’s output as simultaneously culturally mediated –that is, rooted in tradition- and highly subjective. Furthermore, I seek to elucidate his re-invention of the Llanos storytelling tradition with the aid of Hip-Hop, a more popular and well-known musical tradition capable of evoking notions of Venezuelan modernity, nationalism, the barrio (shantytown), ideals of moral behavior, and socio-economic struggle.

Mu, Qian; SOAS, University of London; musicqian@gmail.com

Force Majeure: Ethnography on Cancelled Tours of Uyghur Sufi Musicians (3B)

Contemporary ethnomusicology sees a greater extent of reciprocation between the fieldworker and informant, as opposed to the traditional model in which the former’s activity was limited to observing the latter and collecting data from the latter. As the role of ethnomusicologists changes in fieldwork, ‘we are moving from a concern about the potential negative impact on those we study and toward active advocacy for those same
individuals and their communities’ (Cooley and Barz 2008). There is also an important movement in anthropology and ethnomusicology toward collaborative models in which research is combined with advocacy (Seeger 2008). However, to what extent should the ethnomusicologist engage himself or herself in reciprocating activities, and what can such activities inform ethnomusicological research? I myself gained access to the Uyghur community in China’s Xinjiang area that I research because I once produced concerts for a local musician, who introduced me to other musicians of the community. As someone advantaged in information, I take it as my responsibility to promote Uyghur music to a wider public. During my fieldwork among the Uyghur Sufis, I tried to arrange three overseas tours for the musicians that I work with. To the great disappointment of me and the musicians, all those efforts failed, due to one reason or another that is often slippery. However, these experiences provide me insights into my research topic that I would otherwise not have had, in regards to local people’s ideas about performatised ritualistic music and dance, power dynamics within the society where they live, immobility of the Uyghur musicians, and political factors that affect the Uyghur intangible cultural heritage. The experience also helps me to reflect on my role in the local community as a researcher and cultural broker, as well as my influence on the local people.

Murchison, Gayle; The College of William and Mary; gmmurc@wm.edu

Muddy Waters and the Marrow of Tradition: Delta Tune Families and the New Chicago Blues (4A)

In his 2002 Can’t Be Satisfied: The Life and Times of Muddy Waters, Robert Gordon writes about Water’s iconic 1953 recording, ‘Hoochie Coochie Man,’ noting its relationship to Water’s ‘Mad Love’ (also 1953). Waters wedded the latter’s stop-time and riffs to Willie Dixon’s lyrics. Similar connections exist among many of Waters early 1940s recordings from his Aristocrat and Chess years. Initially, one might conclude that Waters and Chess producer and co-owner Leonard Chess are reworking the same tunes, rarely venturing beyond tried and true formulas, as they sought radio airplay, jukebox space, and record sales. A more nuanced, culturally rooted approach that revises our understanding of the blues emerges. In the Mississippi Delta, Waters had played juke joints and house parties, learning the tradition and repertoire, having observed germinal figures Charley Patton, Robert Johnson, and Son House. After relocating to Chicago, though now performing live in an urban context and for a record-buying public, Waters continued to draw upon Delta blues oral lyrical traditions in the 1940s. This is most readily seen in the way Waters uses tune families to which, in accordance with blues oral tradition, he fitted new lyrics. This reflects performance practices honed in live settings, such as dances at Delta plantation juke joints, in which the guitarist(s) would be required to play for extended periods of time. To meet the dancers’ demand, singer-guitarists would improvise new lyrics, drawing on long-established rhetorical practices. Waters continued to do this in Chicago. Though his guitar was now electrified and his ensemble now included piano, bass, and drums, signalling a new urbanity and migratory transformation, Delta Blues tune families first refined on Stovall Plantation remained the foundation of Waters’s early, urban, Chicago style. With respect to historiography, blues scholars should revise their understanding of both the Delta and Chicago blues traditions.
Power Shifts and the Making of Tradition: The Case of the Ottoman şarkı faslı (9C)

This paper proposes a new methodology for the study of musical tradition, applying a sociological perspective to historical ethnomusicology. I will look at tradition as the product of shifting relational and power dynamics. I adopt a sociological method, bringing relations at the centre of my analysis, arguing that new exchange and relational modes ‘create’ tradition, which emerges as intimately intertwined with power and authority struggles. My paper examines the rise of the Ottoman şarkı faslı, or song suite, which gradually substituted the traditional court suite, also called fasıl. Initially a musical episode of the court fasıl in the mid-eighteenth century, the şarkı became the main focus of composition by the late nineteenth century. The court suite by now identified with the genre, thus undergoing an essential structural transformation. The trajectory reflected the evolution of the palace service (kalemiye) into a bureaucratic system (müلكيye), the şarkı emerging as the aesthetic articulation of the structural and social shifts altering the essence of the Ottoman imperial system. The process which caused the şarkı and müلكيye microstructures to compete and eventually take over the macrostructures of the empire and the traditional fasıl reveals complex, shifting relations between the structures of power and their constitutive elements which modified the structural composition of the imperial system and generated a new social and aesthetic reality as the rise of the bureaucratic class and of its bourgeois taste culminated in the emergence of a renewed fasıl tradition. My research combines music historiographic work (Öztuna 1986, 1988; Wright 1992; Feldman 1996; Ekinci 2015; Toker 2016) with sociologist John Lie’s ‘mode of exchange’ (1992), as recently applied by Keith Howard to Korean music (2014, 2016), as theoretical framework and I propose my own model to identify patterns in structural change and examine the making of the ‘traditional’ Ottoman song suite.

‘Ancient Britons’: Cornish Carols, Race and Identity in South Australia (5D)

Notions of Cornish identity as Celtic identity have long been constructed and contested both inside and outside of Cornwall (Jenner, 1904; Chapman, 1992). While the Cornish were officially recognised as a British national minority by the Council of Europe in 2014, almost 125 years earlier the newly formed Cornish Association of South Australia (CASA) were facilitating a musical encounter between Celtic Cornish and British imperial identities in colonial Adelaide through their promotion of the Cornish carol tradition. The proposed paper is drawn from my current PhD research, which examines Cornish carolling traditions and their position within dialogues of heritage and identity in Cornish diaspora. In this paper, I explore the juxtapositions between the CASA’s constructions of Cornish Celticity and the musical material the organisation promoted as an integral component of Cornish identity.

I first give an overview of the transfer of Cornish carolling practices to South Australia during the late 19th century, and the local publication of Cornish material. I then examine the emergence of the CASA in 1890, and its promotion and popularisation of Cornish carols through its ancillary organisation, the Cornish Musical Society. Finally, I show that while the
CASA interwove notions of the Cornish carols as an ancient tradition and cultural heritage, the origins of the musical materials utilised to do so are at odds with their vision of Cornish identity, which was explicitly constructed in terms of a racial Celtic heritage. This paper therefore explores the construction of a Celtic imaginary (Stokes and Bohlman, 2003) in a colonial context. It also uncovers interactions between musical repertoires and constructions of regional, national and imperial identities, and further, reveals insights into the integration (and differentiation) of minority identities within the British imperial project.

Nooshin, Laudan; City, University of London; l.nooshin@city.ac.uk

The Ethics and Aesthetics of Studying Music in Situations of Conflict and Violence
(Roundtable/Forum) (5B)

In recent years, ethnomusicologists working in diverse situations of conflict and violence have grappled with increasingly complex questions about the ethical dimensions of their work. This roundtable explores some of the issues arising from research in such contexts: How do we convey the intensity of embodied experience in violent conflict without resorting to voyeuristic exoticism or minimizing the asymmetry of modern warfare? Is it possible to apply the same ethical principles and analytical paradigms to both victims and perpetrators? What methodological issues arise when we seek to collect field material or collaborate with non-academics in conflict situations? What ethical issues arise when our research (and careers) are based on the suffering of others? What forms of writing or other media are best suited to representing what we have witnessed or translating our 'findings' for different audiences? Should the BFE Ethical Statement be extended to situations of violent conflict, human rights violations, etc.?

Four speakers will draw upon varied experiences in addressing these questions: Abigail Wood (University of Haifa) will discuss her fieldwork looking at sound, music and the experience of civilians in Israel during the 2014 Gaza war. Katia Chornik (Cantos Cautivos) will discuss her work with both victims and perpetrators of human rights violations in Chile under the Pinochet regime in the 1970s and 1980s. Laudan Nooshin (City, University of London) will focus on the musical responses, mainly circulated on social media, to the violence that followed the 2009 Iranian Presidential elections, and similar work by other ethnomusicologists on the so-called ‘Arab Spring’. Hettie Malcomson (University of Southampton) will address issues arising from fieldwork with rap artists who are directly commissioned to write songs for drug traffickers in Mexico. The roundtable Chair and Respondent will be Caroline Bithell (University of Manchester).

Nooshin, Laudan; City, University of London; l.nooshin@city.ac.uk

The Ethics and Aesthetics of Studying Music in Situations of Conflict and Violence: Perspectives from the Middle East (5B)

This contribution to the roundtable on ‘The Ethics and Aesthetics of Studying Music in Situations of Conflict and Violence’ will draw on my experience of researching the role of music following the disputed 2009 Presidential elections in Iran. Many of the music videos that appeared on social media following the elections featured images of street violence and even death, portrayed in ways that made me feel increasingly uncomfortable and even
voyeuristic. I got the same sense from some of the research around the so-called ‘Arab Spring’, particularly a 2012 documentary made by the North American Society for Arab Music Research.

In the case of the Iranian elections, I had a deep emotional investment in the situation; indeed, I chose to research this topic partly because of this. I voted in the election, I have close family members who were directly impacted by the events, and I was deeply affected by what was happening in Iran. One question that concerns me is how and whether the scholar can remain neutral in such situations of conflict: does deep personal involvement compromise the scholarly endeavour and if so, should one only ever research topics from which one is emotionally detached? Another issue relates to the dynamics of scholarly power and my discomfort at potentially being in a position to capitalise on the suffering of others. Whilst many in Iran welcomed the messages and musical activities of solidarity from non-Iranians, there was also a perception of diaspora opposition groups – which have little credibility or support inside Iran - ‘jumping on the band waggon’ and making political capital out of the situation. In researching the aftermath of the elections, was I any different? Or was I part of the same bandwagon, making scholarly capital and potentially building a career out of conflict, violence and suffering?

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Nummelin, Georgette; SOAS, University of London; 129513@soas.ac.uk

Language Revitalisation and the Recreation of Identity through Music: A Case Study on the Ainu (SC)

The Ainu are an indigenous group native to the northern Japanese island of Hokkaido, the island of Sakhalin and the Kurils. After many years of cultural and ethnic marginalisation, forced and gradual displacement, the Ainu found themselves with a critically endangered language and a diminished cultural identity, with the lack of an efficacious script for the language compounding issues. As a result, the dissemination of examples of Ainu music and language were often reduced to archival footage or recreations of Ainu culture at tourist locations in Hokkaido. However, in recent years Ainu musicians have begun to gain popularity and media recognition in Japan and abroad, creating a new audience base for both Ainu music and the Ainu language.

This paper will explore how Oki, a performer of mixed Ainu-Japanese parentage who fuses traditional Ainu elements with those of popular music, and the female quartet Marewrew who perform the secular upopo songs, are sustaining and reimagining the Ainu musical heritage, and how, through the music, the Ainu language is being actively documented and revitalized. I will demonstrate how the collaborative mix of the local and global is creating a living archive and building a new Ainu identity.

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Ó Briain, Lonán; University of Nottingham; lonan.obriain@nottingham.ac.uk

Việt-Nhạc (1948-52): Life and Death in a Musical Ecosystem (1B)

The Voice of Vietnam national radio broadcaster proudly proclaims the 7 September 1945 as the foundational date for Vietnamese public radio. On that day, the Declaration of Independence was read out on the airwaves for the first time. The sound reproduction technologies used to make that broadcast possible were in development in Hanoi, Saigon
and other urban centres of French Indochina since the late 1920s. Radio enthusiasts organised amateur clubs to meet, share experiences and discuss the potential of this new technology. Periodicals and letters from that time provide insights on their debates on the role of radio in daily life. Prerecorded music, story-telling and other forms of light entertainment were among the most popular types of broadcast. During those early days of radio, a minority of Vietnamese contributors protested that the political potential of the technology was not being realised. By 1945, the power dynamics shifted. The Viet Minh independence movement commandeered the latest technologies, including radio, to propagate their political messages. Radio professionals used particular voices, sounds and noises to creatively shape affiliations with fellow citizens, the state and the Party. Broadcasts were dominated by communist propaganda and anti-imperialist rhetoric. And forms of relatively apolitical entertainment such as light popular music temporarily vanished from the airwaves. In this paper, I draw on oral histories, archival records and old audio broadcasts to reconstruct the sonic ambience of this period of relative musical silence in the late 1940s. The research investigates how composers, musicians and singers responded to the conservative approaches of radio broadcasters. Although these creative artists ultimately managed to instigate a resumption of music broadcasting alongside the political messages, their new songs were imbued with distinctly patriotic lyrics and other musical features that continue to influence creative practices in the Vietnamese music industry today.

Ong, Min Yen; SOAS, University of London; myo@soas.ac.uk

Bringing the Past to Life: Creating and Contesting Place in Kunqu Singing Practices (1A)

Drawing on extensive fieldwork from Shanghai and Suzhou, this paper investigates the aesthetics, power and agency that lie in the safeguarding practices of Kunqu transmission today. This paper seeks to explore the notion of sustaining heritage as a means of managing competing values as the production of history and aesthetics which underpin many productions, tourism events and methods of learning are expounded and debated. From a wider scope, I analyse the relationship between performing and promoting Kunqu and its associations to Suzhou as a region and place, and how music provides an important and emotive narrative for tourists and for the local. Following Cresswell’s (2004) observation that people make places and places make people, but aware that places possess a fundamental agency (Andrews et al 2014), I contrast the creation of place through top-down preservation efforts (whether it be for heritage tourism or education or sustainability via performances in gardens, museums, or concert halls) with the sense of place and collectivity felt among elderly amateur Kunqu practitioners as they meet together to sing in amateur clubs. I look at what these clubs and societies represent and the meaning and narratives that lie behind their existence, using ethnographic research and stories recounted from amateur Kunqu practitioners to explore how places have become sites of contestation involving memories to evoke and memories to forget. I consider how places (which are culturally relative, politically-charged, historically-specific) together with music are used to define, contest and legitimise territory as well as the memories and ideologies embedded in them. Kunqu, as a performance tradition, framed in the national and international systems of intangible cultural heritage presents an ongoing battle to seek legitimisation in terms of
place – locally, nationally and globally. This paper asks how these meanings and practices are shaped, produced and consumed.

Parkinson, Tom; Royal Holloway, University of London; tomnbass@gmail.com

My Ummah, Dawn Has Appeared: Technology and the Music of Islamic State (48)

Islamic State has banned the practice of music and yet produced a sizeable body of officially sanctioned song recordings. In allowing unaccompanied vocals - regarded as poetry, rather than music - the ban has generated a stylistically coherent musical canon that is as rooted in technology as it is the voice. The practitioners deftly use reverb, delay, autotune, autoharmonisation and compression software together with cutting-edge production techniques to create fully realised compositions. Over the last few years, a ‘medieval death cult’ has forged a unique recorded compositional language that is inescapably digital, of the mid 2010’s and quasi timeless, bearing complex and contradictory relationships to traditional music from Iraq and the Levant, contemporary global pop music and that of earlier counter-cultural movements.

Through an analysis of the processes enacted in the song My Ummah, Dawn Has Appeared, this paper addresses the ideological ramifications of using technology to create a ostensibly vocal practice that seeks to be culturally and theologically authentic. Furthermore, it will discuss how this practice, in the attempt to erase its materiality can be read as a disavowal of both history and the body.

To date, what little scholarly interest there has been in the music of Islamic State has been around textual analysis of the lyrics, methods of dissemination and the cultural function of the music within propaganda videos. However, a greater understanding of political and cultural ramifications of the music and psychological insights into its adherents could equally begin via an analysis of the music itself.

Patsiaoura, Evanthia; epatsiaoura01@qub.ac.uk

‘Because God Loves Praises; He Loves Songs’: Experiencing and Extending the Nigerian Pentecostal Music Tradition across Borders (88)

The relatively recent, yet massive popularity of Nigerian Pentecostalism and of the musical repertoires with which it associates informs a great part of Nigerian-initiated communities across the globe. Practising music as a born-again Christian is of vital importance among Nigerian Pentecostals and underlines the ways in which the broader musico-religious culture of Nigerian Pentecostalism takes shape transnationally. Indeed, Nigerian Pentecostalism is a very musically-articulated religion in the sense of employing music making as a core tool to worship and spiritual engagement. Furthermore, the particular way in which music is made among Nigerian Pentecostals manifests a contemporary, significantly dynamic tradition that employs certain ethics along with freedom in embodied expression, including music making, dancing, uttering, and praying. To what extent does the ongoing negotiation of repertoires (musical, embodied, ideological) across time and space inform the moulding of a globally spread, musico-religious tradition? I address this question by drawing ethnographically from fieldwork among Nigerian Pentecostal congregations in Athens, Greece. More specifically, I focus on the ways in which music is practised in church-based events to show: i) how
musical repertoires are transmitted from older to younger generations and from devoted Christians to newcomers; ii) and how the performance of familiar repertoires reflects, while allowing for creative reconstructions of, ‘home’ and ‘tradition’. In addition, I consider transnational practice in relation to the physical, virtual, and imaginary means of movement through which this musico-religious tradition is communicated and shaped across space and time. Finally, I argue that the participatory mode in which both music and worship are carried out in church services is not only typical of how faith is practised, but also informs the moulding, representation and experience of the Nigerian Pentecostal tradition at both local and global levels.

Pearson, Lara; University of Tübingen; larap.ann@gmail.com

Gesture in Karnatak Vocal Lessons: Correspondence between Music and Movement in a Pedagogic Context (7C)

During Karnatak vocal lessons in South India, teachers often gesture spontaneously while demonstrating musical phrases to their students, producing continuous streams of melody and hand movement. In this paper I present findings from my research on gestural practices in contemporary Karnatak pedagogy, focussing on the question of what musical features are indexed by teachers’ hand gestures. In addition, I draw on existing literature on cross-modal perception to consider the cross-domain mappings that lie behind such gestural indexing.

An interdisciplinary approach was employed, combining ethnomusicological methods (participant observation and interviews) with techniques from empirical musicology (audio feature extraction, motion-tracking, and correlation between the two sets of data). Analysis of interviews with over thirty Karnatak musicians revealed a number of musical features that are commonly believed to be indexed by teachers’ gestures, including svaras (scale degrees), gamakas (ornaments), bhāva (the mood of the raga), and the teacher’s performance style. Quantitative analysis of audio and motion data from three lessons by different teachers showed a positive overall correlation between musical pitch and hand position. Qualitative analysis provided insight into the gestural style of each teacher, and showed that other musical features are also sometimes indexed, including emphasis, changes in loudness and timbre, and the borders of sub-phrases.

In interviews, the majority of teachers and students expressed the opinion that gestures play a role in helping students understand musical phrases. Karnatak music is replete with subtle, context-dependent ornaments that are un-notated and often difficult for novices to grasp. Therefore, any assistance in conveying such musical details would support the pedagogic process. The combined results of this research suggest that teachers’ gestures often index musical features in ways that are based on documented cross-domain mappings, and that both teachers and students believe that such gestures convey musical and pedagogic information.

Polymeropoulou, Marilou; University of Oxford; marilou.polymeropoulou@oerc.ox.ac.uk

Networked Creativity in the Chipscene Network: Theorising Electronic Music-making in Digital Realms (8C)
The primary theoretical and conceptual axis of the paper evolves around the theme of ‘networked creativity’. For this, I am employing an interdisciplinary theoretical and methodological framework, utilising anthropological, ethnomusicological, and sociological theories, most notably Born’s ‘relayed creativity’ (2005) informed by Castells’ ‘network society’ (1996), Becker’s ‘art worlds’ (1982) and subsequently, Crossley’s ‘music worlds’ (2015). I argue that creativity in contemporary digital music worlds can be networked, meaning that it can be dispersed across various activities that are labelled as creative: music-making, technology-hacking practices that underpin the music, digital cultural practices such as use of social media, online releases, crowdsourcing, staged and screened performances, and any other activity related to music.

In looking at the creative process and performance practices, in my work I have employed a mixed methods approach based on ethnographic research methods and social network analysis, to examine how intrinsic and extrinsic aspects of music-making, such as ideology, cultural values, network infrastructure, poetics and aesthetics, distribution of creative roles, authenticity, differentiation, genre dynamics, and intellectual property issues, shape creativity.

The empirical case study that supports the presented theoretical framework is the chipscene, an online and transnational network of musicians who compose chipmusic, a kind of electronic music characteristic of 1980s early home computers and videogame sound aesthetics. Although the chipscene is geographically dispersed across more than thirty countries worldwide, the chipscene network is well-connected. Communication and music circulation practices of chipmusicians are enabled by the internet and chipmusic culture suggests a rich context where creativity discourse is as intensely diverse as the chipscene itself, in which it is embedded.

Qian, Lijuan; University College Cork; lijuan.qian@ucc.ie

‘Contesting’ Ethnicity: Ethnic Singer-Songwriters in Chinese TV Show Sing My Song (5C)

Sing My Song is a Chinese TV music talent show which retains some of The Voice of China’s format, with a major difference that all the contestants must perform their own original compositions in the programme.

Over three seasons since January 2014, the programme has brought forward some innovative new songs. An especially striking phenomenon, in terms of Chinese social and cultural contexts, is that a good proportion of final winners are musicians from ethnic minority groupings, in dramatic contrast to their overall proportion of only 8% of the wider population of China. Their works jump out of the domains created by Han musicians, marked by such themes as the investigation of eternal values, the exploration of freedom and bringing exotic interpretations to male-female love. The rhythmic arrangements, melodic development, as well as the vocal styles of the works, also reflect those ethnic singer-songwriters’ understanding of music itself.

This talk will approach these new pieces via the analysis of their music and lyrics, singing and performance styles and singers’ ethnic backgrounds. I will compare these songs with works by (majority) Han contestants and assess the cultural ethos in contemporary China, aiming to explain how and why these new works have achieved such great attention and what they
indicate as to current Chinese audiences’ aesthetic understanding towards popular music in general.

Quale, William; University of Sheffield; wcquale1@sheffield.ac.uk

Building the Future, Remaking the Past: How Instrument Makers Change the Qanun and Nyckelharpa Traditions (9A)

Instrument makers, driven by both a passion for traditional music and a spirit of ingenuity, often instigate or enable great changes in the very musical traditions they cherish. This paper examines the role makers have played in driving substantial changes in repertoire and performance on the Arab and Turkish qānūn and the Swedish nyckelharpa, and explores the influences of makers, musicians, and composers on each other, drawing on the author’s background as both an ethnomusicologist and a concertina maker.

The qānūn and nyckelharpa instrumental traditions underwent similar transformations during the twentieth century as instrument makers introduced and improved mechanisms which vastly increased the capability for chromaticism and microtonality of each instrument, opening new horizons for musicians and composers to explore. Parallel periods of rapid change led to a relatively stable new form of each instrument being adopted by the late twentieth century, each instrument now well-suited to a new repertoire of music and performance contexts substantially different from the old.

From this point of stability, musicians today look both forward to further developments and backward to the historical repertoires that became less fashionable or were set aside entirely as the qānūn and nyckelharpa changed. Instrument makers continue to innovate ever more complex mechanisms but also now recreate simpler forms of their instrument suitable for re-popularizing the past. The future of the qānūn and nyckelharpa lies in both directions, as contemporary instrument makers collaborate with musicians, as well as with theorists, composers, and the listening public to create, change, preserve, and rediscover tradition.

Rees, Stephen; Bangor University; s.p.rees@bangor.ac.uk

Creative Renewal in the Instrumental Traditions of Wales (9A)

Since the 1970s, there has been a resurgence in interest in the traditional music of Wales. This has been manifested in an increasing number of groups and individuals who have performed and toured on the professional folk circuit. However, the number of prominent artists has been small in comparison within the wider ‘Celtic’ (primarily Irish and Scottish) scene. Nevertheless, the 1990s saw several significant developments, including the establishment of two organizations which continue to promote participation in Welsh musical traditions (Clera and trac), and the creation of a sub-label of the Fflach recording company devoted specifically to traditional music (Fflach Tradd.). Interestingly, both Clera and trac took their lead not primarily from other Celtic initiatives (e.g. Comhaltas Ceoltóirí Éireann or Fèisean nan Gàidheal), but from Folkworks, set up in Newcastle.

In this paper I examine the effects of commercial and institutional support for the resurgence of traditional instrumental music over the past 20 years, and also the ways in
which perspectives of key revival artists have proved influential in shaping the current resurgence both of traditional instrumental music, and instruments closely associated with Wales such as the triple harp and pibgorn. In terms of some current instrumental practice, I argue that the absence of a continuous tradition has proved fruitful for the development of a multiplicity of individual approaches to performance.

Reily, Suzel; Universidade Estadual de Campinas; s.reily@iar.unicamp.br

Ethnomusicology and Marginality: Implications for the Discipline in Brazil (and Other Marginal Contexts) (3B)

According to Gregory Barz, ethnomusicology is a marginal discipline, and precisely because of this ethnomusicologists have been freer to experiment with ethnographic style than other more mainstream disciplines. If ethnomusicology is marginal, it is at the margins of a centre, but it also rubs against the margins of other centres. Marginality, therefore, can be conceptualized as a space of encounters and hybridity - thus the freedom of which Barz speaks. Viewed from this perspective, this paper aims to show how ethnomusicology has creatively adopted diverse theoretical perspectives in pursuing its disciplinary objectives. At the margins of ethnomusicological centres these processes are even more visible. Thus, I turn to ethnomusicology in Brazil to identify how the conditions of marginality have impacted research development in the country, generating perspectives that have fused diverse transnational approaches to the situated preoccupations of the researchers. In particular, the paper looks at how ethnographic research has been driven by concern with its applicability, such that privileged arenas of investigation have focused on nation-building, performance practice, and, most recently, ‘participative’ (or collaborative) research.

Riedel, Friedlind; Bauhaus University Weimar; friedlind.riedel@uni-weimar.de

Transhuman Travesti: Voicing Transformation in Myanmar’s Nat Pwe and Zat Pwe (Ritual and Stage Show) (2A)

This paper explores notions of transformation as a starting point for an enquiry into what has been termed ‘spirit possession’ rituals in Myanmar. These so called Nat Pwes, that are governed by the continuous flow of music and that hinge on a particular sonic architecture in the arrangement of loudspeakers and instruments, centre on the incarnation and intervention of Nats, mythological figures, guardian spirits. The appearance of these nonhuman beings as invoked by the distinctive sound and rhythmic drive of the Hsaing Waing orchestra is manifest in an alteration of the body a shivering, trembling, faltering, jumping and falling, in a distortion of the voice and in the affective tension of the overall ritual situation. In front of the onlookers, humans turn into Nats, humans turn into animals, women turn into men, men into women. Dancers and musicians insist, that these travesties are mostly not mere performance but existential transformations in that they afford nonhuman modes of existence. At the same time these transformations waver at the threshold between acting and being, between the ‘as if’ and the ‘I am’. Indeed Nat Pwes are not the only scene for transformations in Myanmar. Musically embedded transformations turn out to be a traditional cultural techniques of entertainment stages in Myanmar. Travesti performances on Zat-stages were not attributable to a lack of male or female actors nor to gender norms, quite the contrary, they grew out of the affective potential of staging
not only women and men, kings and queens, but transformation itself. In my talk I will trace these transformations as they are embedded in music and sound and their religious and political resonances.

Rodriguez, Alex; University of California, Los Angeles; alex.w.rodriguez@gmail.com

Listening for Global Jazz in California, Chile, and Siberia (7D)

Drawing from recent ethnographic fieldwork in three jazz clubs located in California, Chile, and Siberia, this paper explores how the geographic diversity of contemporary jazz practice can be better understood through the commonalities of jazz space. These three clubs act as dense nodes that connect local practices with globally circulating jazz discourse, producing an acoustemology of global scale that also accommodates significant local variation, including engagement across genres, such as European art music, popular music, and traditional music. Jazz practice, then, can be understood not merely as a flat transnational network unilaterally disseminating ‘America’s gift to the world,’ or as a set of unrelated regional scenes; it can also be represented by what Karin Knorr-Cetina has called a global microstructure: a geographically vast and organizationally loose web that nonetheless bears a recognizable structural imprint. In this case, that imprint is evident in the isomorphisms of space and listening that manifest in jazz clubs: how people position their bodies, interact with one another, and assign meaning to symbols and gestures share important common threads. I suggest that ethnomusicological methodology—with its focus on sound, society, and local subjectivity—is uniquely suited to address these complexities when combined with the actor-network model of sociological inquiry proposed by Bruno Latour. In other words, ethnographic attention to listening practices in jazz clubs around the world—as what Ingrid Monson terms ‘perceptual agency’—allows scholars to trace these shared practices across space, and also to account for how local differences are negotiated through music-making. This suggests an alternative reading of contemporary jazz practice grounded in ethnomusicological study, and offers a new way for ethnomusicologists to consider one of the field’s central questions: how is musical meaning produced and negotiated at diverse local and global scales?

Salehyar, Hamidreza; University of Toronto; h.salehyar@mail.utoronto.ca

Beyond Resistance and Subordination: The Paradox of Popular Music in Shi’ite Rituals in Post-Revolutionary Iran (4B)

The incorporation of aesthetic and musical elements of popular music into maddahi rituals, a form of Shi’ite Muharram mourning rituals inspired by the martyrdom of the Prophet Muhammad’s grandson Hussein in 680 AD, has generated fierce controversy in recent years in Iran. Transcending the strict boundaries between secular and sacred music, such musical practices have provoked severe criticism from the religious authorities who view these practices as a religious deviation that makes maddahi rituals devoid of their true spiritual meanings. More importantly, while Muharram rituals have become a powerful medium for establishing the state ideological apparatus, maddahi performers may adopt or even copy popular songs by diasporic pop stars the post-revolutionary state has banned. How does maddahi rituals’ adoption of popular music elements highlight existing tensions between individual agency and social, political, and religious normative structures? Focusing on
several maddahi pieces that have adopted elements of pop songs, my paper analyzes how their distinct expressive techniques and their resemblance to the original pop songs add new layers of meaning to their lyrics, blurring the conventional boundaries drawn between the secular and the sacred in Iranian society. While the role of individual agency has been mostly explored by scholars in its relation to the notion of resistance, my paper examines new possibilities beyond the resistance-subordination dichotomy, investigating how religious subjects negotiate their agency while their actions are still conditioned by the social and political realities of post-revolutionary Iran. The maddahi’s use of popular songs legitimizes normative ideological guidelines prescribed by the state, while it provides greater latitude for variation in religious practices, contradicting certain norms that secure the dominance of the same ideological apparatus.

Sapenova, Zakiya; Kazakh National Academy of Arts; sapenova@mail.ru

Interpretation of Kazakh Music (4D)

Knowledge of Kazakh music is not very advanced in Europe. However, in recent years a few composers have included Kazakh sources in pieces written by composers of contemporary Western art and semi-popular Western styles, such as Anne LeBaron’s Silence of Great Steppe, Peter Child’s Remembrance from Heavenly Mountain, Werner Linden’s Erten, and Yuval Avital’s Slow Horizons. From a Kazakh perspective, misinterpretations are evident, and these result from differences between Asian and Western music traditions, not least because of the oral nature of much Kazakh music in the past, and also because of the use of resources that mark the specific way that Kazakhstan went through a transition from its former feudal period to become part of the Russian Empire, a transition which was marked by a local Orientalism and by the imposition of Soviet ideology. This paper critiques the interpretations by European, Israeli, and American composers of Kazakh traditional genres such as zhoktau (funeral song), synsu (maiden’s lament on the eve of marriage), terme (recitative), and how they have absorbed the Soviet-influenced uses of Kazakh instruments such as the dombra and kylkobyz within modern orchestras and rhythmic structures, assuming these to be part of a local rather than Soviet culture. I utilize theories of Orientalism and glocalization (e.g., Said 1979, Appadurai 1996) to situate my discussion of how composers have interpreted Kazakh or Kazakh-style music and how they have experimented with its incorporation. My project contributes to understanding how composers are commissioned by foreign — in this case, Kazakh — agencies, and how the pieces they design to reflect the traditional music of those that commission them are received by audiences.

Sheth, Ayesha; Independent Scholar; ayeshasheth92@gmail.com

Raga, Rasa, and the Ragamala Painting (7C)

In most ancient and medieval scholarship on music theory, ragas have been assigned extramusical characteristics such as colour, season and time of performance, caste, animal and bird associations, and most importantly, aesthetic values or rasas. By the thirteenth century, the raga concept had acquired two forms of representation— a visible image form (devatamayarupa) described in poetic verses called dhyanas, and an audible sound form (nadamayarupa) captured in tonal descriptions and musicological discussions.
The visual elements in the dhyanas manifested in a new genre of paintings in the 15th century – ragamala paintings, and by the end of the 18th century a large collection of descriptive treatises and paintings on ragas had been produced.

Despite being objects of musical inspiration, however, ragamala paintings have been only treated as subjects of visual interest and have become the priority of art historical scholarship.

While the nadamayarupa of the raga has received musicological attention and much has been written on the raga and its sonic development through tonal analysis, the devatamayarupa has largely been ignored and subjected to musicological footnotes because of its visual nature. This gap in the musicological understanding of the ragamalas is a limitation to our understanding of the raga as an object, which, from the very beginning, had a sonic as well as a visual manifestation.

Drawing inspiration from the works of Klaus Ebeling and Harold Powers, both who suggest a theory linking the visual and the aural manifestations of the raga in the realm of aesthetic experience (rasa) of the raga, my paper will analyse raga (through one particular raga – Raga Lalit) both musically, using tonal information from treatises as well as contemporary recordings, and visually, through treatises and paintings, and put forth a new framework for the analysis of ragamala paintings, underlining its musicological importance.

Stamatis, Yona; University of Illinois, Springfield; ystam2@uis.edu

Traditional Song as National Critique: Contemporary Rebetika Song as Carnivalesque (9C)

Significant ethnomusicological research examines the use of traditional song to embody, perform, and promote nationalist sentiment in the contemporary globalizing world. Traditional song as a mechanism for national critique has received less scholarly attention. This is a particularly prominent phenomenon within the contemporary European Union where the utopian ideal of an increasingly borderless and multicultural region conflicts with conventional structures and ideologies of national belonging. This article examines the popular Rebetiki Istorya club in Athens, Greece as carnivalesque resistance of state-sanctioned Europeanization projects. Engaging the four categories of a ‘carnivalistic sense of the world’ as outlined by Mikhail Bakhtin, it examines this rebetika culture as structurally coherent resistance of the crypto-colonialism of Greece by other European nations. Emphasizing the role of heteroglossic dialogue in shaping the carnivalesque music culture, the article examines how the working class voice levels social hierarchies and challenges dominant national identity ideologies. It suggests that the singer’s voice as phonosonic nexus – both an embodied physical presence and a metaphor for intention and authority – shapes the interpretive frame and signals a particular metanarrative of resistance and subversion that guides the carnivalesque nature of the music culture.

Steinhovden, Jan Magne; University of Bergen; Jan.Steinhovden@uib.no

Church Music in a Context of Displacement and Multi-layered Identity (9B)

The population of people from Ethiopia and Eritrea living in the city of Bergen, Norway and the surrounding area practices many kinds of repertoires related to an extensive amount of
secular and religious events. Among them, church music represents the main and most important musical activity for this relatively small but growing community of currently approximately 2700 people (www.ssb.no 2016).

My inquiry has revealed that most Christians of the diaspora do not participate in Norwegian churches but prefer to reproduce the churches they were used to attending in Ethiopia or in Eritrea. As a result, we can find eight Ethiopian and/or Eritrean churches in Bergen, of which half are Amharic speaking (1 Orthodox and 3 Protestant).

This presentation will focus on the worship music performed by the four Amharic-speaking churches in Bergen. Through observations and analysis of the music taking place and through conversations with participants I will explore the role of Christian Amharic worship in a context of displacement and multi-layered identity. The congregants arrived to Norway from and through different countries, several mother-tongues are represented, and the worshipers have a history of belonging to different specific church affiliations. How does this context of displacement and multi-layered variables such as national belonging, ethnicity, mother tongue and church affiliation, influence the church music, and what impact and role does the church music have on people’s lives?

Stephanos, Merit Ariane; University of York; mas586@york.ac.uk

Cross-cultural Gestures in Movement and Sound (3A)

‘Woman at Point Zero’ is a musical collaboration based on Egyptian author, feminist and doctor Nawal el Saadawi’s intimate portrayal of Firdaus, a prostitute condemned to death in a Cairo prison for murdering her pimp. Addressing women’s rights, patriarchal societies and female genital mutilation, this is the story of a woman repeatedly brutalised by society and her journey to ultimate freedom and dignity through death.

This paper focuses on the creative and collaborative processes involved in creating an opera based on Firdaus’ story and the development of a musical language straddling cultural and artistic boundaries. A singer of German/Egyptian heritage, my collaboration with British/Lebanese composer Bushra el Turk stems partly out of our quest to articulate and respond to our experience of hybrid identities, specifically by drawing on classical Arabic and western musical traditions. Further aiming to explore the gestural inference between sound and movement, particularly the expansion of Arabic musical inflections into the physical, we are working with choreographer Maria Koripas and an ensemble of multi-ethnic wind players (Japanese sho, Chinese shen, Arabic nay, Armenian duduk and Korean taegŭm). Our research has focused on stripping the vocabulary of gesture back to its essence, following Laban’s analysis of movement dynamics and extending these gestures into sound, building on each musician’s culturally idiomatic language.

Firdaus is Egyptian, but her voice rises above her national or cultural identity and belonging. What can we learn about her through the lens of different cultural perspectives? How can we use the unknown ‘space between’ cultures, gesture/sound, music/dance, improvisation/notation, to tell her story in a way that meaningfully transcends cultural boundaries?

This is a work in progress, developed in connection with Aldeburgh Music and the Atlas Ensemble, Amsterdam, and will culminate in a performance at London’s Shubbak Festival in July 2017.
Muslim communities in West Africa provide a unique space for conducting research on musical cultures since issues concerning religion, gender, tradition, economics, and family can all intersect in musical performances. In the capital city of Tamale in Ghana’s Northern Region, which is part of an area called Dagbon, women of the Dagbamba culture are at the heart of these multiple spaces of intersection. This presentation investigates how individual Dagbamba women negotiate their role as ‘culture bearers’ in an increasingly modern cultural context. Several lines of questioning are central to this paper, including: (1) What knowledge(s) is/are produced by women through their involvement with traditional music and dance? (2) How do music and dance genres function in the negotiation of traditional and contemporary values? (3) In what ways can feminist standpoint theory be utilized to highlight women’s lived experiences in Dagbon? I posit that women have a unique, albeit underrepresented, position in Dagbamba culture and society, which is witnessed most dramatically in and around the home, and central markets where women engage in the buying and selling of wares, including everything from food to batteries, soap, spices, cloth, and shoes. Women’s agency, knowledge, and power, and their multiple roles in Dagbamba society and the home are highlighted in this paper through a discussion of music. This presentation is based on ethnographic field research, and over 8 years of personal experience with Dagbamba traditional music, song, and dance.

The history of the Korean diaspora in Britain can be traced back to at least the 1970s (Lee Jean Young 2012). According to 2013 statistics from the South Korean Ministry of Foreign Affairs, there are an estimated 45,000 South Korean residents in the UK. These Korean residents have maintained their ethnic culture and practices across varied spaces. Amongst others and in particular, traditional Korean music has been performed widely by different organisations or individuals for quite some time. Since 2015, I have been investigating the various performances of traditional Korean music in their situated spaces, which can largely be divided into four: the Korean Cultural Centre (at national level), the London Korean School (educational level), the Korean Community Centre (community level) and in various public and private places by individuals (personal level). Although the Korean diaspora perform similar types of music, the way they perform differs, a matter that can be attributed to organisers, conditions, and purposes. Following from research by others on the changing cultural context of diasporic (traditional) music in Britain (e.g., Farrell et al. 2005, Gorringe 2005), I ask how Korean traditional music has changed as it has moved from its original context to Britain. I investigate how it is performed in various ways in and how it is used, or how it is able to educate and transmit Korean identity. I look into the difficulties that those specialising in traditional music face and how they overcome these as they champion performing and transmitting a sense of Koreanness. Ultimately, my research seeks ways in which a traditional music of a diaspora can be transmitted to the next generation living in a place removed from the original roots.
Sounds of London’s Protests: from Political (Street) Parties to Tribal Cosmopolitanism (1C)

The streets of London have historically served as spaces for activist movements, from suffragette marches to more recent anti-racism campaigns. Based on participant-observation from 2010-2016, this paper examines the sounds of political demonstrations across the city as ‘plural forms of performative action’ (Butler 2015), with street musicianship positioned against a segmentalised and intersectionally cosmopolitan backdrop. The demonstrations' ability to provide mobile platforms, bringing together different groups, is one starting point for understanding changing allegiances expressed through various degrees of musico-political affiliation. For example, a well-rehearsed samba band comprising semi-professional musicians chooses not to ally itself with another rival amateur samba act that, in promoting ‘a people’s march... accepts everybody’. The lone singer-songwriter guitarist avoids roving sound systems that blast R&B and Bollywood. Parents equip children with bells and whistles: partly to keep time with street chants, and partly to ensure they do not get lost. Sometimes, music does not even need to be heard as long as it is seen: a double bassist showcases his visually-impressive instrument for symbolic value. I argue that this huge variety of groups and their overlapping agenda reflect the diverse political and multicultural mosaics of London, regional communities across the UK, and solidarity groups abroad. Often, the boisterous staking and contestation of sonic space (which culminate both in speeches and multiple rave parties) has prompted critics to dismiss protestors as operating no differently from punters at the Notting Hill Carnival, the city’s famous annual pageant. Protestors themselves maintain that political expression should evoke the celebratory alongside the angry or solemn. Beyond arguments concerning the agency, sectarianism, effectiveness or political ‘authenticity’ of these musical groups, I posit that one can detect collective investment in the physical and symbolic spatiality of London as a microcosm of an imperfect, progressive global village.

Musical and Transnational Solidarity at the 1975 Veillées d'automne (5D)

Among the ethnomusicological treasures of the folk revival in Quebec during the 1970s was the third annual traditional music festival held at the Université de Québec à Montréal in November 1975, titled Veillées d’automne (Autumn Vigils). Although giants of the Québécois folk tradition such as violoneur Jean Carignan and accordéoneur Yves Verret were present in addition to the rising generation of Québécois folk musicians, Veillées d’automne is of scholarly interest today in large part because of the musicians present from outside the province of Quebec. Musical representatives of Acadia, Louisiana, Ireland, and Brittany were all invited to perform for the first four days of the festival (interspersed with Québécois performers), culminating in a grand concert on the fifth and final day of the festival, called la veillée des veillées. A documentary and double album of the same name were produced by the Office National du Film du Canada and Kébec-Disc, respectively.

The musical ethos of Veillées d’automne, as expressed by the musicians who participated in it, was not only of national pride for their own musical traditions, but also a powerful sense of musical and national kinship between these related traditions. This kinship, called a
‘collective sense of self-preservation’ in the disc jacket of *La veillée des veillées*, was rooted in similar or shared histories of cultural suppression between Québécois, Acadian, Cajun, Irish, and Breton people. In this paper I will examine this kinship as it is expressed through speech or musical collaboration in the documentary, the album, and in recent interviews with the musicians who participated in the festival.

Teoh, Yang-Ming; National Taitung University; 615208@soas.ac.uk

**Singing in Ancestral Tones: Musical Indigeneity in the Pursuit of Taiwanese Identity** (8D)

Public interest has risen since the Formosa Wave (*yuanlangchao/原浪潮*) started in 1997, spreading out from Taiwan and making many indigenous musicians international pop stars. This trend has been sustained; its music continues to appeal to listeners. Based on my ethnographic study, analysis and a review of literature, this paper focuses on the increasing importance of indigenous culture in shaping a national Taiwanese identity. I examine the contexts and meanings of newly composed and arranged indigenous songs, and their relationship with the contemporary political reality. Music has given indigenous people a sense of pride and cultural ownership, and has thereby become an asset with which to identify oneself. My argument is that the facilitation of this musical indigeneity, to a great extent, also manifests Taiwanese-ness – an identity that distinguishes Taiwan from China. However, we need to take care in extending the analogy beyond music. In other words, the application of music for political use is based on sophisticated factors within the music tradition, while a piece with overt political motivation cannot be sustained if it does not fit the language of the tradition. I will take Maori music in New Zealand as a comparison (after Cai Rong-feng 2016), and borrow an analogy by Yang She-fan (2009) which matches Taiwanese musical indigeneity to the concept of ‘bricolage’ (after e.g., Hebdige 1979, Zetzel 1983, Bohlman 1992). I analyse three versions of the Taiwanese national anthem to show diachronic change in respect to a local nationalism, namely, that used in the 2000 presidential inauguration, the 2011 centennial celebration, and the 2016 presidential inauguration. My conclusion is that musical indigeneity is not only significant as a part of multiculturalism, but also as a component of democratic polity where traditions, rights and the dignity of the island's first inhabitants should be respected.

Vavva, Georgia; Royal Holloway, University of London; Georgia.Vavva.2014@live.rhul.ac.uk

**‘The Crisis has been Great for Music, but Not for the Musicians’: Professional Music Making in Recession Athens** (6D)

Six years have passed since the official beginning of the economic crisis in Greece, which has been for the most part framed as an economic and political phenomenon. Although research carried out by anthropologists has dealt with the cultural aspects of it, music has rarely been one of them. This paper intends to fill this gap by exploring the transformations taking place in musical performance during this tumultuous period. Athens has been undergoing, and continues to undergo, major changes resulting in the emergence of a hybrid cityscape where appearances of former growth co-exist with images of degradation and poverty. But where does music fit within this ‘crisis-scape’ (Dalakoglou, 2014)?
Several music scenes have been affected in different ways. State-funded music associated mostly with western art music and big institutions such as the Athens State Orchestra, has been affected severely. Likewise, the mainstream Greek popular music scene and its highly paid pop stars have had to deal with cancellations of shows due to low attendance. Interestingly, however, the city’s popular music scene associated with genres such as rock, jazz and electronic, has been thriving during these years with live gigs taking place every night and new live music venues opening. Drawing on fieldwork in Athens, this paper discusses the practices that professional musicians in the above-mentioned music scenes employ in order to sustain their income as well as the contesting ideologies involved in them. Furthermore, I examine the ways in which these practices have triggered an impressive rise of small-scale musical performances in the Greek capital throughout the recession, shaping a new ‘ethos’ in the urban musical traditions of Athens.

Villalobos Benavides, Mariangel; Royal Holloway, University of London; Mariangel.VillalobosBenavides.2012@live.rhul.ac.uk

From Violeta Parra to Ana Tijoux: Mujeres de la Calle Subverting Structures of Power in Latin America (1D)

Women in Latin America have gained access to the public space/sphere through the hip-hop community, which I argue stems from other socially-committed musical traditions in the region such as the Nueva Canción Chilena. Frances Aparicio (2010) points out that the term la mujer de la calle (woman of the street) alludes to the distinction between la calle (the street) and la casa (the household) in Latin American society. Thus, la mujer de la calle became a negative depiction of women that began during the region’s urbanization process but is nowadays dismantled by a rising community of women in the hip-hop scene, with a re-signification of the meaning of la calle through music. Feminist Latin American hip-hop incorporates ideas of decolonization and liberation, not only as a postcolonial ideal, but also as a feminist stance as evident with Ana Tijoux’ single Antipatriarca. These ideals also travel across borders, since the transnational aspect of hip-hop is crucial for this generation. For instance, now we see collaborations between artists from across the world – such is the case of Tijoux’s single Somos Sur, where she collaborated with British Palestinian artist Shadia Mansour. Based on the case studies of Violeta Parra and Tijoux, this research seeks to illustrate the development of Latin American hip-hop traditions. Both Nueva Canción Chilena and hip-hop pay special attention to the lyrics so as to bring sociopolitical elements to the table; they also include elements of Andean traditional music as aesthetic components to portray Latin American pride and solidarity. I suggest that this ongoing transformation within the hip-hop community has its roots in Latin American music traditions of past decades, and at the same time has enabled greater visibility to Latin American women allowing them to subvert structures of power.

Wagner, Tom; Independent Scholar; twagner35@hotmail.com

‘Clear Body, Clear Mind’: Scientology, Swing Music, and Social Justice in Britain and Abroad (1C)

The Jive Aces, ‘Britain’s hardest working swing band’, play around 300 gigs a year in the UK and abroad. While many are at the clubs, concert halls, and festivals one might expect, the
Aces also routinely appear in support of the Church of Scientology’s ‘Say No to Drugs, Say Yes to Life’ campaign. Like the church itself, the Drug-free campaign has met controversy: Supporters claim that it is a secular program that fills needs in areas where funding for social programmes have been cut; critics claim that the program is based on discredited pseudo-science or a tool for recruitment to the church.

This paper presents ethnographic material collected at ‘Say No to Drugs’ events around Britain to consider the interplay of music, religion, the media and social justice in the context of David Cameron’s ‘Big Society’ discourse. As public funding for social programs in Britain is cut, large religious organizations such as Scientology, but also other New Religious Movements and megachurches of various denominations, have the human and financial capital to ‘pick up the slack’. Yet each organization’s theology will influence what aspects of social justice are addressed, and more importantly how. How does this play out in ‘secular’ society? Is it possible to balance religious ideology with public good? How – and to what effect – is music used by these organizations to communicate with target audiences? The case study focuses on Britain, yet the questions addressed also resonate in the American and Canadian contexts.

Watkins, Timothy D; Texas Christian University; T.Watkins@tcu.edu

*Arpa India ha Mbaraká: Questions of Paraguayan Musical Identity* (3D)

Though less than 3 percent of Paraguay’s population is indigenous, Paraguayan national identity is closely linked to the culture of the Guaraní Indians that dominated the area at the time of the arrival of Europeans. Almost 90 percent of the population speak the Guaraní language—an ability that is widely regarded as a marker of 'paraguayidad' (Paraguayan-ness). Other aspects of Guaraní culture such as diet, popular beliefs, and the use of indigenous herbal medicine are similarly widespread.

Given the importance of Guaraní culture to Paraguayan identity, the marked absence of indigenous stylistic elements on Paraguayan ‘música folclórica’ (folkloric music) is striking. While song texts frequently make use of the Guaraní language and are sometimes either based on Guaraní mythology or present a romantic view of indigenous culture, the melodic, harmonic, rhythmic, textural, and formal characteristics of the music, as well as the instruments on which it is performed, are exclusively European-derived.

In this paper I examine the cultural identity of the two instruments at the musical and symbolic heart of the ‘conjunto folclórico’ (folkloric ensemble). Despite their European origins, the Paraguayan harp and the guitar have acquired Guaraní cultural associations linking them to indigenous culture. The Paraguayan harp, widely referred to as the ‘arpa india’ (Indian harp) because of its use by Guaraní musicians in the Jesuit mission towns of the seventeenth and eighteenth centuries, has become the most highly-regarded Paraguayan folk instrument, and is emblematic of the national character of Paraguayan folk music. The identity of the guitar has become fused with the mbaraká, an indigenous shamanic rattle with which it shares its Guaraní name. Despite the European nature of its style, the Guaraní associations of these two instruments allow Paraguayan *música folclórica* to partake of the indigenous identity crucial to *paraguayidad*.
Dancing Dissonance – Refugees in Concert in Berlin

In this paper, I will explore some aspects of the musical practices of Musiqana, a Berlin based band that is formed of Syrian refugees who arrived in Germany in the course of the temporary opening of the country’s borders in September 2015. Co-opted into the national debate on refugees and their integration, their concerts have been modelled around the idea of a musical cosmopolitanism and presented as means to create a cultural dialogue and ‘place without borders’. By examining Musiqana’s lead singer’s refusal to translate both his ‘stage talk’ and song lyrics from Arabic into German - a practice which has been criticised by some as ‘not building the bridge’ - I attempt to highlight the dynamics and tensions between the band’s discursive labelling and their actual musical performances. I argue that divesting the majority of the German public of linguistic interpretative control while presenting a repertoire ‘known to everybody in the Middle East’, although not explicitly articulated as a strategy of opposition, offers the band a means to temporarily escape the ‘refugee apparatus’ and invoke the right to their own public. However, rather than signifying simply a ‘betrayal’ of the intended cultural dialogue, I attempt to highlight how this practice orients the audience towards an affective experience of the band’s music in which dance emerges as the visible marker of a transitory conviviality and the (fulfilled) promise of a common (musical) language.

Assessing the ‘Glorious Task’: Resistance and the Nation in Contemporary Vietnamese Trường Performance

Since the early 20th century, stories of historical resistance and national pride have been central narratives in trưởng opera. After the 1945 revolution, this became an important justification for the genre in a political climate hostile towards potentially reactionary cultural expressions. In this post-revolution society, theatre scholar Song Ban argued that the ‘glorious task’ of playwrights and actors was to establish a national theatre ‘impregnated with socialist humanism’ (1960:48). The efforts to create such national theatre made plays known as trưởng lịch sử, or ‘history trưởng’ – focusing on historical personages and ancient battles – one of the most popular trưởng styles. Trường lịch sử tends to show the past as it ‘should have been’, and as such establishes justifications for the present system as well as precedents for an ideal future. Although popular for state-funded performances across Vietnam, trưởng lịch sử productions have rarely reached wide approval among artists, scholars, or audiences, and are often seen as watered down versions of old trưởng (Cát Điển 2006; Hoàng 2001; Trương 2003).

Drawing on previous studies on traditional music theatre, resistance and nationalism in East and South East Asia (Cohen 2016; Killick 2010; Tan 1993), this paper examines notions of resistance and nationalism in trưởng performance in relation to post-colonial efforts to create a ‘new’ Vietnamese culture. Although the soviet-style socialist realism at the root of Song Ban’s ‘glorious task’ was formally abandoned in the mid-1980s, the paper argues that its ideals still influence trưởng today. Using the National Trường Theatre’s 2014 production of ‘Commander Bui Thi Xuan’ as example, the paper considers how a popular story of resistance against a Chinese-backed dynasty is performed today and, how instrumental
music and compositions have been utilised to establish a style of tuông in which representations of the past intermingles with sounding interpretations of modernity.

Whelden, Schuyler; University of California, Los Angeles; schuyler.whelden@gmail.com

Love Forever, Fear Never: Brazilian Musical Responses to a Political Coup (7B)

On May 12, 2016, the Brazilian Senate began the judicial process of impeaching democratically-elected President Dilma Rousseff of the left-wing Worker’s Party. Vice President Michel Temer, of the center-right Brazilian Democratic Movement Party, was installed as interim president in a regime change that many analysts have called a political coup. Temer immediately restructured the federal government, shuttering the Ministries of Racial Equality, Human Rights, and Women, as well as the Ministry of Culture. The reaction to the latter act incited an immediate response from activists, who occupied Ministry of Culture buildings across the nation. At Rio’s Gustavo Capanema Palace, occupiers maintained a 24-hour presence at the building, drawing crowds of support at cultural activities and musical performances and causing Temer to reinstate the Ministry of Culture. Rather than stopping the occupation, activists redoubled their efforts, declaring that they didn’t recognize Temer’s government and would continue until he was ousted.

In this paper, I analyze a performance given by composer Jards Macalé on May 23, 2016, before the Ministry of Culture was reinstated. I show how this occupation blended 1960s and 70s discourses of love and more recent ‘occupy’ strategies to animate a diverse, multi-generational protest movement. In my analysis of, I demonstrate how Macalé exemplified the movement’s tactic of contrasting the words fear (temer, also the interim President’s surname) and love (amor) to characterize the ideological differences between the installed government and themselves, respectively. Drawing on ethnographic interviews with attendees, I then investigate the efficacy and limitations of Macalé’s use of his audience’s shared knowledge of Brazilian popular song to accomplish this goal. Macalé engaged and united his audience by playing songs with little apparent topical specificity within this historical moment, raising questions and offering insights into the role of music in this and other modern protest movements.

Wood, Abigail; University of Haifa; avigail.wood@gmail.com

The Siren’s Song: Sound, Music and Civilian Experience During Wartime in Israel (5B)

From warning sirens to loud booms in the sky; from tweaked radio playlists to hushed conversation tones: sound is central to the civilian experience of wartime in Israel. The ear pricks differently; outdoor sounds engender embodied responses, and music marks time, provokes black humour and enables communal catharsis. Yet both the violent context of these sounds and the intensity of the embodied responses to them raise ethical and methodological challenges for fieldwork and analysis. Based on material I collected during the 2014 Israel-Gaza war, I consider some of these questions: in what ways does the experience of wartime as civilians entangle and complicate our work as ethnomusicologists? How can the meanings of the wartime soundscape adequately be explored without overdramatizing the civilian experience or minimizing the asymmetry of modern warfare?
How might sounds contribute to the construction of civilians—and ethnomusicologists—as unwittingly active participants in a war zone?

Yavuz, M. Selim; Leeds Beckett University; m.s.yavuz@leedsbeckett.ac.uk

‘The Raven and the Rose’: Tradition and Death/doom Metal Music (4A)

Death/doom metal music, a style of extreme metal, emerged around the beginning of 1990s with a genius loci in West Yorkshire. While this style dispersed around the globe during this decade and later decades, the pioneers of this style—namely Paradise Lost, My Dying Bride, and Anathema—quickly moved on from the style which they are credited to originate. This rapid stylistic shift made the fans comprehend the three bands in ways which the tradition in death/doom is reflected. For example, even though, from a musicological standpoint, My Dying Bride have gone through significant changes in their style over their career, ethnographic research shows that the majority of fans of this music world considers My Dying Bride to be the most traditional of the three, while equating Anathema with change. This results in many fans dismissing Anathema’s music with just ‘change’ without articulation. When larger metal music culture’s emphasis on tradition is considered, this attitude of valuing tradition can be considered to be an inherited tradition in itself. Furthermore, ethnography of this music world illustrate that one of the main reasons this world became a separate culture from a larger metal or even extreme metal culture arises from the style’s perceived difference from the other metal musics. The dichotomy of craving difference and valuing tradition at the same time dawns as one of the conventional behaviours in this music world. As implied from the name of the style, a style of contrasts is reflected in contrasting behaviour. The proposed paper discusses this contrast using ethnographic data of the fan culture alongside musicological analyses of the bands’ music and articulates the implications of tradition in death/doom metal music.

Ying, Ning; Xi’an Conservatory of Music; 1546587789@qq.com

Developing a Sense of Place through Minorities’ Traditional Music in Contemporary China (1A)

Place is usually considered to refer to a specific geographical area, but can also refer to an imagined space—a sense of place which is assembled through people’s experiences, feelings, perceptions and identification. Among Chinese scholars who focus on minority musics, there is little prior research to draw upon on the issue of place. Indeed, place is a complicated notion, on one hand, because China’s 56 ethnic groups co-exist within a single nation, and different groups may reside in the same area, so a geographical notion may not readily explain the relationships between place and music. On the other hand, migration, modernity and globalization move traditional musics beyond their indigenous localities; the sense of place through music for each ethnic group has changed through interactions with others. Thus, what is the ‘place’ of this ‘sense of place’? It is no longer a geographic space, but a perceived spiritual home, the home of an ethnic group or of the nation. In the contemporary Chinese context, developing a sense of place is, nonetheless, an important way through which folk musicians transmit traditional music and realise identity. Yet, I argue that more and more activities and programmes which aim to protect and spread traditional culture degrade the sense of each individual ethnicity as they contribute to constructing a
new sense of China. Based on fieldwork on Chinese minority music since 2006, I explore three examples of Chinese minority music-making: pansori among Chinese-Koreans, Mongolian rock bands, and minority performances on the CCTV show Chunwan (Spring Festival Gala Evening). I analyse how musicians shape their sense of place through music, how a sense of ‘placelessness’ has emerged, and why and how a sense of China is constructed by assembling performances by different ethnic groups.

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Yllera, Gerardo; gyllera@hotmail.com

Musical Craftsman: Flamenco Guitar (Film/Media Presentation) (8A)

‘Flamenco Guitar’ is part of the ‘Musical Craftsman’ documentary series. In each chapter we know how a musical instrument is built at the same time we research the musical and anthropological life that surrounds that instrument in a particular community.

David Peña Vargas is a flamenco guitar craftsman in the Santiago neighborhood of Jerez de la Frontera, at the heart of Andalusia. As we see how a guitar is constructed starting from simple wooden slats, we know his personal life, how he started this profession, his aspirations and the world that surrounds him. Through his workshop will visit famous guitarists as Diego del Morao or Antonio Rey who will address various aspects of the instrument. We’ll also see the musical life of the streets and pubs of Jerez and how the Flamenco culture influences the lives of its inhabitants.

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Zdralek, Vit; Charles University; vit.zdralek@gmail.com

What is in a Song? Performing Subjectivity and Performing the Nation in a South African Township (2D)

With the exceptions of maskanda (Olsen 2014, Titus 2013 et al.) and more recently also the electronic music such as kwaito (Steingo 2016 et al.), there is virtually no research on contemporary black grass-roots popular song as it is composed and performed in indigenous languages by local amateur musicians for local consumption in today’s South African townships. In terms of musical skills and innovative creativity – this persistent musical reincarnation of the 19th century ideology of progress – they are, besides other stereotypes and professional biases, often conceived of as ‘average musicians’ by ethnomusicologists (Ruskin and Rice 2012) and, as such, still rather understudied.

In my doctoral long-term ethnographic research focused on an individual musician, a song writer, a song singer and an accordion player L. S. Kadiaka from the Mamelodi township, I had paid close attention not only to the compositional process and its conceptualization in his narratives but also to the ‘final’ product, the song, as it was (or was not) written down, performed, recorded and reflected upon in deep ethnographic interviews. In this paper, I would like to discuss the lyrics of selected topical songs as both a source of valuable information about his and others’ views of today’s South Africa and a window to the individual’s subjectivity understood, in the sense of Ortner (2006), as socially and culturally constructed. His intention to educate while entertaining, which is well in line with the indigenous way of delivering a message through song, further enhanced by the musician’s membership and former position as a priest and preacher in the Zion Christian Church (the largest African-initiated church in South Africa), makes these songs locally quite popular.
(without ever being marketed, though), hence worth studying, should we understand what is actually happening with the nation’s consciousness on the ground.
Map of Key Conference Locations