

## 2012 BFE Annual Conference: Programme

<b>THURSDAY</b> 29 <sup>th</sup> March	4:30–7:30 <b>Keynote speech: Bernard Lortat-Jacob – “Competence, performance, and ethnographical issues”</b> <b>Concert: Roughshod – folk music from the NorthEast</b> (both events in Durham Town Hall)		
<b>FRIDAY</b> 30 <sup>th</sup> March	Registration, from 9:00 (in St Chads quad)		
	<b>Room A</b>	<b>Room B</b>	<b>Room C</b>
<p>Session 1 9:30–11:00</p>	<p><b>Gender</b></p> <p>“Women’s ritual performance in Chinese Central Asia: the orchestration of emotion” Rachel Harris, SOAS</p> <p>“Gender, status and respectability: licit and illicit worlds of performing arts in India” Anna Morcom, Royal Holloway</p> <p>“Performance of women and children’s repertoires in Harar, Ethiopia” Ilaria Sartori</p>	<p><b>Musicians and composers</b></p> <p>“Cross-cultural collaboration between performer and composer: exploring the creative process of composing and performing” Kiku Day, Aarhus, Denmark</p> <p>“The process of Korean fusion music making: interactions between composers and musicians” Gyewon Byeon, Cambridge</p> <p>“Creative interaction and ownership in the rehearsal process: a case study” Mark Doffman, Oxford</p>	<p><b>Interactions behind the scenes</b></p> <p>“Radiohead and music fan culture: mediation, collaborative aesthetics, and the demise of cultural authority” Nathan Hesselink, British Columbia/Oxford</p> <p>“Ethnomusicology, meet music industry”: studying performance interaction within the commercial recording studio” Leah O’Brien Bernini, Limerick</p> <p>“The instrument maker in the moment of performance: Hamish Moore and the Scottish smallpipes revival” Benjamin Power, California</p>
11:00–11:30	<b>Tea / Coffee</b> (See also: “Global transmission: the shakuhachi phenomenon” – poster/digital display by Kiku Day and Margaret Lam)		
<p>Session 2 11:30–1:00</p>	<p><b>Role, status, and hierarchy 1</b></p> <p>“Team work or struggle? Interaction, role and hierarchy in North Indian music performance” Martin Clayton and Laura Leante, Durham</p> <p>“A delicate balancing act: tests of skill and the creation of risk in Carnatic music performance” Lara Pearson, Goldsmiths</p> <p>“Songs beside the lantern, tunes under the moonlight: musical interactions at private parties in Seoul, from the late 18<sup>th</sup> to late 19<sup>th</sup> centuries” Sung-Hee Park, Durham</p>	<p><b>Involvement</b></p> <p>“Performing musical interaction in the Irish session: participatory listening” Deirdre Harnedy</p> <p>“Performance interaction in Korean pansori” Dorothea Suh, Martin Luther</p> <p>“Performance simultaneity in the Asante court music tradition: culture and meaning” Joseph S. Kaminski, Fordham, New York</p>	<p><b>Patronage and sponsorship</b></p> <p>“Patwari sung poetry: Kashmiris and music in Britain” Thomas Hodgson, Oxford</p> <p>“The changing role of the audience in performing Chinese opera: a case study of Huangmei opera in Anhui Province” Ching-wah Lam, Hong Kong Baptist</p> <p>“The pleasures of exchange in Guinean praise performance” Nomi Dave, Oxford</p>
1:00–2:00	<b>Lunch</b>		

	Room A	Room B	Room C	Room D
Session 3 2:00 – 4:00	<p><b>Role, status, and hierarchy 2</b></p> <p>“‘Outside the house there are no laws’: sacred space, social relations, and song at Shona <i>kurova guva</i> rituals” Jennifer W. Kyker, Rochester</p> <p>“Performing music through formal and informal education: issues in performing traditional Roma music in Finland today” Kai Åberg, Eastern Finland</p> <p>“Learning music, performing jazz, and shaping society in Portugal” Jose Dias, Nova de Lisboa, Portugal</p> <p>“Playing at Gypsy: an unsustainable future?” Henry Bainbridge, Roehampton</p>	<p><b>Performing belief</b></p> <p>“Spiritual interaction as social interaction: animist Hmong ritual music in Northern Vietnam” Lonán Ó Briain, Sheffield</p> <p>“Hearing sectarianism: understanding Scottish sectarianism in music” Simon McKerrell, Newcastle</p> <p>“A case of establishing and renewing dynamic relationships through musical exchange and practice among the Delaware and Haudenosaunee” Susan M. Taffe Reed, North Carolina</p> <p>“Bringing worship to the streets: defining Canadian Christianity through the public performance of praise” Monique M Ingalls, Cambridge</p>	<p><b>Competitions</b></p> <p>“Changing contexts for céilí bands in Ireland” Daithí Kearney, Dandalk Institute</p> <p>“Forming assemblages through improvised song duels: the <i>glosador</i>” Iain Foreman, Santiago</p> <p>“Competition, performance interaction and society in Highland Bolivia” Thomas Solomon, Bergen</p> <p>“Locating the meaning of the repertoire in performance preparation” Trevor Wiggins, Falmouth</p>	<p><b>Performing authority</b></p> <p>“Passion Week services as performative locus for social and musical articulation” Tala Jarjour, New York</p> <p>“Beyond the <i>radif</i>: new forms of improvisational practice in Iranian music” Laudan Nooshin, City</p> <p>“<i>The New Art of the Viola</i>: the multiple interactions in an eighteenth century tutor” Renato Castro, Queens Belfast</p> <p>“Song, space and interactive power-play in Amis aboriginal song” Shzr Ee Tan, Royal Holloway</p>
4:00–4:30	<b>Tea / Coffee</b>			
	<b>Room A</b>	<b>Room B</b>	<b>Room C</b>	
Session 4 4:30 – 5:30	<p><b>Engaging with the unfamiliar</b></p> <p>“Creative misperception and engagements with unfamiliar musics” Henry Stobart, Royal Holloway</p> <p>“‘Êêêêê, boi!’: the promotion of performance interaction as an ethnomusicological project” Suzel Reily, Queens Belfast</p>	<p><b>Participatory discrepancies</b></p> <p>“Groove in Cuban dance music: an analysis of Son” Adrian Poole, Open University</p> <p>“Experiencing the moment in song: an analysis of the Irish traditional singing session” Vanessa Thacker</p>	<p><b>Perspectives on environment</b></p> <p>“‘Please do not speak while the performance is taking place’: Jazz musicians’ interactions with the performance venue” Elina Hytonen, Eastern Finland</p> <p>“Responsive spaces, vocal places: environmental performance interactions in solo <i>shakuhachi</i> recordings” Joe Browning, SOAS</p>	
6:30–7:30	<b>Evening Meal</b>			
7:45–9:00	<b>Concert: “Akrobatos” – SooEun Kwak’s new music for the Korean kayagŭm</b>			

<b>SATURDAY</b> 31 <sup>st</sup> March			
Session 5 9:30 – 11:00	<p><b>Performing spirituality</b></p> <p>“I will sing with my spirit, but I will also sing with my mind’ (1 Corinthians, 14-15): new attitudes in modern Greek religious rituals” John G. Plemmenos, Greek Open University</p> <p>“Sacred words in sonic shapes’: interactions in the performance of the holy hymns at the Darbar Sahib in Amritsar (India)” Francesca Cassio, Hofstra, New York</p> <p>“Hunting, rainforest communication, and the psychology of successful performances” Noel Lobley, Oxford</p>	<p><b>Fusion</b></p> <p>“Encountering the musical others: I.M. Harjito’s works and collaboration as his compositional process” Maho Ishiguro, Wesleyan</p> <p>“The influx of jazz into Korean traditional music” Hyelim Kim, SOAS</p> <p>“Performance interaction and the construction of identity as Asian musicians” Hyun Seok Kwon, SOAS</p>	<p><b>Marketing interactions</b></p> <p>“Music on television: analysis of visual and aesthetic performance of flamenco in TVE” Juan Pedro Escudero Diaz, Extremadura</p> <p>“Hearing the ‘Hillsong Sound’: people, places and the branding of pentecostal worship music” Tom Wagner, Royal Holloway</p> <p>“Flamenco Público: tourism, performance and interactivity in Seville, Spain” Joshua Brown, California</p>
11:00–11:30	<b>Tea / Coffee</b>		
Session 6 11:30 – 1:00	<p><b>Instruments</b></p> <p>“Host or guest? The Paraguayan harp and the World Harp Festival in Paraguay” Alfredo Colman, Baylor, Texas</p> <p>“Musical craft between knowledge, experience and performance: the interactive dimensions of Serbian <i>gajde</i> music” Rastko Jakovljević, Serbian Academy of Sciences and Arts</p> <p>“The guitar in Paraguay: its role and significance in the construction and performance of Paraguayan identity” Simone Kruger and David Bridge, Liverpool John Moores and Liverpool Hope</p>	<p><b>Community change</b></p> <p>“Music and dance for community change In Tanzania” Bjørn Sverre Kristensen, Hedmark, Norway</p> <p>“Singing the war: Peruvian fusion artists healing wounds through performance interaction” Fiorella Montero Diaz, Royal Holloway</p> <p>“Music in inner cities: rehearsal and performance as modes of crafting selves” Klisala Harrison, Helsinki</p>	<p><b>Reshaping East Asian traditions: performers, musicologists, ideologues and their interactions</b></p> <p>“Making the Confucianist meditative tool into the Maoist revolutionary weapon: the Chinese seven-stringed zither <i>qin</i> in the era of Cultural Revolution” Tsan-Huang Tsai, Hong Kong</p> <p>“Korean SamulNori: the history of government approbation and scholarly condemnation” Keith Howard, SOAS</p> <p>“Listening to the masses: creating new music during China’s Cultural Revolution” Rowan Pease, SOAS</p>
1:00–2:00	<b>Lunch</b>		

<p>Session 7 2:00 – 4:00</p>	<p><b>Dance and movement</b></p> <p>"Learning the dance, embodying the gender: a case of choreomusical interactions" Elena Catalano, Durham</p> <p>"Cuban Columbia <i>rumba</i>: a conversation between dancer and drum" Michael Davison, Richmond</p> <p>"<i>Charkh</i> in Iranian music: a paradigm of 'circulation' in its performance type and musical structure" Masato Tani, Kobe Gakuin, Japan</p>	<p><b>Dialogues with scholars and archives</b></p> <p>"Recording and performing musical heritage in London's King's Cross: towards a sustainable archiving" Emma Brinkhurst and Carolyn Landau, King's</p> <p>"Playing the game: a Brazilian capoeira <i>mestre</i> in Angola" Christine Dettmann, Essex</p> <p>"Ethnomusicological" performance in Uganda" Vanna Viola Crupi, Rome</p> <p>"Khaled Arman at the music festival, Bern: the multi-layered performance of an Afghan migrant identity" Britta Sweers, Institut für Musikwissenschaft, Bern</p>	<p><b>Performer / audience interaction</b></p> <p>"The other side of the turntables: revisiting performer-audience interaction at electronic dance music events" Luis-Manuel Garcia, Freie Universität, Berlin</p> <p>"Interactions between producers, performers, and audience in post-socialist Mongolia: the case of 'folk music' ensembles" Tsetsentsolmon Baatararan, Mongolia</p> <p>"When the story rings true: an exploration of <i>ping tan</i> narrative performance in Suzhou story-houses, Southern China" Yinyun Shi, Durham</p> <p>"Positively negative: the positive communication and expression of negativity through the interaction of music, performer and audience" James Richardson</p>
<p>4:00–4:30</p>	<p style="text-align: center;"><b>Tea / Coffee</b></p>		
<p>4:30–6:30</p>	<p style="text-align: center;"><b>AGM</b></p>		
<p>7:00–8:30</p>	<p style="text-align: center;"><b>Conference Dinner</b></p>		
<p><b>SUNDAY</b> 1<sup>st</sup> April</p>			
<p>Session 8 10:00–12:00</p>	<p><b>Stage talk</b></p> <p>"Inside jokes: backing musicians and their strategies of performative separation" Ioannis Tsioulakis, Cork</p> <p>"<i>¡Manos arriba!</i> ('Put your hands up!'): compering folkloric music performances in Peru" James Butterworth, Royal Holloway</p> <p>"Voice of a woman: embodied listening and ethical performance in Moroccan hip hop." Kendra Salois, California</p> <p>"Fairport Convention and performance interaction" Tor Dybo, Agder</p>	<p><b>Performance negotiations</b></p> <p>"Jazz endings, aesthetic negotiations, and public culture" Byron Dueck, Royal Northern College of Music</p> <p>"Melody and <i>tāl</i> in <i>thumri</i>: the semiotics of musical interaction" Chloë Zadeh, SOAS</p> <p>"Ballade ballade bois: interaction and performance in a Sardinian folk dance ensemble." Fabio Calzia, Conservatory of Cagliari</p> <p>"'This is an appointment with God': The multiple roles played by an Africa church choir amongst African labor migrant in Tel-Aviv" Shlomit Kanari</p>	<p><b>Peripheral interactions</b></p> <p>"Legitimate peripheral participation and communities of practice in the <i>jiangnan sizhu</i> clubs of Shanghai, China" Ruard Absaroka, SOAS</p> <p>"Bodø Hardcore Festival: performing alternative values, producing locality" Paal Fagerheim, Neana College</p> <p>"Voicing islandness: Guernésiais, discourse and music-making on Guernsey" Henry Johnson, Otago</p> <p>"Central and peripheral performances in a pop-rock live performance" Isabel Campelo, Nova de Lisboa, Portugal</p>