



Autumn Conference

3–4 November 2023

Revisiting the Field in Ethnomusicology: Where, Who, How

Welcome

Welcome to the British Forum for Ethnomusicology Autumn Conference, a two-day event that replaces our usual One-Day conference. The online format of this conference owes much to what we learnt from pandemic restrictions: that we can connect digitally in real time while embracing inclusive participation for speakers and delegates from less privileged areas of the globe, financially and politically speaking. It also owes to our continuous effort in reducing our collective carbon footprint at a time of global climate crisis. We are delighted to be able to produce a programme with such a global geographic spread of speakers at various stages of their careers, in capacities ranging from postgraduate students to senior academics.

This may be the first BFE event many of you attend, and if so, we hope you feel welcome. The BFE publishes three issues of its journal *Ethnomusicology Forum* each year, hosts three annual conferences, acknowledges excellence through prizes, and supports new research through fieldwork grants. For as little as £22 per year (the student rate), you can support the work we do, receive the journal, and be eligible to present at our conferences and apply for our prizes and grants. We'd be delighted to have you become a part of our scholarly society and help us continue the work highlighted at this conference.

For more information, please see:

<https://bfe.org.uk/ethnomusicology-forum>

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Please make sure that you read the BFE's Statement of Inclusion and Conference Code of Conduct, which can be found later in this programme. If you experience or witness any form of discrimination or harassment at any time during the conference, please contact one of the members of the organising committee or email us via

bfeautumn2023@gmail.com

We hope that you enjoy the conference.

The Organising Committee



Dr Cassandre Balosso-Bardin, Prof Byron Dueck, Dr Stina Homer, Dr Matthew Machin-Autenrieth, Dr Evanthia Patsiaoura

Curator's Welcome

Welcome to a two-day discursive reflection on the notion of the 'field' in ethnomusicology. I wish to express my gratefulness to the BFE for engaging with a conference theme that speaks to the heart of questions encountered in my research and teaching over the past and current decade.

Even though the different ways of conceptualising, conducting, and writing about field research have signified big shifts in ethnomusicological praxis, discussions about the field as an experienced, imagined, constructed, and deconstructed realm of research and writing, are not as frequent, especially at a time of abundant transformations: academic, environmental, political, sociocultural, and technological, among others. Being subject to the intensification of such transformations today, ethnomusicology and its sister disciplines may learn much from revisiting their landmark notions, in this case not only the field but also fieldwork methods, ethnographic writing, and ethics.

In this sense, I hope that this conference generates fruitful reflections upon the past, present, and future of our discipline by discussing both *about* and *beyond* fieldwork. I envisage healthy debates on how the doing and writing of research informs contemporary scholarship in ethnomusicology and its associate disciplines in the arts, humanities, and social sciences.

I wish to thank the conference committee members for their invaluable contributions to organising this conference, their continuous guidance and insightful feedback. Cassandre Balosso-Bardin, Byron Dueck, Stina Homer, and Matthew Machin-Autenrieth: I have learnt so much from all of you. I also thank the anonymous peer reviewers for ensuring a selection of high-quality abstracts. Finally, a very special thanks goes to our four Keynote speakers, Nili Belkind, Melvin Butler, Hettie Malcomson, and Charulatha Mani, whose contributions epitomise the conference's multivocal orientation in unique ways.

With best wishes for the conference,

Dr Evanthia Patsiaoura, Lecturer in Ethnomusicology, the University of Manchester

Programme

Friday 3 November 2023

All timings are UK (GMT)

13.00 Welcome and Introduction

13.30 Panel 1 - Practising the Field: Challenges, Positionalities, Responsibilities

Chair: Byron Dueck

Zoom Host/Technical Support: Stina Homer

Tharupathi Munasinghe (Deakin University, Australia)

Exploring Low-Country Drum Soundscapes: An Ethnomusicological Investigation of Corporeal Simulation and Auditory Fluctuations

Baljit Kaur (The London School of Economics and Political Science, UK)

Mapping 'the Streets': Young Female Rappers and Violence in East London

Solomon Gweverevende (Dublin City University, Republic of Ireland)

Being in the Field as a Native Ethnographer: Reflections on Conducting Fieldwork at Home in Ethnomusicology

Eugenia Siegel Conte (Independent scholar, USA)

Sounding Good? Reevaluating Academic Reflexivity through Choral 'Diagnostic Embodiment'

15.30 Break

16.00 Panel 2 - Composing the Field: Actors, Power and Ethics in the Constitution of Fields

Chair: Stina Homer

Zoom Host/Technical Support: Evanthia Patsiaoura

Otto Stuparitz (University of Amsterdam, Netherlands)

Unlearning Copyright as a Moral Right

Chrysi Kyratsou (University College Dublin, Ireland)

Musically Assembling a Fragmented and Partially Accessible Field

Ana María Díaz Pinto (University of California, Davis, USA)

Queering Perreo. Fieldwork and Ethics in the Reggaetón Nightlife Scene, Santiago de Chile

17.30 Close

Saturday 4 November 2023

All times are UK (GMT)

12.00 Panel 3 - Locating the Field: Virtual, Private, Overlooked and Meta Extents

Chair: Matthew Machin-Autenrieth

Zoom Host/Technical Support: Byron Dueck

Luca Gambirasio (University College Cork, Republic of Ireland)

'I Canti Della Terra': Virtual Fieldwork in Eco-Ethnomusicology

Ciara Thomson (Independent scholar, Republic of Ireland)

Locating and Navigating the Field of Lullaby Studies

Kayla Rush (Dundalk Institute of Technology, Republic of Ireland)

Locating Capitalism in the Field and the Field in Capitalism

Hannah Salter (University of Manchester, UK)

Where is the Field? A Critical Literature Review of Ethnographic Projects on Music

14.00 Break

14.30 Panel 4 - Constructing the Field: Being-There, Naming, Writing

Chair: Cassandre Balosso-Bardin

Zoom Host/Technical Support: Matthew Machin-Autenrieth

Miguel Almeida (Nova University of Lisbon, Portugal)

'Individual-as-Field': The Interplay of Subject-Centred and Collaborative Ethnographies

Iracema Dulley (University of Lisbon, Portugal)

Naming and the Field: Constituting Units of Analysis in Ethnographic Research

Jennifer Sherrill (University of California, Davis, USA)

Around Aai's Table: Food and Music as Indices of Home in the Diasporic Indian Kitchen

16.00 Break

16.30 Keynote Panel

Chair: Evanthia Patsiaoura

Zoom Host/Technical Support: Cassandre Balosso-Bardin

Melvin Butler (University of Miami, USA)

In the Spirit of Fieldwork

Nili Belkind (Hebrew University of Jerusalem, Israel)

Working in a Conflict Zone: On the Ground Challenges, Theoretical Implications

Charulatha Mani (Australian National University, Australia)

Storylines and Songs – The Binding Thread in Fieldwork

Hettie Malcomson (University of Southampton, UK)

Narrative Voice and Ethnomusicological Representation: Developing Tools for Writing Experimentally

17.45 Closing remarks

18.00 Close

The British Forum for Ethnomusicology: Statement of Inclusion

Recent years have seen a surge in intolerance, xenophobia, and racism, manifested in public discourse, and a concomitant rise in hate crime. These developments have been met by various actors with committed work to combat bigotry and inequality; to insist that difference is accommodated; to work towards the safety of at-risk groups and persons; and to interrogate the dynamics of representation, and the legacies of colonialism.

In this context, the British Forum for Ethnomusicology affirms its commitment to diverse and inclusive societies, free of discrimination based on gender, sexuality, class, age, ability, ethnicity, religion, or nationality. We wish to publicly acknowledge our ethos of inclusion and commit to making improvements in our conferences, publications, and governance that reflect this ideal. The BFE as a UK subject association will seek to advocate for our members' rights in pursuing ethnomusicological research and teaching wherever they may be affected by discriminatory laws or policies.

This statement was authored by the BFE Committee and ratified at the BFE Annual General Meeting in Aberdeen, 13th April 2019

British Forum for Ethnomusicology and Royal Musical Association: Conference Code of Conduct

The BFE and RMA are committed to delivering harassment-free conferences for everyone, regardless of sex, gender identity and expression, sexual orientation, disability, physical appearance, race, age, disciplinary affiliation, or religion or belief. We do not tolerate harassment of conference participants in any form. Conference participants violating these rules may be sanctioned or expelled from the conference at the discretion of conference organisers, and in accordance with the relevant policies of the host institution (with additional consequences for BFE/RMA membership at the discretion of the BFE Committee or RMA Council).

Harassment includes offensive verbal comments related to sex, gender identity and expression, sexual orientation, disability, physical appearance, body size, race, age, disciplinary affiliation, or religion or belief. It also includes intimidation, stalking, following, harassing photography or recording, sustained disruption of talks or other events, inappropriate physical contact, and unwelcome sexual attention.

Note that what is said online (for example on social media and blogs) is just as real as what is said and done in person at the conference. Note also that we expect participants to follow these rules at all conference venues and conference-related social events.

Participants asked to stop any harassing behaviour are expected to comply immediately.

If a participant engages in harassing behaviour, conference organisers may take any action they deem appropriate, including warning the offender or asking them to leave.

If you are being harassed, notice that someone else is being harassed, or have other concerns, please contact a conference organiser or a designated assistant, who will be happy to contact university/college security or police, to arrange for an escort, or otherwise help participants feel safe for the duration of the event.

This policy is based on the LIBER 2015 Code of Conduct, which is in turn based on the conference antiharassment policy on the Geek Feminism Wiki.

Our Speakers

We are delighted to be welcoming speakers from around the world for our Autumn Conference. The British Forum for Ethnomusicology is committed to engaging with, and supporting, colleagues around the globe, at all stages of their careers.



Abstracts

Keynote Panel

Dr Nili Belkind (Research Fellow, Hebrew University of Jerusalem, Israel)

Working in a Conflict Zone: On the Ground Challenges, Theoretical Implications

‘The field’ has been differently conceptualised and approached across time, in dialogue with developing theoretical and epistemological constructs. My work on music and conflict in Israel/Palestine has greatly benefitted from 1990s developments in ethnomusicology, when epistemological shifts rendered questions of power central to the discipline, also shaping what constitutes a ‘field site’ (or sites), and the musical genres and contexts it encompasses. Yet the challenges posed by the field I had chosen required new approaches to performance, geography, musical genres, and more. My fieldwork in Palestine/Israel will serve as a contemporary case study for discussing the logistical, ethical, and ideational challenges of working in a charged field site and, also, how these challenges have influenced my theoretical perspectives.

Dr Melvin Butler (Associate Professor, University of Miami, USA)

In the Spirit of Fieldwork

The boundaries between ‘field’ and ‘home’ are often ambiguous, particularly when research is undertaken by scholars who experience themselves in shifting relation to the communities being studied. In the wake of new conversations about the role of ‘hybrid ethnography’ (e. g., Przybylski 2020) in the social sciences, nuanced questions are being posed about how we, as researchers, experience and perform hybrid identities within and beyond the spaces of the ‘fields’ we construct. My remarks will centre on the fraught nature of these constructions, field and home, as they inform the research projects we envision. I call particular attention to ongoing epistemological challenges that pertain to the spiritually charged spaces of Black religious worship.

Dr Hettie Malcomson (Associate Professor, University of Southampton, UK)

Narrative Voice and Ethnomusicological Representation: Developing Tools For Writing Experimentally

While ethnographers have experimented with creative writing as a form of representation for decades, tools offered by fiction writers have yet to be fully explored. In this intervention, I consider some possibilities afforded by dividing narrative and authorial voices and shifting point of view. In both conventional and experimental ethnography, the author usually writes in the first person (combining authorial and narrative voice), whereas in fictional writing, first, second and third person (singular or

plural) narrative voices are assumed. Drawing from research on rap and violence in Mexico, this intervention explores possibilities afforded by giving research participants the 'I', the first-person narrative voice, rather than the author-researcher. It then addresses some of the ethical issues raised by dividing authorial and narrative voices, that is, by depicting research participants and author-researchers in alternative ways. Specifically it addresses the privileged, colonial gaze and the 'me-search' that sometimes pervades ethnographic writing on the one hand, and the decentring and destabilising of ethnographic authority on the other.

Dr Charulatha Mani (Visiting Research Fellow, Australian National University, Australia)

Storylines and Songs – the Binding Thread in Fieldwork

As part of this keynote panel, I will speak from the perspective of a brown mother-scholar whose research centres on lullabies and their meanings for migrant and refugee mothers. Mothers, new and expectant, have numerous health considerations as well as expectations, aspirations, and fears. This complex cocktail of emotions becomes amplified for those living in lands where their belonging is still in question and their identities are continuing to evolve and be challenged by political and social forces at play. Fieldwork in ethnomusicology has, for years, been reliant on the hospitality of individuals and communities. In the case of mothers, the welcoming call is oftentimes the lullaby. I will share my insights on the power of storying and song in fieldwork involving lullabies and women in complex health settings such as these.

Individual Papers

Miguel Almeida (Nova University of Lisbon, Portugal)

'Individual-as-Field': The Interplay of Subject-Centred and Collaborative Ethnographies

This presentation aims to contribute to ongoing discussions about the role of subject-centred and collaborative ethnographies in shaping the ethnographic field and the ethical and methodological challenges that researchers encounter by approaching these strategies. My research is anchored in a case study of José Fortes, a seasoned sound technician in Portugal. Centring the research on Fortes offered an opportunity to delve deeper into his skills, values, and influence on newer generations of technicians, producers, and musicians. The individual-as-field paradigm adopted leads to consider the possibility of interconnected sub-fields, offering a more contextually rich understanding compared to conventional sampling methods (Rice 1994). The shift toward collaboration materialised when Fortes invited me to co-write a book focused on the dynamics between

sound propagation and studio technologies, aimed at emerging and experienced technicians. This reciprocity not only deepened the level of detail in understanding Fortes' practices and values (Guilbault 2014) but also presented a unique challenge: the researcher's direct influence on the subject, and by extension, the field. This requires the researcher to judiciously calibrate their role, avoiding both mere transcription and imposition of personal perspectives, as the principal objective is not to advocate or become an insider but to elucidate the inherent tensions within the realm of recording practices (Lassiter 2005, 2021). By incorporating these dual approaches, this study has encouraged me to rethink what constitutes the field, viewing it as a dynamic entity rather than a fixed space. This has relevance when the field primarily resides in procedural and declarative memories, which can often be contradictory.

Dr Eugenia Siegel Conte (Independent scholar, USA)

Sounding Good? Reevaluating Academic Reflexivity through Choral 'Diagnostic Embodiment'

In recent scholarship on professional choral ensembles, I show how performers constantly cycle through 'diagnostic embodiment', a process in which each singer engages with spatial acoustics, their own and others' vocal production, and culturally-embedded tastes, to curate their performances. For this paper, I turn to my own experiences participating with activist/advocacy choir Voices 21C to consider whether sensorial honing in diagnostic embodiment habits could potentially allow choral participants – as well as academics – to listen differently and expand their community of care.

Drawing on the work of Brandon LaBelle (2021), Denise Gill (2020), Kelsey Klotz (2023), and especially William Cheng (2016) – who asks whether musical participation and listening practices can allow us to become more invested in the communities and endeavours that guide our social, political, and cultural understandings – I offer examples of how I tried to 'sound good' (ibid.) by connecting the practices and sonic mechanisms of choralism to community belonging and activist endeavours. Considering observational fieldwork (with The Tallis Scholars, VOCES8, The King's Singers, Roomful of Teeth, and others) alongside discussions in cultural studies allows me to directly connect sound studies and voice studies with affect theory and questions of ethics and morality. I suggest that the privileges given to us as scholars (access, fellowship, institutional support, etc.) come with more affective responsibility than a statement of personal reflexive positionality in our scholarship or in the classroom can honour. Scholars who consider music and sound – topics to which many scholars have been drawn because of their love of and investments in them – should be encouraged, as a part of their education and continued participation in academia, to go beyond the surface reflections of self and dig into the affects that drive them, even when those affective motives are derived from 'ugly feelings' (Ngai 2005).

Dr Iracema Dulley (University of Lisbon, Portugal)

Naming and the Field: Constituting Units of Analysis in Ethnographic Research

As argued in my previous work, naming practices are a preponderant yet frequently overlooked instrument in the definition of units of analysis in ethnographic research. Through naming, the objects and fields of anthropological and ethnomusicological research are defined, circumscribed, and constituted. Such names include those of geographical areas, kinds of music, ethnicities, and the like. Drawing from my engagement with the theorisation and analysis of naming practices in the past decade, my presentation will interrogate the process of naming through which Gerhard Kubik's ethnomusicological fieldwork in Angola in the 1960s, available in the form of recordings at the Phonogrammarchiv of the Austrian Academic of Sciences, was both overdetermined and made possible. What roles do names such as 'Mbundu' and 'Angola' play in the constitution of this collection? How do the recorded materials challenge the labels under which they have been grouped? What is the relationship between fieldwork and archiving in the constitution of such ethnomusicological collections? What can an analysis of research conducted in the 1960s teach us in light of contemporary interrogations of how to define one's field, how to position oneself in it, and how to name both one's field subjects and their practices?

Luca Gambirasio (University College Cork, Republic of Ireland)

'I Canti della Terra': Virtual Fieldwork in Eco-Ethnomusicology

In December 2020, during a period of tough restrictions imposed by the Italian government in order to curb one of the covid 19 waves, the management of the natural park 'Colline Metallifere' (Metalliferous hills, due to the rich mineral features of the area) released six music videos on their YouTube channel. Two additional videos were added in 2022. The videos feature local musicians and experts of the European baroque repertoire, and they were shot in multiple locations around the park, highlighting the idyllic beauty of this area of natural interest. The sheer but wild beauty of the surrounding hills and woodlands is the true protagonist of these short musical films, where the performers are often portrayed as small compared to the greatness of the entity 'park' and sequences of performance are alternated to the stillness of nature. But in the videos, nature has lost its soundscape, which has been replaced by the gentle intervention of the musicians.

The videos were shot during a particular moment of human history in which most people found themselves locked in within the walls of their houses, a moment when any travel was forbidden, not to mention tourism of any kind. It was also a moment in which music deeply suffered and changed, moving in multiple directions in order to survive. Observing this cultural product, and considering YouTube as a virtual fieldsite, in this presentation I outline how the management of the park used these music videos in order to promote virtual tourism to an area of natural interest, and to raise environmental and

ecological awareness, ultimately raising issues of place-making through a virtual medium during a period of restricted movements.

Solomon Gweverevende (Dublin City University, Republic of Ireland)

Being in the Field as a Native Ethnographer: Reflections on Conducting Fieldwork at Home in Ethnomusicology

This article reflects my ethnographic experiences in Zimbabwe from January to August 2022. It particularly examines the methodological alternatives for ethnomusicology in Indigenous contexts, such as participatory-action methods eliciting new grounds for collaboration between the researcher and co-researchers (informants and culture bearers). The discussion is based on my ongoing doctoral research which seeks to adapt Indigenous musical heritage of the Ndaou people for livelihoods and cultural sustainability in Chipinge, in the Manicaland province of Zimbabwe. I argue that carrying out ethnographic fieldwork at home involves the same core ethnomusicological methodology as undertaking research as an outsider. However, while fieldwork at home may have some advantages regarding the research context, practicalities, and ethical considerations, it can be equally challenging and demanding. Through my experiences conducting traditional and applied ethnography in Zimbabwe, I argue that fieldwork at home does not make exceptions for the ethnographer regarding methodological and ethical aspects. Instead, it demands following local procedures and protocols.

Dr Baljit Kaur (London School of Economics and Political Science, UK)

Mapping 'the Streets': Young Female Rappers and Violence in East London

Between June 2019 and March 2020, I conducted ethnographic research as part of my PhD to explore the ways in which working-class young people narrated their lived experiences of violence through music, in particular rap music. The research was conducted at Bass Youth Club* in the East London borough of Rowe, where its multi-million-pound creative youth space made available free programmes for young people. The youth club thus became the field site where for the duration of 10 months I attended music programmes and observed and interviewed young people who became central to this research.

The paper will draw on the ways in which my PhD has informed my post-doctoral research due to commence in Autumn 2023. The research in progress will be discussed in relation to: locating the field, composing the field and practising the field. The findings presented in my doctoral research demonstrated that experiences of violence, whether structural or interpersonal, are prevalent in the lives of young women who frequent and reside in East London, yet there are various barriers to narrating these experiences in their music. In returning to Bass Youth Club, this research seeks to develop these findings through participant-led walking interviews with young women rappers. I will discuss this method as a tool for conducting feminist research. Through the lens of co-production, I

will also reflect on how this research differs to the PhD in relation to the positionalities of the young women involved, as well as the possibilities of knowledge that can emerge across multi-sited fields rather than the previously single field site that is Bass Youth Club.

*All names of people, places and affiliations with the youth club have been pseudonymised in order to maintain anonymity of the research participants to the best of my ability.

Dr Chrysi Kyratsou (University College Dublin, Republic of Ireland)

Musically Assembling a Fragmented and Partially Accessible Field

This paper reflects on the challenges of exploring the meaningfulness and value of music in the everyday life of asylum seekers sheltering in refugee camps, and the possibilities emergent from music per se to overcome these challenges as posed by the limitations in accessing the field.

Fundamental as the role of participant observation may be in getting first-hand insights into the 'field', producing knowledge about it, and representing it, the disjunctures and fragmentations underpinning refugees' life trajectories, and the hurdles in inhabiting the actual locations hosting their everyday life and musicking, undermine the chances of complete and unmediated access to the field. Music (performed and/or consumed), apart from the focus of research, emerged as a thread interweaving the fragments constituting the experience of refugeehood and asylum-seeking, and as a means to circumvent perceived limitations with regards to the interlocutors' legal status, sociopolitical and spatio-temporal circumstances.

This paper shows that the field, rather than being tightly mapped onto specific localities and their interconnections, emerges across humans' (im)mobilities and musics' circulations and mediations. Furthermore, this paper suggests the conventions underpinning the notion of 'field' as a means to produce knowledge, and the contestations that force it into being as an outcome of the encounters between the researcher and their interlocutors.

Dr Tharupathi Munasinghe (Deakin University, Australia)

Exploring Low-Country Drum Soundscapes: An Ethnomusicological Investigation of Corporeal Simulation and Auditory Fluctuations

This study explores the nuanced acoustic dimensions of the Sri Lankan low-country drum, highlighting the significance of the sound variations and the drummer's complex relationship with them in various ritual and non-ritual contexts. This requires entering physical and digital fields, incorporating data from both single- and multi-sited domains, and adhering to the strict ethics of field location. The study contends with the multidimensional positionalities of both participants and researchers in constructing the field. This includes living entities, such as the drummers, and more abstract, non-living

influences that affect the field, revealing a dense network of ethics and power dynamics. The delicate interplay between traditionalist and modernist perspectives illuminates these dynamics, especially in low-country percussion. The research also examines field practices with a critical eye, combining traditional methods such as participant observation and structured interviews with innovative research instruments, exemplifying the topic's blend of tradition and modernity. Embracing moments of distress during fieldwork, these 'field confessions' serve as illuminating examples that enrich our investigation. This paper's narrative approach goes beyond mere description. In its place, writing emerges as a methodological instrument in its own right, oscillating continuously between creation and performance and being refined iteratively. To provide a comprehensive representation, the text is interspersed with audio-visual elements, ensuring that the audience can completely engage with the material regardless of their familiarity with the language or the ethical considerations of the domain. Central to our discussion is the novel concept of 'corporeal simulation', which not only underpins this research but also beckons further scholarly pursuits in ethnomusicology by providing insights into cultural transitions, physiological responses, and the rich tapestry of human behaviour in sociocultural contexts.

Ana María Díaz Pinto (University of California, Davis, USA)

Queering Perreo. Fieldwork and Ethics in the Reggaetón Nightlife Scene, Santiago de Chile

After more than twenty years since the arrival of reggaetón in Chile, the nightlife scene associated with this music has grown substantially in extent and diversity. In the capital city of Santiago, the organisation of queer or 'inclusive' reggaetón parties has been booming since the popularisation of the local music movement known as *neoperreo* in 2018, reaching a peak during the post-pandemic period. Challenging the dominant cisgender and heterosexual masculinity of the genre, today, practices such as voguing and go-go dancing – formerly associated with queer pop and electronic music parties – share stage and dance floor with the *perreo*, form of reggaetón dancing.

In this paper, I problematise fieldwork in Santiago's reggaetón nightlife, where tensions between class, gender, homo, and transphobia dynamics are encountered. Taking as a reference the foundational reflections of Ellen Lewin and William L. Leap (1996) and their update in the hands of Luis-Manuel García (2019) on ethnographic practice and its ethics from queerness, I analyse the intersubjective expressions of exclusion/acceptance, security and fear of positioning oneself on the dance floor as a participant. In this way, I argue that nightlife and reggaetón dancing, from its fluidity and informality, negotiate the historical-social learnings of distrust, rebellion, and pleasure between different spectrums of Chilean society that coexist in the space of the party.

Dr Kayla Rush (Dundalk Institute of Technology, Republic of Ireland)

Locating Capitalism in the Field and the Field in Capitalism

The aims of the proposed paper are twofold: first, to sketch the outlines of an as-yet overlooked area for ethnomusicological inquiry; and second, to explore the relationship between ethnomusicological theory and capitalism.

It opens by describing and locating the author's multi-sited field of study: private, extra-scholastic, for-profit rock and popular music schools. These institutions have proliferated rapidly on a global scale, their presence increasing significantly following the release of the popular 2003 film *School of Rock*. The many local iterations of these institutions are joined by shared interests, practices, pedagogies, and repertoires, and increasingly by multinational corporations. Despite their global prevalence, however, private rock music schools have been the subject of no English-language scholarship to date (in ethnomusicology or any other discipline), apart from recent publications by the paper's author (2021, 2022, 2023a, 2023b).

After sketching the outlines of the field, the paper will raise the question: why has no one researched private rock schools yet? Why is this field seemingly so novel? The paper will argue that the reasons for this significant oversight have to do with these institutions' relationship to capitalism. It will suggest, first, that for-profit institutions may feel 'tainted' for ethnomusicological researchers, both due to their visible capitalist rationales and epistemologies and due to the involvement of children within these capitalist logics. Second, it will draw on Andrew Snyder's (2019) work on Rio de Janeiro's for-profit *oficinas*, arguing that ethnomusicology has tended to uncritically associate participatory music-making with anti-capitalism (influenced by the Frankfurt School's views on popular culture), creating a moral and theoretical milieu that struggles to make sense of both for-profit music education institutions and the forms of resistance that can and do occur within them. The paper will close by highlighting the urgency of research in this rapidly expanding multi-sited field.

Hannah Salter (University of Manchester, UK)

Where is the field? A Critical Literature Review of Ethnographic Projects on Music

Where is the field? A weighty question given the centrality of field and fieldwork to the practice of ethnomusicology. In accepting the field as where interactive and interpretive aspects of the social world can be observed and documented, one could merely answer wherever musical phenomena exist. However, it is pertinent to consider the evolution of ethnomusicology given its impact on the discipline's definition, approach to, and location of the field today. Acknowledging Clifford's observation regarding the political aspects of ethnographic writing, ethnomusicology's history has been entwined with Western imperialist tendencies to organise the world through classification systems. However, throughout historic geopolitical transformations and technological industrialisation, ethnomusicology has undergone various periods of self-reflexivity concerning researcher positionality, ethics, and representation, each impacting the discipline's approach to

locating the field. As such, answering the question, where is the field, can be derived from the academy's position on the matter at any axis-point in its historical timeline; the field having been subject to various placements across colonial descriptions of 'exotic' landscapes to more contemporary considerations of virtuality and 'postdigitalism'. Yet, ethnomusicology's determination to reach a form of self-actualisation also prompts consideration of the contemporary field's contribution to the perpetually evolving nature of the field's location overall. Therefore, to get to the heart of this question, this paper critically meanders through the geographically-bounded, algorithmically-informed, and postdigitally-de/constructed fields of the discipline's existing literature to arrive at approaching ethnomusicology's field through the lens of Trnka and Lorencová's 2016 application of Quantum Field Theory to Anthropology. In acknowledging society and culture's existence as entangled phenomena, this paper posits that the field is located where it has always been, across the permeable quantum meta-system, with a more nuanced understanding of its fluid construction across various un/mappable realms to reflect the diversity of contemporary lived experience.

Jennifer Sherrill (University of California, Davis, USA)

Around Aai's Table: Food and Music as Indices of Home in the Diasporic Indian Kitchen.

In the centre of bustling Bangkok, a small woman works competently in her kitchen, her hands expertly rolling and shaping the day's rations of rotis. Arranged on her countertop, next to a pile of Thai chilis and fresh vegetables, are the array of spices common in an Indian home; the masala. The balcony doors of her 9th floor apartment stand open, welcoming a gentle early evening cross-breeze along with the sounds and scents of a dynamic living city. The far off din of traffic mixes with the faint drone of a thousand air conditioners, creating a constant sonic wallpaper, upon which an astoundingly loud Hindi soap opera plays, forgotten on the living room television. Above the cacophony, in unintentional calm polyphony, my mother-in-law, endearingly known as Aai, rolls her rotis and sings.

As I stepped into Aai's kitchen, I unwittingly stepped into an unbroken lineage of oral cultural history, passed lovingly down from mother to daughter. An ethnomusicologist by nature, questioning the concept of 'home' as the field, and my role as an 'insider-by-marriage', I sought to understand Aai's empowering micropractices of taste and sound, and the daily rituals of physical and spiritual sustenance. Through her songs and spices, I introduce my mother-in-law as a young newly married woman in the 1970s, far from her family, and the traditions of her kitchen that served as foundational connections to, and performances of identity. Using the vehicle of her memories and the semiotic framework of American musicologist, Thomas Turino (1999), I explore how indices of sound and taste function in equal and complimentary ways to evoke a powerful semiotic snowballing of emotions and memories, thus creating an audible and edible experience of home.

Dr Otto Stuparitz (University of Amsterdam, Netherlands)

Unlearning Copyright as a Moral Right

Throughout the 1990s and early 2000s, many ethnomusicologists focused on working to establish legal copyright as a way to protect the moral and economic rights of musical communities, especially of musics understood as traditional (e.g., Seeger 1992, Tilton 1992, Taylor 1997, Guy 1999, McCann 2001, Rees 2003). Ethnomusicological fieldworkers would encounter musical communities without recourse against an extractive global music industry with a growing interest in musics of the world and the genre of world music. As that work continued, around the 2010s, ethnomusicologists began to acknowledge and sometimes ethnographically trouble the legal structures of UNESCO and the concepts embedded in intangible cultural heritage (e.g., Seeger 2014, Schippers 2015, Rees 2016, Taylor 2019), which used copyright as a central ownership mechanism for and by communities. This led to the further recognition of the various value systems involved in the cultural production of legal copyright (e.g., Luvaas 2009, Booth 2015, Morcom 2015, Lysloff 2016, Erlmann 2022). As ethnographic fieldwork increasingly locates itself in hybrid spaces, both on- and offline, we encounter musical communities who understand the advantages and disadvantages of participating in global copyright structures. Drawing on insights from grassroots Indonesian archives of popular and traditional music and Indonesian creative industry initiatives, this presentation argues for ethnomusicologists to reconsider the importance of copyright in understanding ethics and power in the constitution of the field. While copyright can offer participation in the global music industry, this participation does not usually lead to sizeable profit for originating communities but rather often serves to bolster the growth of content and metadata for global music industry services and their national representatives. The power relationships within these global music industry supply chains might be better understood as following the same historical colonial trajectories that the ethnomusicologists hoped to correct by offering their insights on copyright protections.

Dr Ciara Thomson (Independent scholar, Republic of Ireland)

Locating and Navigating the Field of Lullaby Studies

Singing is often regarded as a public, performative activity. Even functional work songs yield a sense of togetherness when passing time and completing tasks. The primary function of lullabies, however, is a more personal and direct arena of expression and audience, being most prominently enacted between caregiver and child in a sleep space. Like with Blacking's work on Venda initiation songs (Blacking 1969), or Doubleday's look into the feminine expression of Herati frame drumming (Doubleday 1999), lullaby singing frequently occurs in private and safeguarded contexts. In addition, compounding their functional parameters as a type of work song (Ó Madagáin 1985) is a strong emotional underlay. Lullabies can be used to express deep personal narratives in addition

to soothing one's distressed and loved charges. This emotional potency pulls lullabies deeper into quiet, secluded and trusted spaces.

This leaves the ethnomusicologist interested in lullabies with somewhat of a dilemma. How does one establish a field for the study of lullabies if they are most vibrantly expressed in private contexts? Where does one acquire first-hand experiences and perceptions of these songs and their practice without overstepping ethical marks, or should one be content with second-hand accounts, reflections, and artistic reconstruction? Can we consider lullaby 'performance' different from lullaby 'enactment'? Does the participant observer method fit into the study of lullabies, or should other avenues of inquiry be taken?

This paper addresses the difficulties of locating and navigating the field of lullaby studies through such questions. It reflects on my experiences of finding and engaging with lullaby singers. It also considers the private and emotionally potent nature of these songs, the power of personal interpretation, and boundaries of ethical appropriateness when preparing research methods and questions. Lastly, it considers the potential of autoethnographic and netnographic engagement with lullabies, which could considerably nourish this budding niche within ethnomusicology.



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