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British Forum for  
Ethnomusicology



# **Annual Conference of the British Forum for Ethnomusicology**

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**Liverpool John Moores University, 16 – 19 April 2009**

## **Music, Culture and Globalisation**



# Welcome



Dear BFE 2009 Conference Delegates!

On behalf of the Popular Music Studies unit at Liverpool John Moores University, UK, I am delighted to welcome you to the Annual Conference of the British Forum for Ethnomusicology held from 16 – 19 April 2009 in the city of Liverpool. With its overarching theme on *Music, Culture and Globalisation*, this year's conference has attracted an extraordinary number of international delegates in the BFE's history who will come from over thirty countries as far afield as Brazil, Mongolia, Thailand, Colombia, South Africa, Australia, the US, Japan, Peru, Israel, Taiwan and Hong Kong, to name but a few. Over 100 papers will be presented by academics, teachers and musicians involved in the most diverse musics and fields of musical study. The conference will thus bring together people from all over the world through a shared love and passion for music. The conference will feature two prominent keynote speakers, Professor John Tomlinson and Professor Timothy D. Taylor, as well as a plenary with internationally leading scholars from ethnomusicology and other fields, including Professor Tina K. Ramnarine, Dr Martin Stokes and Prof. Dr. Britta Sweers, to whom I express a warm welcome and thanks for their key contributions.

As the conference progresses, we will move around a number of magnificent venues in Liverpool, including LJMU's Dean Walters Building, the Anglican Cathedral, Blackburne House and the Adelphi so as to showcase Liverpool's rich cultural and musical heritage. Some of the highlights include a welcome reception in the Main Hall of the Anglican Cathedral with wine and classical guitar music. Delegates can also enjoy a live performance by the fantastic Sense of Sound, a Liverpool-based company that has worked with some of the finest performers in the music industry today, including Ringo Starr, and that recently received a Pioneer for the Nation award from Her Majesty the Queen. During sightseeing tours on Saturday afternoon, delegates will also have the opportunity to explore Liverpool's cultural and musical heritage. The conference dinner on Saturday evening will be followed with live music by Paprika Balkanicus, a contemporary folk band playing a fiery blend of traditional Gypsy music from the Balkans and Eastern Europe (they are one of the hottest newcomers in world music!). Here, delegates can re-live the experiences of passengers from large cruise liners who stayed in the legendary Adelphi hotel, the most famous of which was the Titanic. The world beat disco will be provided by our very own DJ Stuart Borthwick (Programme Leader in Popular Music Studies) whose DJ style takes in Jamaican reggae, Ghanaian high life, Congolese rumba, and South African kwaito, as well as other world beats. Get your dancing shoes ready!

I am very delighted that conference members will also take the stage and continue informal music and dance sessions into both Friday and Saturday nights, including performances on Armenian *duduk*, Japanese *shakuhachi*, classical Indian music by Ravi Shankar performed on flute and guitar, Trinidadian steelpans, English concertina, Chinese *erhu*, as well as sea shanties (shipboard worksongs) that are part of the legacy of the Liverpool-based shantyman Stan Hugill.

During the conference, I will be supported by Dr Stuart Borthwick, Tim Dalton and Dr Siân Lincoln, and we will take every effort to make this an enjoyable and friendly conference as well as an intellectually stimulating one. The event has also been generously supported by PALATINE (the subject centre for dance, drama and music of the Higher Education Academy), which enabled the appointment of ten BFE 2009 Conference Assistants who will support you throughout the conference. Assistants include: Amy Smith, Harriet Mould, Rachel Dyer, Aaron Horner, Adele McClintock, Catherine Davey, Ashley Hopkins, Marieke Jarvis, Alexandra Mills and Dominic Bridge.

I hope that you will enjoy the BFE 2009 Annual Conference and have plenty of opportunities to share our knowledge, enthusiasm and commitment towards the study of music and dance from all parts of the world.

#### *Acknowledgements*

I would like to express sincere thanks to: the local organizing committee, including Dr Stuart Borthwick, Tim Dalton and Dr Siân Lincoln; ten conference assistants; Professor John Tomlinson (keynote), Professor Timothy D. Taylor (keynote), Professor Tina K. Ramnarine (plenary chair), Dr Martin Stokes and Prof. Dr. Britta Sweers; Professor Roger Webster (Dean of Faculty of Media, Arts and Science); Dr Tamsin Spargo (Director of School of Media, Critical and Creative Arts); Mrs Irene Haworth (Finance Officer); Ms Andrea Coburn (Anglican Cathedral); Mr Kevin Carter (Adelphi); Mrs Pauline Jenkins (Blackburne House). Sincere thanks are also expressed to PALATINE, LJMU (UoA66 Committee) and Taylor & Francis for the grants and sponsorship that have enabled us to organise such a rich and varied event.

Dr Simone Krüger  
BFE 2009 Conference Organiser  
Liverpool John Moores University, UK

# Keynotes and Plenary

This year's keynotes will be delivered by Professor John Tomlinson (Nottingham Trent University) and Professor Timothy D. Taylor (University of California, Los Angeles). Both keynotes will be held in the beautiful Lady Chapel in the Anglican Cathedral.



**John Tomlinson** is Professor of Cultural Sociology; Director of the Institute for Cultural Analysis, Nottingham; Head of Research for Cultural, Communications and Media Studies (RAE Unit 66); and Chair of the School Professorial Group at Nottingham Trent University. John Tomlinson is an authority on the cultural aspects of the globalization process and has lectured at many distinguished universities across Europe, the United States and East Asia as well as at venues such as The Bauhaus Institute, Dessau; Tate Britain; The Council of Europe; the Festival Filosofia, Modena and Demos, Hungary. He has worked as a consultant on issues of globalization, culture and politics to several international public sector institutions including UNESCO, The Council of Europe, The Commonwealth Secretariat, and the Geneva Centre for Security Policy and Nato Defence College. Articles, profiles and interviews on his work have been published in national newspapers such as the Asahi Shimbu, Tokyo, the Guanming Daily, Beijing, the Hufvudsbladet, Helsinki and on Finnish Television, YLE TV1 and Italian National Television and Radio (RAI). John Tomlinson is on the editorial advisory boards of several journals, including *Theory, Culture and Society*, *Journal of International Communication*, *Global Media and Communication* and the *Asian Journal of International Studies*. Published books include *Cultural Imperialism* and *Globalisation and Culture*, and John Tomlinson's recent work has explored the place of speed within modern telemediated culture, resulting in his latest book, *The Culture of Speed: The Coming of Immediacy* published by Sage Publications in October 2007. He is currently developing research into the constitution of public culture and cultural values within contemporary capitalist societies.



**Timothy D. Taylor** is a Professor in the Departments of Ethnomusicology and Musicology at the University of California, Los Angeles. In addition to numerous articles on various musics, he is the author of *Global Pop: World Music, World Markets* (Routledge 1997), *Strange Sounds: Music, Technology and Culture* (Routledge 2001), and *Beyond Exoticism: Western Music and the World* (Duke University Press 2007). His article *The Commodification of Music at the Dawn of the Era of Mechanical Music*,

published in *Ethnomusicology* in 2007, was awarded the Jaap Kunst Prize by the Society for Ethnomusicology for 'the most significant article in ethnomusicology written by a member of the Society for Ethnomusicology and published within the previous year'. Timothy D. Taylor's interests include globalization, technology, race, ethnicity, consumption, tourism, and gender. He has received a fellowship from the National Humanities Center, as well as a junior fellowship and the Charles A. Ryskamp Fellowship from the American Council of Learned Societies. He is currently editing and writing two books: *The Social Life of Sound Technologies: A History in Documents, 1878-1945*, co-edited with Mark Katz and Tony Grajeda (to be published by Duke University Press); and *The Sounds of Capitalism: A History of Music in Advertising*, from radio to the present. He is an avid performer of Irish traditional music on the flute and can be heard regularly at sessions in southern California.

#### *Plenary*

The conference will feature a plenary with Professor Timothy D. Taylor and the following presenters, which will be held in the historic Blackburne House.

**Tina K. Ramnarine** is Professor of Music at Royal Holloway University of London. She is author of *Creating Their Own Space: the Development of an Indian-Caribbean Musical Tradition* (University of West Indies Press, 2001), *Ilmatar's Inspirations: Nationalism, Globalization, and the Changing Soundscapes of Finnish Folk Music* (University of Chicago Press, 2003), *Beautiful Cosmos: Performance and Belonging in the Caribbean Diaspora* (Pluto Press, 2007), and editor of *Musical Performance in the Diaspora* (Routledge, 2007). She is currently researching performance, environment and indigenous politics in the Arctic.

**Martin Stokes** is University Lecturer and Fellow of St. John's College Oxford. He is the author of *The Arabesk Debate: Music and Musicians in Modern Turkey* (Clarendon 1992), and the editor of various volumes including *Ethnicity, Identity and Music* (Berg 1994). He also wrote "Music and the Global Order", published in the Annual Review of Anthropology 2004 and with which he was joint winner of the Jaap Kunst Prize from the Society for Ethnomusicology in 2005.

**Britta Sweers** is Junior Professor of Ethnomusicology at the Hochschule für Musik und Theater, Rostock (Germany). Her main research is focused on the transformation of traditional musics and she is currently finishing a major study on modern folk musics within contemporary global flows. Having also worked as online editor for Folk/World Music, she has undertaken fieldwork in various Anglo-American regions and in North Eastern Europe. Her publications include Lontano - 'Aus weiter Ferne': Zur Musiksprache und Assoziationsvielfalt György Ligetis (von Bockel 1997), *Electric Folk: The Changing Face of English Traditional Music* (Oxford University Press, 2005), and the Polyphony of Cultures project (Rostock 2007). She was also guest editor of *The World of Music*, 46 (1), titled *Contemporary British Music Traditions* (2004) and is co-editor of the *Frankfurter Zeitschrift für Musikwissenschaft*.

# Social Events Programme

We have prepared a programme of social events during the conference, which will not only showcase Liverpool's rich cultural and musical heritage but also allows local talents to experience and contribute towards a prestigious international conference held in Liverpool. The performances will encapsulate a range of musical styles, thereby making visible and audible the social realities of contemporary cultural life in the city of Liverpool. Participation in these special events is optional but also very strongly recommended. Each one forms an excellent means of getting to know conference colleagues better, while enjoying some of the highlights of Liverpool's music, dance, scenery, art, and architecture.

## *Thursday: Welcome Reception*

We will open the conference on Thursday with a welcome reception in the Main Hall of the magnificent Anglican Cathedral with wine and classical guitar music by David Bridge and Richard Harding (sponsored by Taylor & Francis). David and Richard will perform a wide variety of music over the past 500 years, ranging from English Renaissance and Baroque music arranged for guitar, up to the present day with music by Philip Glass. The performance will also showcase some Spanish and Latin American pieces, including works by Montes, Piazzolla and Bonfa.

## *Thursday: Film Night*

After dinner, delegates can enjoy a film screening in the Concert Room of the Anglican Cathedral, which presents leading British ethnomusicologist Professor **John Baily**'s film "Scenes of Afghan Music: London, Kabul, Hamburg, Dublin" (2007). This is the latest in a series of ethnographic films on Afghan music and music making made by John Baily. The film arises from research carried out in 2006 on Afghan music in London, and explores connections with similar diasporic Afghan communities in Kabul, Hamburg and Dublin. Thus the film starts in London, moves to Kabul, returns to London, segues to Hamburg and Dublin, and ends back in London. The film incorporates footage of BBC World Service presenter Haroon Yousofi with his live interactive radio show Studio Haft ('Studio Seven'), which is used as a framing device. Haroon also has an important role in the film as master of ceremonies at concerts of Afghan music in London, as a singer, and comedian. The last part of the film shows a concert of Afghan music at Goldsmiths College, with the dancing of the atan, the national dance of Afghanistan. The movie ends back in Bush House, with Haroon Yousofi saying goodbye to his radio listeners on the Studio Haft programme.

## *Photographic display*

Szabina Abdool-Khader, a third year undergraduate student in popular music studies, will capture the event in photographic images. Szabina will also present a photograph display on the theme of *Liverpool: City of Pop* during the Friday refreshment break.

*Friday Evening Social in Hannah's Bar, Hardman Street*

A chance to visit the city centre occurs on Friday evening with a social in the renowned Hannah's Bar on Hardman Street where delegates can enjoy 2 for 1 cocktails and live music, followed by delegates' performances. Opening the evening at 9.30pm will be **Barbieshop**, a Liverpool-based female a'cappella trio who specialise in close-knit vocal harmonies inspired by the Barbershop tradition, which they deliver with cute choreography, sweet smiles and appealing attire. They perform a variety of styles; from The Andrews Sisters to the Ronettes, Kylie to Duke Ellington, the Cure to Bizet. Most of the songs are arranged by the girls, which contributes to their unique style & sound. The main performance will be given by **Sense of Sound**, a Liverpool-based company that specialises in vocal coaching across the UK and internationally. In 2003, the company received a Pioneer for the Nation award from Her Majesty the Queen in recognition of its contribution to social change. Sense of Sound has also worked with some of the finest singers, songwriters and performers in the music industry today, including Ringo Starr (The Beatles), Damon Albarn (Blur) and Natasha Hamilton (Atomic Kitten), to name but a few. Conference members are then very welcome to join in and continue informal music and dance sessions into the Friday night.

*Please note that whilst some refreshments will be provided as part of these events, you may wish to bring some pocket money for evening drinks.*

*Saturday Afternoon Sightseeing*

Liverpool is well-known for its rich cultural and musical heritage, and there will be a sightseeing tour on Saturday afternoon for delegates wishing to explore Liverpool's musical past (note that pre-booking was required for the excursion). Be prepared for a surprise! Alternatively, we also offer a guided tour of the Anglican Cathedral to delegates not wishing to take part in the tour. The Anglican Cathedral is a centre of worship and celebration. Sir Giles Gilbert Scott's masterpiece, it is built on St. James' Mount and visible from miles around. A 'must see' during the tour is the panoramic view that visitors can get from the top of the famous 'Vestey Tower'. This is one of the most engaging and amazing aspects of this magnificent building for young and old alike, never failing to astound and impress any visitor from any part of the world. The top tower platform is normally accessible to the public by two consecutive lifts followed by 108 stairs. Those delegates who wish to explore Liverpool's fabulous attractions in their own time may follow any of the three audio sightseeing tours provided on the USB stick, which is included in your delegate pack (please see next section for details on the tours). The tours are designed to be transferred to a portable MP3 player. Downloadable maps accompany each tour, which take around an hour to complete, passing points of interest and places where you can find out more about Liverpool's musical culture, world heritage and friendly atmosphere.

*Saturday Conference Dinner and Party*

The social highlight will be the conference dinner and party on Saturday evening in the legendary Adelphi Hotel. Internationally famous and in the very heart of

Liverpool, the Adelphi originally dates back to 1826, but was extensively rebuilt in 1912 to cater for passengers from large cruise liners, whose home port was Liverpool, the most famous of which was the Titanic. Indeed, the Sefton suite in the heart of the hotel is an exact replica of the Smoking Lounge aboard the Titanic. One of the most popular hotels in town, you can enjoy a gala dinner in the fabulous Main Banqueting Hall, followed by delegates' performances. The evening party and dancing will be kicked off with a performance by **Paprika Balkanicus**, one of the hottest newcomers in world music. Paprika Balkanicus are a five-piece contemporary folk band from Romania, Serbia and Slovenia playing a fiery blend of traditional Gypsy music from the Balkans and Eastern Europe with the violin, guitar, bass and accordion. Subversively re-inventing classic middle European evergreens that have been part of the universal musical psyche since the early 20th century, their sounds from Macedonian, Serbian and Hungarian folk tunes are 'spiced up' into a more contemporary traditional sound and performance. Their electrifying show of fantastic musicianship as well as witty stage presence will create an unforgettable atmosphere as we celebrate our last evening! This is followed by a world beat dance event with **DJ Stuart Borthwick** who began his academic career in 1989 as an undergraduate student at Liverpool Polytechnic, and following graduation, completed a PhD in visual representations of nightclub culture. During his time on the Liverpool club scene, Stuart has developed a DJ style that takes in Jamaican reggae, Ghanaian high life, Congolese rumba, and South African kwaito, as well as other world beats. Get your dancing shoes ready!

*Please note that whilst some refreshments will be provided as part of these events, you may wish to bring some pocket money for evening drinks.*

# Liverpool's Cosmopolitan Heritage

Liverpool is a thriving, cosmopolitan city which attracts people from all over the world. Situated in the North West of England, the UK's largest economic region outside London and the South East, Liverpool is in the midst of exciting economic, cultural and social regeneration. With its world-famous skyline and striking architecture, Liverpool is the most filmed British city outside London, and the city's Albert Dock contains the largest group of grade-one listed buildings in the UK.

Liverpool was built on the famous river Mersey, a gateway to the rest of the world. Nearly every Liverpool family had at least one member who went to sea and when returning brought music from other places. The city is also a polyglot collection of travellers and traders, and from the dawn of habitation this city has been a point of arrival and departure. Chinese immigrants, for example, settled in Liverpool from 1865. Many came over as seamen and later became employees within the laundry business or the restaurant business. By the early 1900s, the Chinese community had grown to 500, and soon there may have been as many as 20,000. In the 1990s, Liverpool and Shanghai celebrated the two cities' twinning relationship, and Shanghai dedicated Liverpool the biggest archway outside mainland China, which was officially opened in September 2000. Meanwhile, the black community started through the slave trade. By the 1770s, black slaves, runaways and servants were part of everyday life in Liverpool. African princes, students and scholars came to Liverpool to be educated.

Irish immigrants form another large and important community who settled in Liverpool particularly in the 1840s and 50s due to periodic famines, evictions of the Irish peasantry, and long established shipping links for work opportunities and the relief from the conditions in Ireland. By 1851, 22% of the total population in Liverpool was Irish but the numbers have since then declined, many of those immigrating to the United States. The Irish immigrants gathered together in 'Little Ireland' near the docks. The large Irish community set up their own organisations, with a musical society being one of those organisations. Jewish immigrants too form the multicultural makeup of the city, who arrived in Liverpool during the 1880s and settled in the Brownlow Hill area in the inner city, whilst making a living from tailoring, cabinet-making, and the running of small shops. One of the first groups of Jewish immigrants is believed to have come from Spain from the early 1700s, later from Germany, Poland and Russia.

Liverpool' rich and dynamic seaport also offered opportunities to other inhabitants. During the 19<sup>th</sup> century, for instance, Liverpool experienced a large influx of Scandinavians, Danes, Swedes, Norwegians, Finns, Icelanders, Faroe Islanders, Russians, Estonians, Lithuanians and Latvians who came over to exploit the opportunities Liverpool offered as a rich and dynamic seaport. Between 1880 and 1912, a steady stream of Italians came to Liverpool. There is also a 3,000 strong Greek community, which began to settle in 1810. Most of the wealthy Greeks left

Liverpool at the turn of the 19<sup>th</sup> century, however, after the second World War, some British soldiers brought Greek wives home to Liverpool, and during the 1960s the Greek Cypriots came over to Liverpool, which caused the community to revive and prosper.

Liverpool is a musical city, a host to different cultures and musics. The cultural and arts scene in Liverpool is flourishing. There are many buildings, areas and businesses around Liverpool that showcase the diversity of the city. The new Liverpool One shopping experience and the brand new 10,600 seat Echo Arena are evidence of Liverpool's renaissance and demonstrate in spectacular fashion how developers have managed to blend the old with the new, merging state-of-the-art facilities into the dock area which was built around the 1700s. There are two Jewish cemeteries, a Greek Orthodox Church, Italian restaurants, a China Town and many Chinese restaurants. There are two Cathedrals: the Anglican (Protestant Cathedral) and the Metropolitan (Catholic Cathedral), both of which are joined by Hope Street. The city centre is home to numerous Irish pubs, bars and various other fascinating multicultural places to visit. The ultimate testimony to Liverpool's vibrancy is the award of Capital of Culture 2008, particularly now that the original Superlambanana situated outside our Tithebarn Street building has been replicated around the city with over 100 minilambananas cropping up in the most unusual places.

Those delegates who wish to explore Liverpool's fabulous attractions independently may follow any of the three audio sightseeing tours provided on the USB stick, which is included in your delegate pack. The tours are designed to be transferred to a portable MP3 player. Downloadable maps accompany each tour, which take around an hour to complete, passing points of interest and places where you can find out more about Liverpool's musical culture, world heritage and friendly atmosphere. Listen for the directions when it's time to move to a new location on your tour and remember also to press pause on your MP3 player so that you can easily pick up the tour again.

### **Pete Wylie's Music Tour**

Discover more about Liverpool with our music walking tour around the city. Pete Wylie from The Mighty Wah! will take you on a tour of Liverpool's music scene from the 1960s to the present day, passing clubs and venues in the World Capital of Pop.

#### **Tracks**

1. Introduction and Whitechapel to North John Street
2. Mathew Street: Cavern Pub, Cavern Wall of Fame and Cavern Club
3. Mathew Street: Liverpool Wall of Fame to The White Star
4. Button Street to Mount Pleasant
5. Mount Pleasant to Hardman Street
6. Hardman Street to Wolstenholme Square
7. Wolstenholme Square to Albert Dock

**Laurence Westgaph's Slavery Remembrance Tour**

Discover more about Liverpool's role in the Slave Trade and its abolition with our walking tour around the city. Laurence Westgaph, a Liverpool historian and writer on the city's role in the Slave Trade, takes you on a tour of buildings and places of interest related to this subject.

**Tracks**

1. The Athenaeum to Doran's Lane
2. Site of St. George's Church to Nelson Memorial
3. Cotton Exchange to Merchant's Coffee House
4. The Goree to International Slavery Museum

**Loyd Grossman's Heritage Tour**

Liverpool's bid for World Heritage status - based on the city's world famous waterfront and cultural buildings - was approved by UNESCO in July 2004. The city's bid was centred on Liverpool as a Maritime Mercantile city and reflected the city's significance as a commercial port at the time of Britain's greatest global influence. Discover more about Liverpool with our World Heritage walking tour around the city, which is also provided in your delegate pack. Heritage expert Loyd Grossman will take you on an hour-long tour through the city's eight centuries of history.

**Tracks**

There are ten tracks to follow this tour.

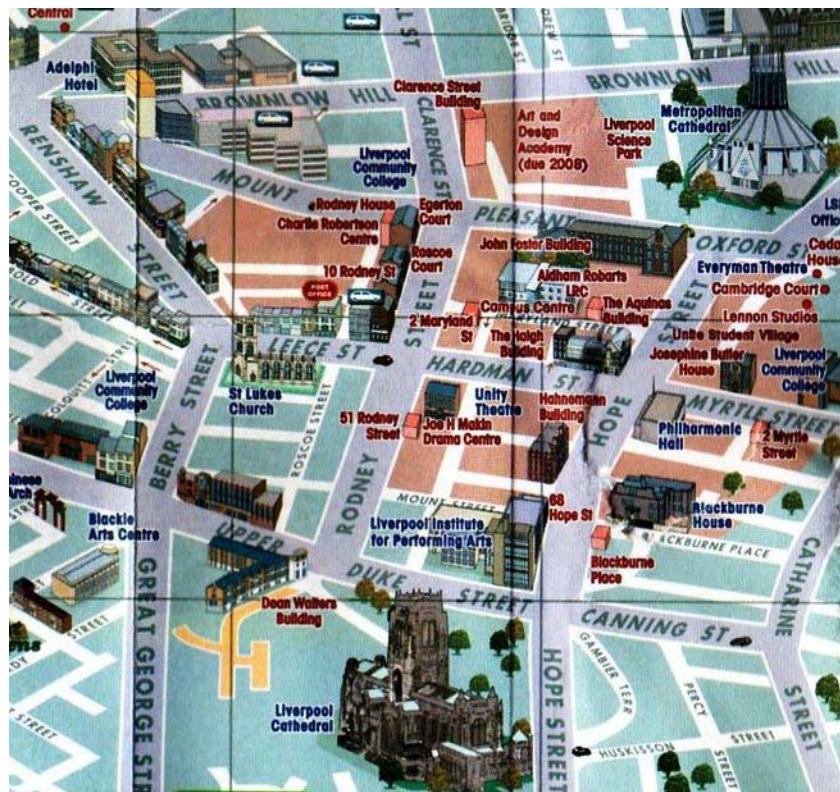


Liverpool City Centre

# Practical Information

## *Conference site*

The conference will be held in a range of locally-situated venues, including Dean Walters Building, the Anglican Cathedral, Blackburne House, the Adelphi and Hannah's Bar on Hardman Street (next to St Luke's Church). All venues are within walking distance (please see map below).



## *Fire evacuation procedures*

We are not planning a practice fire alarm, so if you hear a continuous high-pitched siren, then please evacuate the building by the nearest exit, guided by the signage. There are two ways out of the building, by the main entrance, and via the gate in the garden at the back of the building. Do not attempt to tackle any fire. The evacuation meeting point is on the cathedral plateau opposite the Dean Walters Building.

## *Smoking*

Delegates are advised that smoking is not permitted in public areas in the UK, including restaurants, hotels, pubs, buildings and spaces used by the general public. This equally applies to the conference site. Delegates wishing to smoke during the conference are thus kindly asked to enquire with the local conference organising team about smoking areas.

### *Meals*

All lunches and dinners are included in the registration fee, which will be served in the Western Rooms of the Anglican Cathedral, except Saturday evening. We are providing vegetarian, halal and other special options. Equally, day-time refreshments (teas/coffees/biscuits) are included in the registration fee, and these will be available in the Dean Walters Building, rooms 206/207. There will also be two water points available to delegates: in the school office and in the staff common room.

### *Internet access*

Please use the guest username and password provided upon arrival to log in the university's network connection. There is Wi-Fi available in the Dean Walters building for delegates wishing to use their own laptops. We also provide internet access via university PCs (also in the Dean Walters building, room 208), which will be accessible to delegates from 10am – 6pm on Thursday, Friday and Saturday (not Sunday).

### *Parking*

Limited parking for cars is available at the Cathedral, with a minimum charge of £1 for up to one hour, and £3+ for longer periods (see <http://www.liverpoolcathedral.org.uk/content/Visiting/HowToGetHere.aspx>). You should also contact the hotel at which you are staying to enquire about available parking. Multi storey car parking is available in Mount Pleasant and some covered ground floor parking in neighbouring Duke Street. Each is followed by a walk of up to 10 mins to the conference site. Very limited adjacent street parking is also available, some free, but mostly on a pay-and-display basis.

### *Taxi*

There are two types of taxis in the UK: the traditional black cab (see image), which can be stopped on the street at any time, and the private-hire taxi. The private-hire taxi has to be booked over the phone (please see below companies, which work on a call back service giving you notice of when your taxi has been dispatched):

Delta: +44 (0)151 924 7373

SRC: +44 (0)151 928 3535

Jubilee Taxi: +44 (0)151 920 7000

Liver Davy Ltd: +44 (0)151 709 4646

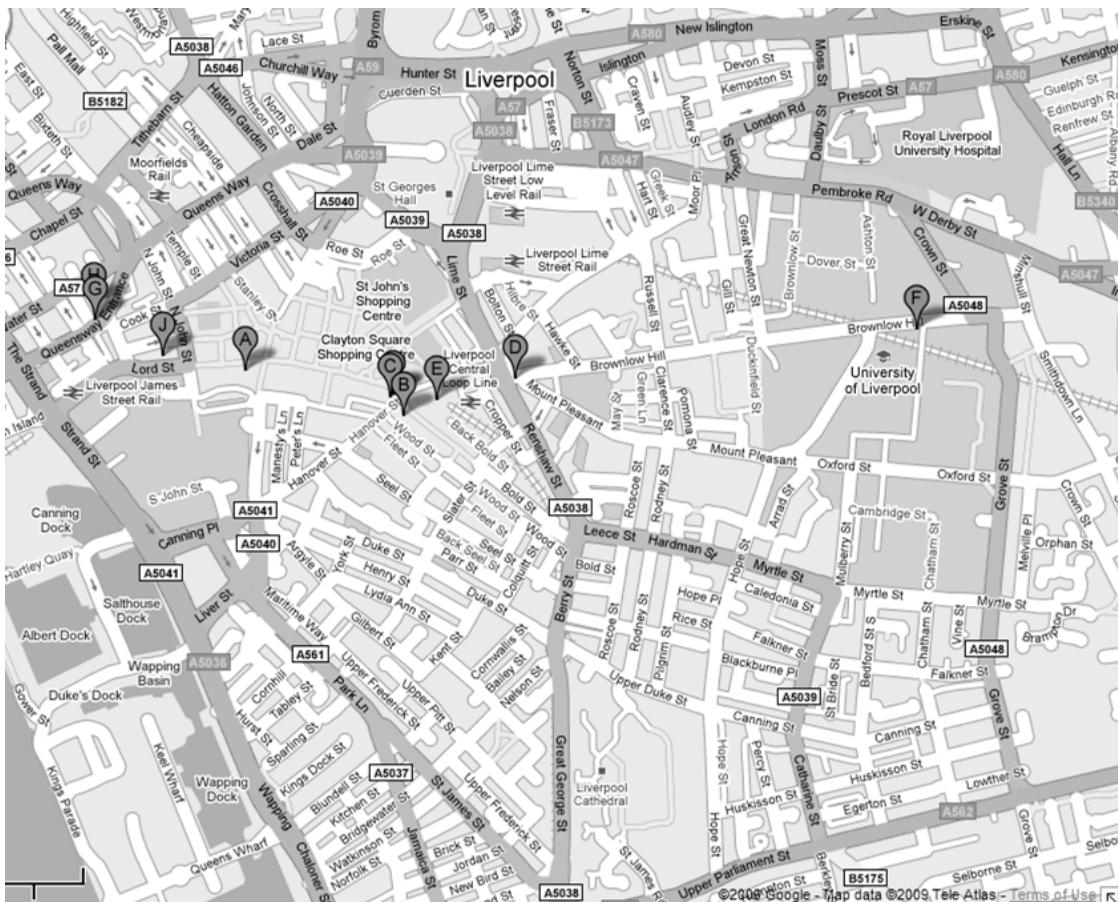


### *Electricity*

UK voltage is 230V (+10%/-6%, i.e., an appliance that requires from 224 to 240V should work), using a large 3-pin plug. Bathrooms generally have two pin sockets for electric shavers. Overseas appliances generally require an adaptor, either for voltage or to fit the UK socket. This is probably best purchased at the airport, although they may also be available at electrical shops in Liverpool.

### Cash machines

Automated cash machines are available near to Dean Walters building (please see below map). These will provide cash to a variety of overseas bank and credit cards, including Mastercard and VISA. There are also banks within walking distance where traveller's checks can be cashed.



- A. Bradford & Bingley Building Society, 76-78 Lord Street Liverpool L2 1TY
- B. Birmingham Midshires Building Society, L1 4, Liverpool
- C. Alliance & Leicester Building Society, L1 1, Liverpool
- D. NatWest, L1 1, Liverpool
- E. The Royal Bank of Scotland Plc (British Rail), L1 4, Liverpool
- F. Barclays Bank, L69 3, Liverpool
- G. Bank of Scotland, 36 Castle Street, Liverpool, Liverpool, L2
- H. NatWest, 28 Castle St, Liverpool, L2 0UP
- I. Lloyds TSB, L1 3, Liverpool
- J. Nationwide Building Society, L1, Liverpool

### Amenities

Attendees will need money for evening socials, for personal purchases, and for travel around the city when they choose to leave the conference site. Food costs range from about £2.50 for a basic sandwich to around £8 for an average pub or

takeaway meal, and from £10 to £15 for typical restaurant meals. There are also some fast food places and fish and chips shops where hot meals cost less than £5.00 per person on average (see some selected eating places and other amenities below). There are also shops, pubs, and restaurants nearby the conference site. A credit card can be used for purchases in most shops, pubs, and restaurants, but some will refuse it for purchases below £5, the bank charge they pay being more than their profit on the transaction. Tipping taxi drivers or waiters for food in restaurants and (for food) in pubs is optional. The menu will indicate whether a charge for service is included. If not, and if the service you received was acceptable or better, tips normally range between 10-15%. In pubs, where you order the food yourself at the bar and you will normally pay in advance, no tip is expected.

### ***Cafe Porto***

The food is inspired by Mediterranean cookery chosen for the English taste, made in a Portuguese Way (natural, tasty and healthy). Try the best selling Quiche where the quality of the ingredients is once again carefully selected and the pastry is crunchy even on the base. Cafe Porto only use natural ingredients and no preservatives, colorants or artificial flavours.

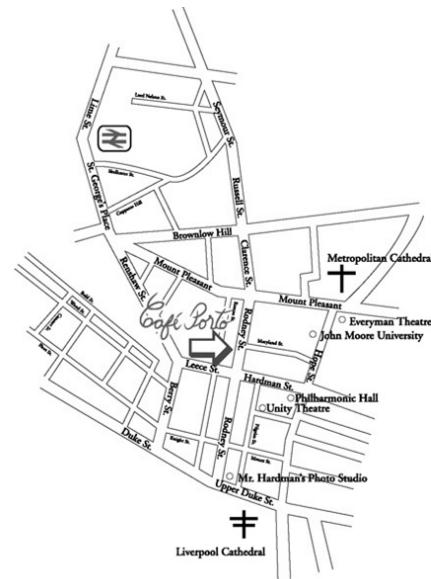
14 Rodney Street, Liverpool, L1 2TE

**Café /Bistro:** 9.00 am - 6.00pm Monday - Friday

**Tapas Evenings:** Tapas served on Thursdays, Fridays and Saturdays from 5.30pm till 12pm (last orders 10.30pm)

Closed Sunday

Contact: +44 (0)151 708 5276; [://www.cafeporto.co.uk/](http://www.cafeporto.co.uk/)



### ***The Side Door***

29a Hope Street, Liverpool, L1 9BQ

Monday - Saturday from 11.30am - 2.30pm, and 5.30pm - 10.30pm

Located in one of Hope Street's handsome Georgian terraces, halfway between the Everyman theatre and the Philharmonic Hall, this Good Food Guide regular does a roaring trade in its set theatre menu (three choices at each course). The cooking is accurate, quietly creative and, stylistically, roams far and wide, from pan-fried wild bream with celeriac remoulade, to Szechuan salmon with courgette and chilli rice, and coriander yoghurt. Book early for a pre-theatre table, although the set menu is actually served all night Tuesday to Friday.

Contact: +44 (0)151 707 7888; <http://www.thesidedoor.co.uk>

***Sapporo Teppanyaki***

134 Duke St, East Village, Liverpool, L1 5AG

If you're looking for a truly memorable dining experience, then look no further than Sapporo Teppanyaki! They offer a unique dining experience with all the theatre of Teppanyaki style cooking. Be entertained by talented show chefs and enjoy the finest sushi and noodles in our relaxed bar area. We look forward to seeing you soon! Sapporo Teppanyaki have also been able offer delegates a 10% discount (off food only) from Monday – Thursday at Sapporo Teppanyaki. Note that the 10% discount cannot be used in conjunction with any other offer, discount or set menu. Delegates must produce their badge on arrival to receive the discount.

Contact: [sapporo.co.uk](http://sapporo.co.uk); +44 (0)151 705 3005

***Il Forno***

132 Duke Street, East Village, Liverpool, L1 5AG

Mon - Thurs: 12:00 - 14:30 17:30 - 23:00

Fri - Sun: 12:00 - 23:00

The á la carte, pizzeria, deli and takeaway menus present customers with a range of options; start an evening meal with a selection of cured meats and cheeses, or calamari and fried vegetables, before moving on to a pizza or oven-baked layers of pasta with Bolognese, béchamel and Parmesan. Mains of pork steaks or veal shanks braised with rosemary, carrot and a hint of orange are served on saffron risotto. Il Forno have also been able offer delegates a 10% discount (off food only) from Monday – Thursday at Il Forno. Note that the 10% discount cannot be used in conjunction with any other offer, discount or set menu. Delegates must produce their badge on arrival to receive the discount.

Contact: [ilforno.co.uk](http://ilforno.co.uk); +44 (0)151 709 4002

***Health***

In the following section, you can find contact details for medical services while in Liverpool, should that become necessary. There is also a first aid kit available in the Dean Walters building.

***Liverpool City Centre NHS Walk-In Centre***

OPEN: Mon -Fri 7.00am - 10.00pm | Weekends / Bank holidays 9.00am - 10.00pm

TEL: +44 (0)151 285 3535

ADDRESS: Unit 4, Charlotte Row, 53 Great Charlotte Street, Liverpool L1 1HU

***The Royal Liverpool University Hospital***

TEL: +44 (0)151 706 2000

ADDRESS: The Royal Liverpool University Hospital, Prescot Street, Liverpool L7 8XP

Pharmacies nearby the conference site include:

***Alliance Pharmacy***

OPEN: Mon-Sun 8.00am – 11.00pm

TEL: +44 (0)151 709 5271

ADDRESS: 68/70 London Road, Liverpool L3 5NF

***Boots UK Ltd***

OPEN: Mon-Sat 8.30am – 5.30pm

TEL: +44 (0)151 709 3149

ADDRESS: 2-4 Whitechapel, Liverpool L1 6DZ

***Security***

Personal security is normally unproblematic in Liverpool. Moreover, the city centre district is one of the safer parts of the city. There will be a General Assistant at the main entrance of the conference site. Liverpool is a genuinely friendly part of the UK, and shop assistants or waitresses regularly hand purchases or change to customers with comments like, "Here you are, love." Nevertheless, large numbers of young adults frequent the many clubs and bars in the city centre on Friday and Saturday nights, and some drink more than is strictly advisable, occasionally leading to a rowdy ambience. Police patrols are frequent on these nights, and some ethnomusicologists will in any case take pleasure in the downtown atmosphere. Still, some information points and bus stops have security points where you can speak through an intercom to an officer, should that be necessary.

***Emergency telephone numbers***

Emergency Services: dial 999

Merseyside Police Switchboard: +44 (0)151 709 6010

# Programme

**Thursday, 16 April 2009**

*10am – 1pm      Registration      Reception, Dean Walters Building (DW)*

*1pm – 2pm      Opening Welcome      DW 005*

Roger Webster (Dean of Faculty of Media, Arts and Social Science)

Caroline Bithell (Chair of the British Forum for Ethnomusicology)

Stuart Borthwick (Programme Leader in Popular Music)

Simone Krüger (BFE 2009 Conference Organiser)

*2pm – 3.30pm      Panels*

*Panel A1      **Music and Global Events**      DW005*

Chair: Nickianne Moody (UK)

Marta Amico (France) *Desert Festival: When Nomadic Music Turns To Global*

Nico Lewis (UK) *Mediating Identities: The Thousand Stars Music Festival, Arba Minch, Ethiopia*

Aoife Granville (Ireland) *Shaping Community Identity Through Festival and Music*

*Panel A2      **On World Music/World Beat**      DW006*

Chair: Stephen Cottrell (UK)

Tom Evens (Belgium) *Whose Nation? An Empirical Analysis of Live Nation's Impact on the Belgian Live Music Market*

Glaucia Peres da Silva (Brazil) *The 'Mangue's' Discourse and its Relation to the World Music Market's Dynamics: An Evidence of Modernization?*

Colin Quigley (Ireland) *Fields of Power: Village, Nation and World Wide Webs in Transylvania*

*Panel A3      **Music, Religion and Globalisation I**      DW105*

Chair: Muriel Elsbeth Swijghuisen-Reigersberg (UK)

Monique Ingalls (USA) *The Evangelical British Invasion: Transforming Congregational Song, Globalising Religious Community*

Nicholas Ssempijja (Norway) *Glocalizing Religion Through Musical Performance*

Muriel Elsbeth Swijghuisen-Reigersberg (UK) *'We are the Lutherans from Germany': Change and The Performance of Australian Aboriginal Christian Identities through History, Place and Song*

<i>3.30pm – 4pm</i>	<i>Refreshments</i>	<i>DW 206/207</i>
<i>4pm – 6pm</i>	<i>Panels</i>	
<i>Panel A4</i>	<b>Music in the (Global) City</b>	<i>DW005</i>
	Chair: Kathryn Walchester (UK)	
Anne-Laure Cromphout (Bruxelles)	<i>The Frontiers of Music and Identity: Xining at the Borders of Tibet</i>	
Iain Foreman (Spain)	<i>Between Roots and Antennas: Migration, Hybridity and the Symptoms of Multiculturalism in Rumba Catalana</i>	
Sara Cohen and Brett Lashua (UK)	<i>Music, Mapping, and Memory: Ethnographic Detours in Urban Landscapes</i>	
Ilaria Sartori (Italy)	<i>Music, Glocalization, Cultural Identity: Harari Songs in a Diachronic and Trans-Spatial Perspective</i>	
<i>Panel A5</i>	<b>Musical Folklore in the Global Age</b>	<i>DW006</i>
	Chair: Sarah Ross (Germany)	
Tor Dybo (Norway)	<i>Folk Rock: A Folk Music Revival, or a Popular Music Phenomenon?</i>	
Ai Fujimoto (Japan)	<i>The Hybridity in Japanese Traditional Dance Culture: Influence of Club Culture</i>	
Rita Fiorella Montero Diaz (Peru/UK)	<i>Forging Identities through Fusions between Electronic Dance Music and Andean Traditional Music in Lima: Musical Folklore in Transformation</i>	
<i>Panel A6</i>	<b>Music, Place and Space</b>	<i>DW105</i>
	Chair: Byron Dueck (UK)	
Irini Beina (Greece)	<i>Traditional Music as a Connecting Link of the Karpathian Community of Diaspora in the USA</i>	
François Ribac (France)	<i>The Circulation and Uses of Recorded Music and Musical Tools: The Spaces of Popular Music</i>	
Adriana Carvalho Lopes (Brazil)	<i>'Moro na Favela, Sim Senhor': The Construction of Place in Funk Carioca</i>	
Sydney Hutchinson (Germany)	<i>Rural Music, Urban Noise: Creating and Contesting Place and Identity in Dominican Merengue Tipico</i>	

*Panel A7 Musical Transmission in Transformation DW104*

Chair: Ilaria Sartori (Italy)

Geraldine Cotter (Ireland) *A Process of Change in the Teaching and Learning of Traditional Music Performance in Ennis, Co. Clare 1961 – 1980*

Liv Lande (Norway) *The Japanese Koto Scene in Transformation: Music, Human Relation, and Power*

Mark Sheridan and Iona MacDonald (Scotland) *Traditional Gaelic Singing: Heritage, Place and Identity*

Simone Krüger (UK) *Performing Ethnomusicology: Transforming Student Experiences in University Education*

**The Dean Walters building will be closed at 7pm.**

Sponsored by Taylor & Francis  
Classical Guitar Duo (David Bridge and Richard Harding)

*9pm Film Night Concert Room, Anglican Cathedral*

Chair: Stephen Cottrell  
**Scenes of Afghan Music: London, Kabul, Hamburg, Dublin** (by John Baily)

## Friday, 17 April 2009

9am – 11am

*Panels*

- |                 |  |              |
|-----------------|--|--------------|
| <i>Panel B1</i> | <b>Music, Authenticity and Identity</b><br>Chair: Laudan Nooshin (UK)<br>Alma Bejtullahu (Slovenia) <i>Who Has The Right To Represent Folk Music Today? Slovene Contemporary Folk Music, Ethnic Boundaries and International Recognition</i><br>Paul Tkachenko (UK) <i>The Real Deal: The Interaction of Musicians on a London Klezmer Scene</i><br>Elina Hytönen (Finland) <i>The Performance Settings in the Global Cultural Scene of Jazz: Observations and Discourses</i><br>Ilana Webster-Kogen (UK) <i>Cultural Integration and Its Trade-Offs: Sacrificing 'Authenticity' for Acceptance among Ethiopian-Israelis</i> | <i>DW005</i> |
| <i>Panel B2</i> | <b>Globality in Western music</b><br>Chair: Stuart Borthwick (UK)<br>Barbara Alge (Austria) <i>Transformation Processes in the Repertory of a Portuguese Stick Dance</i><br>Wu Xiaorui (UK) <i>Powering into the Mainstream: Folk Music Revival of Contemporary England</i><br>Jeanne Miramon-Bonhoure and Julien Jugand (France) <i>When the West Fantasized Indian Music: Ethnomusicological and Cognitive Approaches on a Composite Work of Ravi Shankar</i><br>Sarah Schmalenberger (USA) <i>Assimilating Otherness in 'Masque of Blackness'</i>   | <i>DW006</i> |
| <i>Panel B3</i> | <b>New 'Old Traditions'</b><br>Chair: Hwee-San Tan (UK)<br>Huan Li (Hong Kong) <i>Who Needs Modern Huagu Opera? A Case Study of the Reception of Modern Huagu Opera in the Provincial Huagu Opera Troupe of Hunan</i><br>Kai Viljami Aberg (Finland) <i>Finnish Traditional Roma Songs: Stability and Change</i><br>Anja Brunner (Austria) <i>Back to the Village! Creating 'Urban' Identity in Southern Cameroon's Music Traditions in the 1980s</i><br>Xinxin Guo (Hong Kong) <i>The Pull Between Kantuman and Rawap (The Plough and the Lute): A Case Study of Dolan Muqam and Musicians from Kashgar, Xinjiang</i>       | <i>DW104</i> |

<i>Panel B4</i>	<b>The Local/Global Music Industries</b> Chair: Gerry Smyth (UK)	<i>DW105</i>
	Gregory Weinstein (USA) <i>'A Window into a Performance': Global Ideologies of Classical Music Recording in Post-Fordist London</i>	
	Panagiotis Poulos (Greece) <i>Mediating Inspiration: Intellectual Property and Cultural Representation as 'Relayed Creativity' in the World Music Business</i>	
	Wan-Yi Chang (Taiwan) <i>International Division of Production and Marketing in the Mandarin Popular Music Industry of Taiwan</i>	
	Sandra P. Velàsquez (Colombia) <i>Life Stories that Reveal the Reality of the Independent Record Industry of Traditional Music in the Andean Region of Colombia (Antioquia, Caldas, Risaralda, Quindío, Valle)</i>	
<i>11am – 11.30am</i>	<i>Refreshments</i>	<i>DW 206/207</i>
<i>11.30am – 12.30pm</i>	<i>Plenary</i>	<i>Blackburne House</i>
<i>Plenary</i>	<b>Globalisation: Meta-Theory, Capitalism, Scale</b> Chair: Tina K. Ramnarine (UK)	
	Martin Stokes (UK) <i>A Question of Scale</i>	
	Britta Sweers (Germany) <i>Ethnomusicology in the Era of Thick Globalisation: Historical and Comparative Issues</i>	
	Timothy D. Taylor (US) <i>Globalization, Late Capitalism, and Music</i>	
<i>12.30pm – 2pm</i>	<i>Lunch</i>	<i>Western Rooms, Anglican Cathedral</i>
		BFE Committee meeting; committee members only
<i>2pm – 3.30pm</i>	<i>Panels</i>	
<i>Panel B5</i>	<b>Mediating the Musical Getaway: Musicians, Advertisers, and Ethnomusicologists in Musical Tourism</b>	<i>DW005</i>
	Chair: Victor A. Vicente (Hong Kong)	
	Cheryl Tobler (US) <i>Reclaiming Heritage through Music and Dance: Mediation, Representation, and Cultural Tourism along Virginia's Heritage Music Trail</i>	
	Heather Miller (USA) <i>Altitude Affects Amplitude: Mediating Local Music Through the Touristic Culture of Asheville, North Carolina</i>	
	Victor A. Vicente (Hong Kong) <i>Revolving and Relaxing, Reflecting and Representing: The Promotion and Study of Sufi Music and Ritual as Tourist Spectacle</i>	

<i>Panel B6</i>	<b>Music, Religion and Globalisation II</b>	<i>DW006</i>
	Chair: Katherine Butler Brown (UK)	
Valerie Dickerson (USA)	<i>Fuente de Vida, Melody of Song: The Influence of Multiple Musical Identities in Havana's Evangelical Churches</i>	
Sarah Ross (Germany)	<i>Discursive Traditions: Jewish-Feminist Music as Spiritual Agent in a Globalized World</i>	
Tala Jarjour (UK)	<i>Rahāwī Chant in hay al-Suryan of Aleppo: On Belonging and Being</i>	
<i>Panel B7</i>	<b>Music after Communism</b>	<i>DW104</i>
	Chair: Ruxandra Trandafoiu (UK)	
Inis Shkreli (Albania)	<i>Transformation Processes of South Iso-Polyphony during the Transitional/Post-Communism Period in Albania</i>	
Julijana Zhabeva-Papazova (FYROM)	<i>Music, Place and Identity through Laibach and Mizar Works</i>	
Nahro Zagros (UK)	<i>Singing from Memory: Musical Discourse Among the Ézdi in Post-Soviet Armenia</i>	
<i>Panel B8</i>	<b>New Approaches in (Ethno)Musicological Research</b>	<i>DW105</i>
	Chair: Isa Angulo (Spain)	
Alvin Petersen (South Africa)	<i>'What You Can See Is What You Get': Centres and Peripheries in South African Black Music Research As Seen From A Postcolonial Perspective</i>	
Isabel Angulo (Spain)	<i>How to Follow the Trail of the Snake: A Multidisciplinary Approach to Perform Contextual Ethnographical Narratives</i>	
Júlia Zanolrenzi Tygel (Brazil)	<i>Applied Ethnomusicology: Discussing Methods of Participatory Research from the Perspective of Two Brazilian Projects</i>	
<i>3.30pm – 4pm</i>	<i>Refreshments</i>	<i>DW 206/207</i>

## **Photograph Display Liverpool: City of Pop (by Szabina Abdool-Kader)**

4pm – 6pm                  *Panels*

- |   |  |              |
|---|--|--------------|
| <i>Panel B9</i>   | <b>Hip Hop, Place and Diaspora</b>       | <i>DW005</i> |
| Chair: Hillelonda Rietveld (UK)<br>Bronwen Robertson (Australia) <i>Singing the Self: Autobiographical Texts in Contemporary Iranian Rock Music</i><br>Carolyn Landau (UK) <i>From Nasheeds to Hip Hop: An Intergenerational Case Study in Listening amongst Moroccan Muslim Families in West London</i><br>Laudan Nooshin (UK) <i>Hip-Hop Tehran: Putting Marginalised Voices on the Global Map</i><br>Alex Kaiser (Australia) <i>Re-thinking Protest Music: Australian Hip Hop and Contemporary Political Activism</i>  |  |              |
| <i>Panel B10</i>  | <b>Music, Displacement and Belonging</b> | <i>DW006</i> |
| Chair: Sarah Schmalenberger (USA)<br>Rachel Adelstein (USA) <i>I Belong to this Band: An Oral History of the Hyde Park Shape Note Singers</i><br>Paramita Asri (Taiwan) <i>Western Expatriate Musicians in Southern Taiwan: Their Struggles and Influences Towards Tainan Music Scene</i><br>Natasha A. Kelly (Germany) <i>Music, Culture and Globalisation: Black Germans Communicating Belonging</i><br>Anna C. Oldfield (USA) <i>Reimagining the Caucasus: Minstrel Music and Multicultural Identities in Northern Azerbaijan</i>  |  |              |
| <i>Panel B11</i>  | <b>Musical Research in Cyber-Space</b>   | <i>DW105</i> |
| Chair: Stuart Borthwick (UK)<br>Ruxandra Trandafoiu (UK) <i>Cultural Consumption and Nostalgia on Romanian Diasporic Websites</i><br>David Murphy (Ireland) <i>Prior Knowledge and Performance: The Role of the Internet in Maintaining Mutuality within the Slavic Black Metal Music Scene</i><br>Gibb Schreffler (USA) <i>Confronting the Legacy of 'The Last Shantyman': Clout, Representation, and New Technology in an Auto-Ethnography of Sea Shanty Performance</i><br>Emilia Barna (UK) <i>Music Festivals in 'Multiple Worlds': Online and Offline Spaces of Music Making in the City of Liverpool</i> |  |              |

<i>Panel B12</i>	<b>(Re)Searching for the Local in Thai Music</b>	<i>DW104</i>
	Chair: David Hughes (UK)	
Kan Ismanyee (Thailand)	<i>The Analysis of Amritvela Chant at Numdhari Sangat, Thailand</i>	
Kitti Kongtuk (Thailand)	<i>The Semiology of Pleng Thayoynai Samchan</i>	
Nithit Paeng-Noi (Thailand)	<i>Influence of the Thai Lanna Contemporary Music to Thai Dance</i>	
Pornprapit Phosavadi (Thailand)	<i>Maha Jakata Preaching: Artistic and Religious Tradition of Theravada Buddhist Monks in Northeastern Thailand</i>	
<i>6pm</i>	<i>Pre-AGM Refreshments</i>	<i>DW206/207</i>
<i>6.15pm – 7.15pm</i>	<i>BFE AGM</i>	<i>DW 005</i>
	Annual General Meeting; all interested delegates welcome	
	<b>The Dean Walters building will be closed at 8pm.</b>	
<i>7.30pm – 9.30pm</i>	<i>Dinner</i>	<i>Western Rooms, Anglican Cathedral</i>
	Taylor & Francis Editorial Board meeting (8.30pm start)	
<i>9.30pm onwards</i>	<i>Evening social</i>	<i>Hannah's Bar, Hardman Street</i>
	<b>Live performance by Sense of Sound (support by Barbieshop)</b>	
	<b>Delegate performances</b>	

## Saturday, 18 April 2009

9am – 11am                  *Panels*

<i>Panel C1</i>	<b>Questions of Musical Cosmopolitanism</b>	<i>DW005</i>
	Chair: Panagiotis Poulos (Greece)	
	Eleni Kallimopoulou (Greece) <i>Where the Local and the Translocal Meet: The Case of the Labyrinth Musical Workshop in Houdetsi, Crete</i>	
	Rachel Harris (UK) <i>Musical Cosmopolitanism in a Central Asian Village</i>	
	Dafni Tragaki (Greece) <i>Rebetiko Revival, Heterotopia and Cosmopolitanism</i>	
	Hillegonda C. Rietveld (UK) <i>Psy-Trance as Cosmopolitan Emotional Response</i>	
<i>Panel C2</i>	<b>Musical Routes, or Musical Roots?</b>	<i>DW006</i>
	Chair: Caroline Bithell (UK)	
	Andrew Killick (UK) <i>Place and Identity in Northumbrian Piping</i>	
	Paal Fagerheim (Norway) <i>Northern Beats</i>	
	Trevor Wiggins (UK) <i>Transformations, or Overlapping Generations?</i>	
	Tsetsentsolmon Baatarnaran (Mongolia) <i>On How The Horse-Headed Fiddle (Morin Khuur) Became Monster-Headed and Electric in the Age of Globalization</i>	
<i>Panel C3</i>	<b>Musical Transmission in the Contemporary Age</b>	<i>DW104</i>
	Chair: Isa Angulo (Spain)	
	Lorena Mihelač (Slovenia) <i>The Effect of Globalization on Teaching Slovenian Musical Traditions in the Slovenian Primary School</i>	
	Sue Miller (UK) <i>The Thieving Magpie: Musical Borrowings, Quotes and Signifiers in Cuban Charanga Improvisation</i>	
	Kumkom Pornprasit (Thailand) <i>Narrative Analysis of Koto Teaching Methods in Contemporary Japan</i>	
	Soojin Kim (USA) <i>Digitization and the Diasporic Transmission of P'ungmul</i>	
<i>Panel C4</i>	<b>Music, Place and Identity</b>	<i>DW105</i>
	Chair: Muriel Swijghuisen Reigersberg (UK)	
	Mu'tasem Khader Ali Adileh (Palestine) <i>Popular Songs in Palestine: Place and Identity</i>	
	Stephen Yiu-Wai Chu (Hong Kong) <i>Cantopop and Post-1997 Hong Kong Identity</i>	
	Benjamin Power (USA) <i>Where Once We Watched the King Kenny Play: Globalization, Identity and Resistance in Football Supporter Song Composition on Internet Fan Fora</i>	
	Nantalo Ndongo (Canada) <i>'Ca Se Passe Icitte': Global and Local in Montreal Rap Lyrics</i>	

<i>11am – 11.30am</i>	<i>Refreshments</i>	<i>DW 206/207</i>
<i>11.30am – 12.30pm</i>	<i>Keynote I</i>	<i>Lady Chapel, Anglican Cathedral</i>
<i>Keynote I</i>	<b>Music, Culture and Globalisation</b>	
	Chair: Martin Stokes (UK)	
John Tomlinson (UK)	<i>Emergent Agendas of Cultural Globalization</i>	
<i>12.30pm – 2pm</i>	<i>Lunch</i>	<i>Western Rooms, Anglican Cathedral</i>
<i>1.30pm</i>	<i>Ethnographic Film Show</i>	<i>DW103</i>
	<i>Sound Transformations: Michael Ormiston (by Rita Fiorella Montero Diaz)</i>	
<i>2pm – 4pm</i>	<i>Panels</i>	
<i>Panel C5</i>	<b>Musical Instruments in Transformation</b>	<i>DW005</i>
	Chair: Sharon Meredith (UK)	
Rachel Hayward (UK)	<i>The Steel Pan: An Instrument of Transformation</i>	
Stephen Cottrell (UK)	<i>The Saxophone as a Global Musical Icon</i>	
Helen Lawlor (Ireland)	<i>The Irish Harp From a Post-Revival Perspective</i>	
Kiku Day (UK)	<i>The Shakuhachi: Transforming Its Role in International Contexts</i>	
<i>Panel C6</i>	<b>Music and Orientalism</b>	<i>DW006</i>
	Chair: Andrew Killick (UK)	
Chih-Suei Shaw (UK)	<i>Asia and Its Others: Exoticism in Contemporary East Asian Music</i>	
Antti-Ville Kärjä (Finland)	<i>Ridiculing Rap, Funlandizing Finns? Humour and Parody as Strategies of Securing the Other in Popular Music</i>	
Brana Mijatovic (USA)	<i>Emotional Branding: Globalization, Music, and 'Others'</i>	
Maurice Mengel (Germany)	<i>Creating the Own by Selling the Other: Commercial Folklore Productions on Romania's Socialist Market</i>	

<i>Panel C7</i>	<b>Music Globalisation: Origins and Resistance</b>	<i>DW104</i>
	Chair: Alvin Petersen (South Africa)	
David R. M. Irving (UK)	<i>1571 and All That: The Early Modern Origins and Development of Music Globalisation</i>	
Joshua Chan Pui Lun (Hong Kong)	<i>More Global, Less Chinese?: Peking Opera Activities in Hong Kong as a Reflection of the Phenomenon of Globalization</i>	
Jane Alaszewska (UK)	<i>Survival and Creativity on the Margins: Music in the Kamisama Ogami Tradition of Japan's Southern Izu Islands</i>	
Paul Oliver (UK)	<i>A Walk in the Wind: How the DIY Artist Disregards Cultural Norms in order to Find Their True Identity</i>	

<i>Panel C8</i>	<b>Music and the Nation</b>	<i>DW105</i>
	Chair: Victor A. Vicente (Hong Kong)	
Thomas Hilder (UK)	<i>Music, Nationalism and Indigeneity: The Case of the Sámi in Arctic Europe</i>	
Svein-Halvard Jorgensen (Norway)	<i>Northern-Norway and the Ethos of Creativity: Making Music at the Fringe of Culture</i>	
Ove Larsen (Norway)	<i>South-Sami Music in a Modern Context</i>	
Raphael Ferreira da Silva (Brazil)	<i>Vinicius Dorin + Hermeto Pascoal: The Upbringing of a Brazilian Approach to Improvisation on the Saxophone</i>	

*4pm – 4.30pm Refreshments DW 206/207*

**The Dean Walters building will be closed at 5pm.**

*4.45pm – 7.30pm Social Excursions*

**Bus Tour (pre-booked delegates only)**

Pick up at 4.45pm Dean Walters Building

Drop off ca. 7.45pm Adelphi Hotel

OR

**Guided Cathedral Tour (all delegates)**

Start at 4.45pm Main Hall, Anglican Cathedral

Duration: one hour

*7.30pm – 1.30am Conference dinner & party Britannia Adelphi*

**Gala Dinner**

**Live Music by Paprika Balkanicus** (sound: Adlib; Tim Dalton)

**World Beat Disco** (DJ: Stuart Borthwick)

## Sunday, 19 April 2009

9.30am – 11.30am *Panels*

<i>Panel D1</i>	<b>Music and Identity</b>	<i>DW005</i>
	Chair: Hwee-San Tan (UK)	
	Shino Arisawa (UK) <i>'Intangible Cultural Properties' as National Heritage: Constructing Cultural Identity in Post-War Japan</i>	
	Simon Keegan-Phipps (UK) <i>Multicultural/Intercultural England: Collaborative Constructions of National Identity in Contemporary Folk Music</i>	
	Ioannis Polychronakis (UK) <i>From Obscurity to Limelight: Voicing and/or Disputing Identities Through Greek Hip-Hop</i>	
	Adrian Scahill (Ireland) <i>Riverdance: Representing Irish Traditional Music</i>	
<i>Panel D2</i>	<b>Music and Migration</b>	<i>DW006</i>
	Chair: Ilaria Sartori (Italy)	
	Natasha Pravaz (Canada) <i>Percussive Sounds and Immigrant Adaptation in Toronto</i>	
	Oona Grady de Flawn (Ireland) <i>Irish Traditional Music in New York: Sligo Style?</i>	
	Deirdre Harnedy (Ireland) <i>The Catskills Irish Arts Week: Irish Traditional Music in North America</i>	
	Tony Langlois (Ireland) <i>Algiers to Paris: The Exile of Algerian Jewish Musicians</i>	
<i>Panel D3</i>	<b>Music, Myth and Imagination</b>	<i>DW104</i>
	Chair: Sarah Ross (Germany)	
	Andy Fry (UK) <i>Remembrance of Jazz Past: Sidney Bechet in France</i>	
	Tyler Kinnear (USA) <i>The Search for Stravinsky's 'Imaginary Russia'</i>	
	Simon A. McKerrell (UK) <i>Borderlands, Dreams and Archie Fisher</i>	
	Laura Leante (UK) <i>'Urban Myth': Bhangra and the Dhol Craze in the UK</i>	
<i>Panel D4</i>	<b>Music and Empowerment</b>	<i>DW105</i>
	Chair: Tim Dalton (UK)	
	Anna Morcom (UK) <i>Global Strata of Bollywood Dance</i>	
	Susan H. Motherway (Ireland) <i>Mediating the Divide: The Globalisation of Irish Traditional Song Performance</i>	
	Thomas Wagner (UK) <i>Powerful Imaginations: The Dynamics of the Control of Experience Embodied Within Three Commodified Forms of West African Cultural Representation</i>	
	Fintan Vallely (Ireland) <i>Hunting for the Bodh-rán: Myth, Imagination and Wishful Thinking in the Construction of a Past for a Unique Irish Percussion</i>	

11.30am - 12pm Refreshments DW 206/207

*12pm - 1pm              Keynote II              Lady Chapel, Anglican Cathedral*

## *Keynote II*      **World Music Today**

Chair: Laudan Nooshin (UK)

Timothy D. Taylor (USA) *World Music Today*

*1pm – 1.30pm                      Closing Note                      Lady Chapel, Anglican Cathedral*

Simone Krüger (BFE 2009 Conference Organiser)

*1.30pm – 2.30pm      Lunch      Western Rooms, Anglican Cathedral*

*2.30pm onwards*      *Departure*

**The Dean Walters building will be closed at 4pm.**

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## CALL FOR PAPERS

**Simone Krüger**

Liverpool John Moores University, UK

*Music, Culture and Globalisation*

You are cordially invited to the Annual Conference of the British Forum for Ethnomusicology, which will be held for the first time in Liverpool and hosted from 16 – 19 April 2009 by the Popular Music Studies unit at Liverpool John Moores University. The conference facilities are located in Dean Walters building right in the heart of Liverpool, a buzzing musical city that currently celebrates its status as European Capital of Culture 2008.

Globalisation is one of the most frequently used buzzwords of today, and it is the defining feature of human society in the twenty-first century. This has long been recognised by scholars from across disciplines, and within ethnomusicology, many have sought to understand and explain the phenomenon with the intention of critiquing theories and practices of music and globalisation. Yet how can more recent processes surrounding globalisation be defined and grasped? What are the consequences (both culturally and musically) brought about by the rapid changes surrounding everyone, everywhere in the twenty-first century?

Taking current theories and concepts as a point of departure, the conference seeks to generate new perspectives and understandings on the interrelatedness of music, culture and globalisation through stimulating interdisciplinary and intercultural theoretical dialogues, and thereby moving beyond those conceptualisations that are already established in ethnomusicology and other music-related disciplines. To this end, various guest speakers will be engaged during keynote and plenary sessions to contribute a range of different theoretical perspectives on a more contemporary understanding of music and global culture.

Submissions are invited on any aspect of this theme with papers that seek to explore newer issues relating to this subject, including, but by no means limited to, the following topics (which are, of course, very much interrelated and overlapping):

*Musical traditions in transformation*

A form of globalisation has been in progress throughout history, which, as a result, constantly transformed music cultures across the globe. This theme intends to extend debates surrounding hybridity, heterogeneity, mestizaje or creolisation, and invites submissions that explain the role played by globalisation (be it economic, political, technological, social and/or cultural) in the transformation of musical traditions. Here, research may focus on the shifting patterns evident in the creation and performance of music over several generations and raise questions, such as: To what extent is it still useful and

meaningful to apply 'the local' and 'the global' in describing musical traditions and transformed musical styles? This theme also invites research concerned with the role played by transmission and learning of musical traditions (both in local/informal and formal educational contexts) in effecting musical transformation.

#### *Music, place and identity*

Under this broad theme, submissions are invited that seek to explain the complex links between places, music and cultural identities and extend debates on the global/local nexus, space and time. Research might focus on the migration of aesthetic practices, or borders and border crossing, or ask questions such as: What is the role played by music in connecting, or disconnecting, local communities from their sense of place? Why have discourses on globalisation marginalised the importance of place and locality? What is the impact of global flows of scapes on the intersection of place-making and music-making? To what extent can musics truly embody and express the new social identities that emerge as products of migratory de-territorialisation and transnational diasporic development? What is the impact of cyber- and other spaces on people's negotiation and construction of place and identity through music? Or, what is the role played by place and locality within the context of the nation-state and political struggle?

#### *New centres and peripheries?*

Recent years have shown that the cultural domination of economically powerful Western culture industries within the global capitalist market has not led to the eroding of local, indigenous cultures and traditions. Instead, local and national alternatives are constantly reviving, leading to the emergence of new local musical forms and identities. Within this context, papers are invited that move beyond current debates on cultural or media imperialism, and homogeneity. Questions may be asked, such as: To what extent is it still applicable to suggest a movement from the centre to the periphery, or vice versa? Instead, what is the role played by the local music industries and new media technologies in democratising musical activity around the globe? Therefore, are we witnessing the emergence of new centres and peripheries? Here, papers may also address the significance of resistance to dominant cultural orders, be it through cultural activism within political contexts; musical indigenisation and glocalisation; or other forms of musical resistance that aim at unsettling dominant hegemonies.

#### *Music, mediation and tourism*

The commercial success of musical industrialisation in the age of globalisation is partially made possible through the way in which the music industry mediates difference and exoticism, reducing music to a marketing category that trades and promises a particular kind of experience to its consumers who share an escapist desire for 'aural tourism'. Under this theme, submissions are invited that discuss and critique the mediated commercialisation of musical

tourism, be it through the commodification of world music or world beat in print; the selling of musical difference and exoticism in film; the marketing of 'ethnic' musical tourism in advertisements; or similar. Questions may address, for example: How do ideas of essentialism, ethnocentrism and demands for musical authenticity and exoticism impact on the mediated commercialisation of 'the local' in music? What is the role played by nostalgia in constructing and mediating authentic musical experiences for tourist consumers? Or, what is the impact of the fetishisation of difference and the exotic on people and cultures locally?

*New approaches to ethnographic enquiry and research methods*

The world has undergone and currently is undergoing rapid change. Much of this change is associated with the development of new technologies. These have impacted on the ways in which we talk to each other, view news and documentaries, revisit history, and share the experiences of other social groups. Technologies have enabled us rapidly to traverse the globe physically, transmit information almost instantaneously, and send goods around the world in hours or days. Indeed, technologies have reduced the effects of space and time not just in everyday life, but also in the conduct of ethnographic inquiry and research methods. Within this context, papers are invited that consider how the new media technologies have impacted on ethnomusicological enquiry and research. Questions may consider, for example: What is the impact of new technologies on ethnographic inquiry in cyber- or virtual spaces? What are the affordances brought by digital and other newer communication technologies to ethnographic fieldwork? Or, what are the methodological challenges faced by ethnographers who have applied new approaches in their research?

## KEYNOTES

### John Tomlinson

Nottingham Trent University, UK

#### *Emergent Agendas of Cultural Globalization*

After nearly two decades of analysis of the cultural dimensions of globalization, the overall picture remains far from clear. The early - largely speculative - scenarios of the emergence of either a unified or a uniform global culture have mostly been abandoned, as the inherent complexity of the globalization process has been more properly understood. But we seem to be left with a set of familiar, seemingly intractable, issues. These are either problems of empirical difficulty – for example the nature, extent and significance of Western cultural dominance - or of essential theoretical dispute or value incompatibility - such as the unresolved debate over the competing claims of cultural cosmopolitanism and cultural diversity.

In one way or another, these debates have all been about the contents of global cultures - be these artefacts and their symbolic meanings, beliefs, tastes, styles, values, or identities. However, if we approach culture in a different way – focussing instead upon the core dynamics of global modernity itself – some new issues and perspectives present themselves. The lecture will explore two of these emerging agendas.

The first of these is what I will call the global management of cultural diversity. Whilst it is increasingly clear that global cultural diversity is not directly threatened by an overwhelming tendency towards homogenization, we are nonetheless witnessing a deep transformation in the context in which the diversity of culture exists. The inherently modern drive towards institutional regulation, combined with the ever-rising gradient of the commodification of culture, is producing new - and sometimes perverse - ways in which cultural difference is understood, promoted and valued.

The second agenda concerns the impact of the combination of an accelerating global capitalist economy - 'fast capitalism' - and the ubiquity of globalizing media and communications technologies on the common texture of everyday life. The reiterated practices, protocols and routines associated with these core features of contemporary modernity are producing a new and challenging condition that I call 'global immediacy', which is displacing some of the founding assumptions of the earlier industrial modernity which gave rise to the globalization process. The coming of immediacy has potentially far-reaching implications for the way in which we understand future cultural production and consumption practices and the values we attach to them.

**Timothy D. Taylor**

University of California, Los Angeles, USA

*World Music Today*

A good deal has happened since the publication of *Global Pop: World Music, World Markets* in 1997. The importance of authenticity has declined in favor of a more hybrid sound, as some have observed; world music has become more audible as it has become emulated or fabricated for use in television broadcasting and advertisements, and is even being discussed in commercial music how-to guides; the music industry has slightly revised its classificatory systems such as the Grammy Awards; and still more.

After charting these and other developments, this paper also examines states' responses to the proliferation of music and other media around the world. While scholars have tended to reject or sidestep perspectives offered by the cultural imperialism perspective, many states have been acting as though cultural imperialism is in fact occurring, and have been enacting laws to ensure that their local music receives priority in broadcasts. This paper examines some of these policies, but argues that questions of cultural imperialism have to be examined with respect to specific cases.

## PLENARY

**Tina K. Ramnarine (chair)**

Royal Holloway University London, UK

**Martin Stokes, Britta Sweers, Timothy D. Taylor**

St John's College Oxford, UK; Hochschule für Musik und Theater Rostock, Germany;  
UCLA, USA

*Globalisation: Meta-Theory, Capitalism, Scale*

This plenary session will explore some of the ways in which ethnomusicology has addressed the global flows of music and engaged with globalisation theories. What do contemporary globalisation processes look like from historical and comparative perspectives? To what extent can globalisation theories contribute to analysing contemporary music industries? How have ethnomusicologists treated the local and the global and what is a useful conceptualisation of scale when thinking of global processes? Can we interrogate 'globalisation' to examine what processes are either obscured or brought into focus by using this term? By way of launching a general discussion on ethnomusicological treatments of globalisation, short presentations by the panel speakers will focus initially on questions of ethnographic scale, the generation of meta-theory and the theoretical modelling of music in large-scale economic processes. 1) Martin Stokes ("A Question of Scale") will offer a critical commentary on some aspects of globalisation discourses that have been problematic in ethnomusicology, particularly issues of 'structure', 'agency' and 'scale'. A key question to be posed is: How does ethnomusicology develop a useful conceptualisation of scale? 2) Britta Sweers ("Ethnomusicology in the Era of Thick Globalisation: Historical and Comparative Issues") will consider the work of the political scientist David Held and his co-authors (2002) who spoke of "thick globalisation". In order to evaluate contemporary processes and related discourses from a broader perspective, Held et al. set up a meta-theory distinguishing between sceptic, hyperglobal and transformationalist views. How does this meta-perspective help us to understand the impact of global flows on music? 3) Timothy D. Taylor ("Globalization, Late Capitalism and Music") will examine what is lost when late capitalism is elided in favour of "globalization." "Globalization" as a perspective and body of theory can help us understand how musics travel, for example, but is less useful in explaining what happens once music has travelled and entered the Euro-American late capitalist music industry.

## PAPERS

### Kai Viljami Åberg

University of Joensuu, Finland

#### *Finnish traditional Roma Songs: Stability and Change*

It is no unusual for the ethnomusicology to study how musical styles and traditions of different people transmitted, change, and how new forms take shape on the base of earlier styles. We can study this phenomenon among Finnish Roma. Without a written tradition, they unearth the old melodies from two sources. One is knowledge of the older generation the other source comes from the new technology and internet. In my presentation I examine transformation process via fieldwork. Romany music is rather new ethnomusical research in Finland despite the fact that the Romanies came to Finland in the early 16<sup>th</sup> century and music plays an especially important role in Roma society. Music is an important tool for social interaction as status. Traditionally two types of Romany music making are known in Finland; one is musical service for outsiders, that is, for non-Romany audiences, and the other is folk music for the small-scale community. The aim of the present presentation is to study stability and change in traditional Roma songs. As in the rest of the world, also in Finland the folk music of the Roma is in evitable connected to the local music culture. Topics of the songs, as well as any folkloristic material, widely reflect the former Romany way of life and culture. The reality of former generations and the norms of the community have been passed down verbally from one generation to another. However, among the Roma of Finland, global trends are manifest in an interest in the music of other countries. Occupying a central place in the songs of the young singers is the flamenco art of the Andalusian Gitano and "gypsy jazz" of central Europe. Both these styles have enjoyed great international publicity in recent years, specifically as genres of music construing the Romany identity and at the same time painting a new identity, as a continuation of the maybe somewhat faded tradition of the Romany fiddler. Although the youngsters - mainly players - have adopted rather strong influences from the "Gypsy music of world", they have nevertheless adapted them to their national mould. This presentation I will present both the traditional transmission of Roma music (in a cultural and social contexts) as well as discuss how the new transmission of the Roma music (e.g.internet) happens. My presentation will contain examples from these process of musical change and transmission of musical knowledge, looking at the use and non-use of technology.

### Rachel Adelstein

University of Chicago, USA

#### *I Belong To This Band: An Oral History of the Hyde Park Shape Note Singers*

Most scholarly work on the practice of Sacred Harp, or shape note, singing locates it in the American Southeast, specifically in Georgia and Alabama. Although the region

is the homeland of the modern tradition, and although “diaspora” singers (to use Kiri Miller’s nomenclature) not from the Southeast regard it as the primary source of “authentic” cultural and performance practices, local singings have started in other regions of the United States, in Canada, the UK, and Poland, and have begun to develop their own local histories and traditions. In some cases, these local singings have even begun to exert their own influence on singing practices beyond their own locality. In this paper, I explore in detail the history and practice of one such local group. The Hyde Park Shape Note Singers have been singing together every Thursday in the Hyde Park neighborhood of Chicago for eleven years. From its beginning as an offshoot of a larger Chicago singing, the Hyde Park singing has developed its own history, legends, and traditions. One of these traditions, the use of a relatively modern hymn called “Christian’s Farewell” as a closing song, has spread to roughly nineteen other singings in the United States and the UK. Like many other religiously and socially diverse Northern singings, the Hyde Park singing has engaged in constant dialogue with the Southern Baptist values of the Sacred Harp. Its members have found creative ways to incorporate those cultural values into their own local practice. I discuss this creativity in terms of Stephen Marini’s work on singings as locations of “displaced secondary sacrality.” Further, I examine how this sense of sacrality has helped the Hyde Park singers to cement their singing firmly to its diasporic location, establishing it as a supplementary homeland for Sacred Harp singing in the American Midwest.

**Mu'tasem Khader Ali Adileh**

Al – Quds University, Jerusalem

*Popular Songs in Palestine: Place and Identity*

All Palestinian popular songs inspired their philosophy and characteristics from the social environment which they grew up and developed in. So, these songs contained all the experiences of the society as well as their visions to various human relations. Therefore, popular songs in Palestine could express the feelings and affection of the Palestinians as well as their style of life, habits, beliefs and ethical values. In fact, these songs broached many subjects which expressed their economic and social living conditions. Thus, the Palestinians could make use of the popular song as a platform which expressed their feelings and sensations as well as their opinions, ambitions and looking forward to the future. Concerning the characteristics of the popular song in Palestine, it has many features and elements which appeared in the style and structure of composition in addition to its performance in spite of its simplicity. This type of popular creation which was descended through generations could preserve its characteristics and traditions and prove its existence as a special popular creation. Furthermore, it could prove itself as an important part of the Palestinian identity, and also as one of the important documents which indicates the belonging of the Palestinians to their land of Palestine. As for the functional role of the popular song in Palestine, we can say that the popular songs as well as the other types of the folklore perform an important function in directing the individual behavior, mentality and his/her beliefs. They contain the extraction of the knowledge which the individual has to act according to in many aspects of life. The

functions which the popular songs contain work to form the method of the social and cultural life which the societies live in. As all other countries, the Palestinian society inserted its popular songs in all its human and living activities. Accordingly, these songs included all the cultural experiences, believes and manners. So, we can say that these songs are an actual reflection of the environment and the actuality of the family social living for this human who expresses, through his songs, all his feelings, hopes and self contents. In fact, the popular song accompanied the Palestinian individual in all periods of his/her life, so it is affected by many different mental, sensible and psychological elements of this human that could employ these songs in most of his/her daily living activities. The researcher will conduct a study for the songs which he is going to collect in order to recognize the functional dimensions, which these songs have, and which are summarized as follows: social function- psychological and affect ional function- fixing the values, habits and traditions- aesthetical function- religious or doctrinal function. So, the need for research in this area arises from the significance of throwing light upon a very important part of the Palestinian's heritage which is threatened by obliteration and loss. So, the researcher is going to collect this heritage and make analytical study about it depending on the scientific method. Accordingly, one can comprehend and preserve it in order to transfer it to the coming generations without distortion, so as to achieve the continuity of the cultural and intellectual communication and to deepen the belonging to the land and place. Thus, the researcher believes that studying and documenting this heritage will be perpetual for history and the Palestinian right.

**Jane Alaszewska**

School of Oriental and African Studies, UK

*Survival and Creativity on the Margins: Music in the Kamisama Ogami Tradition of Japan's Southern Izu Islands*

It is difficult to picture the Southern Izu islands as a place where, as depicted in island song, "Even the birds will not stop by." Located within Tokyo Prefecture, they are within 45 minutes from Tokyo by air. Yet, during the age of sea travel, they were considered one of Japan's most isolated outposts. Surrounded by strong sea currents, so complete was their separation from the outside world that the nation's most notorious political enemies were exiled to the region. In their isolation the islands developed unique cultural traditions, based on indigenous developments and the marginal survival of odd strands of mainland culture to make its way in. Yet, as this paper will argue, their peripheral location in respect to national government and formal institutions allowed the islanders greater autonomy and creative license than was permitted among more centralized Japanese communities. As a result, cultural forms outlawed at the centre were largely overlooked on this peripheral edge, where they survive to the present day. The most significant of these is the region's *Kamisama ogami* ritual. Literally, "prayers to the gods", this ritual is unique from several perspectives. It was largely unaffected by national legislation to eradicate the combined practice of Shintō and Buddhism, maintaining its syncretic character. Furthermore, it retains the role of the Japanese shamaness. This paper

examines the conditions which allowed the ritual to survive; and the extent of the tradition in the present day. It contains the first in-depth examination of its musical performance, presenting an analysis of the structure of the chant and drum patterns occurring in the narrative sections of the rite. Through comparison of field and archive recordings, it identifies areas of change in performance practice in the fifty years since the last major survey of the region's performing traditions was conducted.

**Barbara Alge**

Vienna Phonogrammarchiv, Austria

*Transformation Processes in the Repertory of a Portuguese Stick Dance*

Lhaços (lazos) are musical pieces associated with stick dances in Portugal and Spain. In north-eastern Portugal, namely the region of Miranda do Douro, lhaços are not only danced by the stick dancers known as Pauliteiros de Miranda, but also sung or instrumentally played, mainly by bagpipe or flute. They are performed in ritual as well as folkloristic context. Through oral and written sources the author identified around 60 lhaços of the Pauliteiros de Miranda. A systematic comparison of the knowledge of lhaços among two generations and among the different groups of Pauliteiros de Miranda existing in 2003, as well as the observation of the stick dance in ritual and folkloristic context, revealed transformation processes in the lhaço repertory that will be presented in this paper. Reduction of repertory results from a loss of the lhaço text, as well as from increasing folkloristic activity of the Pauliteiros. Exchange of repertory among different Pauliteiros groups happens because not all villages in Miranda provide bagpipe players for their local Pauliteiros, as well as because lhaços were transcribed and recorded by researchers, including the author. Arrangement of repertory is influenced by Pauliteiros' folkloristic activity and by the use of lhaços by urban groups of traditional music and other music groups. New repertory emerges due to the stick dance's capacity of being adapted to any melody. A change in the use of melodies such as, for example, the impact of cell phone tunes is shown. Insight into the use of certain lhaços for the construction of the identity of Pauliteiros groups is also given. The observations are based on field work and literature research carried out by the author between 2003 and 2006 in Portugal. Video and powerpoint will be used for audio-visual demonstration.

**Marta Amico**

Ecole des Hautes Etudes en Sciences Sociales EHESS Paris, France

*Desert Festival: When Nomadic Music Turns To Global*

This paper is part of my current PhD research in Anthropology and Music at the EHESS in Paris. It focuses on a field research done in January 2009 at the Malian Festival in the Desert, near Essakane, a village in the Sahara desert, Timbouctou region. Held in the Tuareg territories, to encourage and valorise the culture and music of a marginalised and rebel people since African decolonisation, every year this Festival presents some local and international Tuareg groups. It was created in

2001 after the hit of Tuareg music in the Western World, by the French manager of Tinariwen, the most famous Tuareg group. Based on traditional celebrations, it is now redefined by European World Music operators, and adapted to new formulas and public. Hybrid and split up between two ways of making and conceiving music, the Festival is a “cross-bred” place, where the clichés of the market blend with the pressures of localisation in a semi-desert environment, where World Music operators and tourists seek an immersion in Tuareg culture and desert life but at the same time are actually privileged guests. What are the global and local implications of such an event ? How and by whom is the Festival conceived and organised and how do the different actors interact (organisers, western and local public, Tuareg inhabitants, musicians, cultural institutions)? How is it received by the local population and how does it change identities and relations with the territory ? What is lost and what is gained, and for whom, in this global performance in the Tuareg land? How does it interfere with the Tuareg political struggle for recognition? My research attempts to understand the political, economic and cultural issues of holding such global event in the Sahara Desert, the implications of showing the culture of a marginalised People in its own homeland to a foreign public. I will examine the impact of globalisation on the local cultural scene and the role of music in relation to the changing meaning of an identity that is solidly related to a territory, but rapidly turning global.

**Isabel Angulo**

Spain

*How to Follow the Trail of a Snake: A Multidisciplinary Approach to Perform Contextual Ethnographical Narratives*

It is rare to find an individual as a major object of study in the ethnomusicological literature. More often, generalizations about cultural groups derive from relationships established in the field with individuals, but these individuals become invisible in, or at least are only a part of, narratives about their culture as a group. A life history, *Following the Trail of the Snake*, was built upon materials gathered from interviews and from self-ethnographic texts along with field notes, and developed through further analysis of transcripts, photographs, audio and video recordings and other materials collected from interactions between the ethnographer and a Mestre of the Afro-Brazilian martial Art of Capoeira Angola. In a dialogical interpretation of their respective cultural traditions, their relationships and roles within these traditions, the double life history followed an overall architectural design of the narrative and writing technique that emulated the main context of the performance, the *roda* (circle, pronounced “HOE-dah”). In this paper, the author reflects on her proposal of a new interdisciplinary methodological approach to the written ethnographies of performance to integrate the research methods of ethnomusicology (oral history, interview, participant observation, musical and performance analysis and transcription) with a revised life history methodology to uncover the multiple cultures that inform the life of a Capoeira Angola *mestre*. Advocating for ways to get closer to the performance that marks the direction and purpose of Mestre Cobra Mansa’s life, the representation in the written narrative

also becomes more performative. This facilitates the development of a new technology that explores writing life histories in their cultural contexts with multiple texts (i.e. creating a text with different voices, images and sounds in continuous dialogue with each other as the *jogos* of capoeira). The result is a provocative ethnographic narrative that includes visual texts from the performative aspects of the tradition (music and movement), aural transcriptions of Mestre Cobra Mansa's storytelling and a myriad of writing techniques to accompany the reader in a multi-dimensional journey of multicultural understanding.

**Shino Arisawa**

University of London, UK

*'Intangible Cultural Properties' As National Heritage: Constructing Cultural Identity in Post-war Japan*

This paper will investigate Japan's 1954 legislation for the protection of the "Intangible Cultural Properties [*mukei bunkazai*]". This legislation has greatly influenced the construction and dissemination of national traditions both inside and outside of Japan. This can be seen as the government's attempt to revive Japan's national identity which had been, to a large extent, silenced after Japan's defeat in World War II. I will discuss the roles of culture for national identity within Japan's post-war cultural policy, in particular the manipulation of performing arts and their artists as cultural icons. The legislation was developed out of the Cultural Properties Protection Law (1950) originally dealing only with material cultures such as historical architecture, paintings and sculptures. Through the legislation, national traditions were re-conceptualised in light of the new political and social context. For example, many performing art genres that were previously seen as lower class or immoral by the government, e.g. *jiuta* (vocal music developed in the pleasure quarters) came to be acknowledged as part of the national heritage. Furthermore, in order to strengthen identities of local communities, a revision of the legislation took place in 1975, which introduced a new scheme to designate "Intangible Folk Cultural Properties". The introduction of the scheme can be seen as a way of reviving local identities, as well as promoting cultural diversity, which were seen to be threatened by the increasing urbanisation of Japan. This paper will draw wider discussions with regard to the transformation of national and local identities, the manipulation of culture, and how these are related within the post-war global context.

**Paramita Asri**

National Cheng Kung University, Taiwan

*Western Expatriate Musicians in Southern Taiwan: Their Struggles and Influences Towards Tainan Music Scene*

Globalization and Taiwan's proliferation of international policies, especially through education, have opened doors for numbers of international students and workers who build expatriate community. This study focuses on exploring the struggles and influences of Western expatriate musicians living in the Southern Taiwan to

maintain their idealism of original music and creative belief. Due to the few related literature on expatriate musicians in Taiwan, this study is expected to provide local people and future researchers with some basic overview on Western expatriate musicians in Tainan. More importantly, this study also aims to promote, motivate and support expatriate musicians to gain basic recognition in Taiwan music industry, as they possess the potential to be influential towards Taiwan music scene which will stimulate local musicians to enhance and compete in the market. According to the results of the interviews, observations and field studies, expatriate musicians who want to succeed and gain recognition in Taiwan music market, they should compromise in the following matters: culture, language and music value. Immersion with Taiwanese culture and language is necessary to create music that can be digested much more easily. On the other hand, they can gradually educate the audience to improve their musical sense by providing exposures to different genres and possibilities in music that Taiwanese can learn and create in the future. Collaborations among expatriate and local musicians are plausible to make a breakthrough through new fusion of cultures and music.

**Tsetsentsolmon Baatarnaran**

National University of Mongolia, Mongolia

*On How The Horse-Headed Fiddle (Morin Khuur) Became Monster-Headed and Electric in the Age of Globalization*

The traditional culture of the Mongols, whose territory is sandwiched between and influenced by Russia and China, is completely related to their nomadic way of life and livestock husbandry; however, it has many colors in it. Mongolia has been affected by many of the same cultural flows that have transformed youth culture throughout the world during the twentieth century. By 1960s, the first western-inspired popular music was introduced with recorded audio tapes featuring the music of Beatles, the Rolling Stones etc. by the children of Mongolian diplomats posted abroad. After the so-called Democratic Revolution broke out in 1990s after the 70-year pressure of Communism, Mongolian youths have shown themselves to be keen observers of Western and "global" popular cultural styles and fully capable of appropriating and adapting them to their own musical and artistic worlds. Accordingly, Mongolian popular music itself became increasingly diverse. At the same time, the value of Mongolian folk music such as throat-singing, long songs, and horse-headed fiddle have increased during the last decade. As a result, Mongolia succeeded to have morin khuur or horse-headed fiddle, the most respectful traditional instrument of the Mongols, declared as a world cultural heritage by UNESCO in 2004 and the long-song in 2005. At present, one can see folk music performances in every tourist camp in the countryside and can find a plenty of sound tracks or CD albums of them everywhere. There are many trials by folk artists to combine folk music with modern styles of popular music. A folk music band adopted the name of Chinggis Khaan's lineage, Altan Urag, who called themselves folk rockers and changed the horse-headed fiddle to monster-headed and plugged it with electricity, is a successful example. This paper examines the development of popular music in Mongolia as it appears to be no mere imitative or derivative, but

rather one that has been skillfully appropriated by media-saturated Mongolian youths and adapted to specific conditions of their local context.

**Emilia Barna**

University of Liverpool, UK

*Music Festivals in 'Multiple Worlds': Online and Offline Spaces of Music Making in the City of Liverpool*

Thinking about currently existing spaces of music making cannot exclude thinking about online spaces: we need to find ways of describing their role in the production, dissemination, consumption and negotiation of music, as well as their relationship to local places of musical activity. I have looked at a number of recent musical events taking place in the city of Liverpool with regard to their online presence and activity with this idea in mind, including the festivals Sound City 2008 and MTV Liverpool Music Week 2008. The activities explored relate to organisation, promotion, discussion and review as well as participation. Taking an ethnographic approach and utilising discourse analysis of online interaction as well as network analysis applied to online connections, I attempt to describe the relationship between the particular online space(s) – centred mainly around websites of the events themselves and of participating bands – and the locally definable offline spaces and places in Liverpool. I also intend to explore the role of online connections in the events as manifest through online communication in relation to offline relationships. The conceptual framework of space and place, conjoined with that of time, is crucial to my analysis. My observations suggest that while both online sites – such as the weblog of a festival or a message board of a band – and offline places – such as a concert venue – play crucial part in the organization of and participation in a musical event, we can identify and map networks that integrate both on- and offline spaces. The participants within such a network are individuals, bands, events and institutions. I propose that the network itself be viewed as a distinct space; this can enable us to bridge distinctions between the virtual and the local, as well as to integrate aspects of space, of place, elements of and relationships to time, and social relationships and cultural/creative communication-based connections. The concept of the network also allows us to emphasise and the two-way nature of the connection between online and offline spaces and relationships.

**Irini Beina**

Ionian University, Greece

*Traditional Music as a Connecting Link of the Karpathian Community of Diaspora in USA*

The following paper focuses on the role music plays in connecting the Karpathian community of diaspora to their sense of place. Despite Karpathos being a small greek island in the south Aegean, the political changes at the beginning of the 20th century forced locals to emigrate mainly to America. Nearly 80% had emigrated after 1950 where not allowed to return until 1970-1980. The karpathian mentality, their strong tradition but above all music was the connecting link of the karpathian

diaspora. Karpathians have lived and are still living two lives: here and there. As far as their development is concerned they worked hard to be embodied in the new country and they succeeded. On the other hand, they have strongly denied, till today, to alter their identity, using karpathian music and culture to connect themselves, their children and the future generation with their place. For this reason, they have established brotherhoods, as well as cultural organizations, in every state they have settled in, in order to maintain their culture and heritage, to keep immigrants together and their tradition active. Furthermore, their aim was to help their compatriots back home to improve their standard of living, since Greece was still trying to recover from World War II. Ethnic festivals, dances, private or public 'glendia', were some of the activities in order to raise money but also in order to establish their unique way of living abroad. Traditional music consists of three instruments. Lyra (solo string instrument), tsampouna (solo wind instrument) and laouto (accompanying string instrument). 'Glendi' for a Karpathian, means music, dance, singing mantinades (improvised rhyming –most of the time- lyrics expressing their fillings). The proposed paper will attempt to give a clear picture of the importance of music proving that it was the main element which kept the karpathians' unique identity immutable. It is based on ethnographic research on the island through interviews, recordings as well as archives from the 20th century brotherhood albums.

**Alma Bejtullahu**

Institut Pjeter Bogdani/Slovene Musicology Society, Slovenia

*Who Has The Right To Represent Folk Music Today? Slovene Contemporary Folk Music, Ethnic Boundaries and International Recognition*

This paper focuses on the contemporary narodna-zabavna (literally: entertaining folk) music style derived from Slovene local folk music practices during the 1950-s and 1960-s; it addresses the issue of critical evaluation and acclamation at the same time within Slovene society. To begin with, I analyse the terminology use for this style, encompassing the wide range from its' official to derogatory denomination, as well as denominations that tie this music to the notions of home and birthplace. Then I turn to a short history of narodno-zabavna music, particularly orchestration of polka and other songs in general. I analyse how narodno-zabavna music keeps transforming, adapting more modern sound by adapting some "global" elements of pop music and incorporating them into the fabric of local music. I also point out the way terminology follows up these transformations, making distinctions between older and newer styles. Further, the paper turns to the dispute over narodno-zabavna music that appears within the Slovene public opinion. Often regarded as commercialised folk music and, disliked and stigmatised from urban and intellectual élite as very simple and repetitive, this music is often scorned as artificial. In addition to that, style's relative youthfulness allows the intellectuals to dispute its' connection to tradition. Within the intellectual discourse this music, particularly in its modern version, is labelled as unauthentic or foreign. On the other hand this music, usually tied to the countryside and suburbs, has a massive listenership. Its popularity has surpassed Slovene ethnic borders becoming popular in German-

speaking countries as well. Having this in mind, the paper seeks to position narodno-zabavna music between the notion of being local and the placement of Slovene style into the international alpine music style. Finally paper takes up the question whether the inclusion of narodno-zabavna music into the more international musical practices exceeds musical debate and opens up the élite's debate of encroachment of Slovene authentic culture by other "dominant" cultures.

**Anja Brunner**

University of Vienna, Austria

*Back to the Village! Creating 'Urban' Identity in Southern Cameroon's Music Traditions in the 1980s*

In 1984, the popular Cameroonian dance orchestra Les Vétérans releases their third album, entitled "Au village" ("To the village"). The LP cover is decorated by a drawing of tour bus of the group arriving in a rural village. The reverse side shows a similar cartoon of a typical bar scene with people dancing in a small room to the music of the orchestra in the back. The music provided on the LP is Bikutsi – dance music that takes up musical traditions of the local Beti group of Southern Cameroon. Bikutsi refers primarily to danced women's songs, performed without instruments. Since the late 1970s, Bikutsi is also used to describe the newly arising music played by urban dance orchestras like Les Vétérans. After the musician Messi Martin in the early 1970s adapts typical Balafon-melodies to his guitar, other musicians start to take up Beti dance rhythms and other musical features, and the new music genre quickly becomes popular in Southern Cameroon. Focusing on the most popular Bikutsi-group at the beginning 1980s, Les Vétérans, and their music, I discuss why and how musicians attempt to create a "village"-feeling in urban nightclubs by diverse practices, like including musical features typical for Beti festivities in their performances. By drawing on field research done in Cameroon in 2007 and 2008, I argue that relocating the "village"-places to towns and referring to rural traditions within popular music is an essential contribution to the creation of an urban postcolonial Beti identity.

**Joshua Chan Pui Lun**

The Chinese University of Hong Kong, Hong Kong

*More Global, Less Chinese?: Peking Opera Activities in Hong Kong as a Reflection of the Phenomenon of Globalization*

The first encounter between Peking Opera and the Hong Kong public could be dated back to 1922, when Mei Lan-fang (1894-1961), one of the most famous Peking Opera actors in the last century, came with his troupe from Beijing. Since then, Peking Opera activities in Hong Kong were mainly in the form of tour performances by opera troupes from mainland China. In general, however, Peking Opera was not as widely appreciated by Hong Kong audiences despite its great popularity in the. From the 1980s, the situation had been improved, as Peking Opera was promoted extensively by Hong Kong born and emigrant Peking Opera performers, and with increasing support (usually financial) of the government. Being a British colony for a

hundred years, Hong Kong had experienced the impacts of globalization much earlier in the 20th century than other major cities in China, resulting in a unique social environment for cultural development. As cultural development is highly globalized, or some may say Westernized, in Hong Kong, I am arguing in this paper that the current situation of Peking Opera in Hong Kong is reflected in two trends of the globalization phenomenon: hybridization of art forms and preservation of "tradition". Drawing upon newspaper clippings, biographical studies, and my own observations of its current practice and interviewing performers and officials of Jingkun Theatre, a local Peking Opera troupe founded since 1986, my paper is illustrated by the following three domains 1) Peking Opera's influence on Hong Kong martial arts films; 2) Peking Opera repertoire based on Western literature; and 3) preservation of traditional practices of Peking Opera by Jingkun Theatre in recent years.

**Wan-Yi Chang**

National Taiwan University, Taiwan

*International Division of Production and Marketing in Mandarin Popular Music Industry of Taiwan*

The contemporary popular music industry is based on the principle that popular music is a commodity produced by big companies in a process of technologico-economic control. These companies rely on a system of musical creation, reproduction and retailing focused around big stars. For a long time Taiwan has been the center of Mandarin pop music, attracting artists from other countries with large Chinese communities such as Singapore, Malaysia, and Mainland China. As a matter of fact, the rising of China market has gradually taken Taiwan's place as the main battlefield for Mandarin pop industry, as a result causing the record companies in Taiwan to make some transformation. However, the freedom of musical production and diversity of Mandarin pop culture in Taiwan still make many overseas musicians and artists come to Taiwan to develop their music careers, especially those who have been dedicated to Mandarin pop. Most important of all, the major labels in Mandarin pop industry has developed a international division of labor in musical production and marketing, In recent years, music produced in Singapore or Malaysia and promoted and marketed in Taiwan seems guarantee a big success in Mainland China for most Mandarin pop artists. Therefore, I would like to investigate a thesis that demonstrates the production and marketing strategies applied by major record companies within Mandarin popular music industry in Taiwan. I shall discuss the recent changes in production and marketing of Taiwanese popular music industry by examining the dynamics within cultural production structured by a wide economic formation, thus gaining a deeper understanding of the Mandarin popular music industry in Taiwan. Particularly, I'll concentrate on the way record companies apply strategies of production and marketing to launch international division of labor within the industry.

**Stephen Yiu-wai Chu**

Hong Kong Baptist University, Hong Kong

*Cantopop and Post-1997 Hong Kong Identity*

Cantonese popular song (Cantopop), a unique genre with lyrics written in standard modern Chinese but pronounced in Cantonese, was once very popular not only in Hong Kong but also in its neighboring regions. In recent years, however, it was generally agreed that Cantopop is fading away and taken over by Mandarin popular song (Mandapop). Internationalization is crucial in the age of globalization. The irony is that if internationalization has brought forth the rise of local Hong Kong popular music in the 1970s, it has also arguably led to the fall of Cantopop after 1997. The shrinking of Cantopop market on the one hand, and the rapid expanding of the Mandapop market on the other, have forced Cantopop to become less hybridised, in terms of music styles, lyrics and target audience groups, as record companies switched to the Mandapop market and directed their resources to those would-be winners. Despite its recent fall, however, there have been significant Cantopop songs related to Hong Kong identity in the past decade during, among others, the Asian financial crisis, the Severe Acute Respiratory Syndrome (SARS) incident and the 10th anniversary of Hong Kong's reversion to Mainland China. Cantopop, being able to generating a kind of "vernacular cosmopolitanism" in the sense of Homi Bhabha back in its heyday in the 1980s and early 1990s, arguably remains a vital genre in connecting local communities while globalisation marginalises the importance of place and locality. This paper studies Cantopop lyrics in this special context to examine the complex links between places, popular songs and cultural identities. Another major theoretical thrust of the paper will be to tackle the importance for a local literary/cultural genre to survive in the culturally limiting environment of global cultural industry.

**Sara Cohen and Brett Lashua**

University of Liverpool, UK

*Music, Mapping, and Memory: Ethnographic Detours in Urban Landscapes*

This paper describes ethnographic mapping as an approach to tracing relations between music, memory and the physical, built environment in Liverpool. We are concerned with how musicians' memories provide accounts that trouble, decentre or deconstruct dominant geographical and historical narratives of the city. In our research, maps have provided useful tools for not only exploring the present city, but for navigating and evoking narratives of the changing urban landscape. We have been asking musicians to draw maps for us, and using maps as meaningful detours during interviews and discussions, as a way to generate ideas, talk and share understandings of experiences and changing places. As Turchi noted (2004: 11), 'to ask for a map is to say 'tell me a story'. In addition to hand-drawn maps, some musicians have taken us on walking tours of the city, showing us around to places that have changed or disappeared, tracing routes through former landscapes, (re)mapping significant sites and vanished venues in Liverpool. These itineraries memorialise contested or hidden histories of Liverpool, and offer wider purchase on

debates such as how music and music-making are characterised by built urban environments and the regeneration initiatives that transform them. Musicians' mappings – and the narratives these provoke – highlight key distinctions, such as Nora's (1996: 3) conceptualisation of memory as fundamentally different to history: 'Memory is always suspect in the eyes of history, whose true mission is to demolish it, to repress it. History divests the past of its legitimacy'. Through case materials we illustrate how maps may surprise and act as 'memory machines' (Augé, 2002:4), providing important detours and alternative stories of musicians' routes and routines in the city.

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#### Geraldine Cotter

University of Limerick, Ireland

#### *A Process of Change in the Teaching and Learning of Traditional Music Performance in Ennis, Co. Clare 1961-1980*

Ennis, Co. Clare is now considered to be one of the principal strongholds of traditional Irish music practice in the world. However prior to 1961, music practice in the town appears to have been limited to a few musicians, many of whom had roots in rural areas. A history of unbroken effective teaching since then has contributed to this transformation. In this paper I wish to address the emergence of the formalisation of the transmission of traditional music through educational means i.e the setting up of the first institutionally led class in 17/4/1961. I will examine the conditions which led to it, looking at the ideological foundations which underpinned the introduction of this formal structure. I will focus principally on the institutional bodies through which it occurred; namely the Clare Vocational Education Committee and Comhaltas Ceoltóirí Éireann. This class was particularly significant in that it was the first structured class for the teaching of traditional dance music to be recognised by the Department of Education. Since then there has been a steady increase in the number and diversity of class contexts, to meet the demands of growing student numbers and changes in society. I will trace the connections between it and subsequent classes in Ennis and its hinterland. I will also consider how it contributed to the reshaping of the identity of Ennis, from being a place largely devoid of traditional music to becoming a place internationally known and recognised as a major hub of the tradition.

**Stephen Cottrell**

Goldsmiths College London, UK

*The Saxophone as a Global Musical Icon*

Musical instruments have particularly significant roles in trans-national cultural flows, and become endowed with different iconic and symbolic meanings as they circulate. This transmission of instruments may be relatively local, confined to acculturative exchanges between adjacent groups, or they may be 'global', involving large-scale movements assisted by sophisticated transport infrastructure and/or mass media. Instruments implicitly disseminate some of the sounds of a given musical tradition, notwithstanding that such sounds may be later modified or put to very different uses in new contexts. They may also act as conduits for other ideas about musical culture and they can, with care, be read as markers of cultural and political influence. In this paper I shall concentrate on the saxophone as a global icon. I shall start with a brief historical perspective that considers the instrument's role in the globalisation occurring through military music provision in the late 19th and early 20th centuries (a significant transformative musical process, the examination of which is perhaps under-developed in ethnomusicological literature), before looking at several case studies of the saxophone's adoption in music cultures around the world. I shall consider the changing meanings that have accrued to the instrument in Western cultures, and contrast that with the adoption of the instrument in other music traditions. In a select number of case studies I shall consider why such adoption occurs, what kind of impact this has had on local music making, and conclude with some more general observations about the inferences that may be drawn in relation to globalisation and musical instruments.

**Anne-Laure Cromphout**

Universite Libre de Bruxelles, Belgium

*The Frontiers of Music and Identity: Xining at the Borders of Tibet*

Xining, capital of Qinghai Province in the People's Republic of China is particularly interesting for its position at the crossing of several worlds. The Tibetan inhabitants coexist with other ethnic and religious groups, negotiating their place and identity amongst others through, for instance, making music. Lying outside the Tibetan Autonomous Region (TAR), Xining is part of Amdo, one of the Three Great Provinces of ethnic Tibet, situated in a large region of the north eastern Tibetan plateau. Although not constituting a part of the TAR, the Amdo Tibetans share with central Tibet a "Tibetan identity" composed amongst other things of a common literary language, origin narratives, lifestyles, and cultural systems. Amdo Tibetans are currently considered to be "the intellectuals" of Tibet; their cultural production, notably literary and political, is more abundant than in central Tibet, which is subject to stricter control. However, their very location at the border of a larger ethnographic Tibet has influenced them in many ways to create a specific Amdo Tibetan identity. As such, and following Stokes (2004), this city can be considered as a privileged observatory for reflections on aspects of identity, its constitution, its maintenance and its survival in a multicultural context. My research, based on 20

months of ethnographic fieldwork in Qinghai and elsewhere in China, analyses the role Xining plays in the Tibetan musical scene. Through interviews with musicians and the observation of Xining's musical scene, e.g., performances in nangmas (Tibetan bars), the opening of state-of-the-art recording studios, and the production of the Tibetan language radio and television station, I examine how Xining's recent emergence in music making differs from, for instance, Chengdu, capital of Sichuan Province, a more well-established center for music creation. The case of Xining's Tibetan music sheds light on the wider issue of ethnic identity within the modern nation-state.

**Kiku Day**

SOAS, UK

*The Shakuhachi: Transforming its Role in International Contexts*

The form of globalisation, communication and fluid interplay between cultures that has characterised recent decades has inspired and enabled players to create several shakuhachi centres outside Japan. Today, the shakuhachi should be considered an international rather than a Japanese instrument, and it is possible to speak of American, Australian or even European shakuhachi centres with distinct lineages and traditions. Although, these centres enjoy intimate relations with the 'shakuhachi mother country' they often have their own focus and methods of teaching. During the past five to ten years, a revival of an archaic type of shakuhachi, the jinashi shakuhachi with an unlined bore, has been observed in particular among players outside Japan. Here I investigate the roots of this revival and the role played by tendencies, most pronounced among non-Japanese players and enthusiasts, to exoticise the colourful past of this instrument. Professional shakuhachi players still relegated this instrument to the position of a minor instrument for eccentric amateurs. This paper will focus on the appearance of 'new centres' of the archaic jinashi shakuhachi around the world. Further focus will be given to the creative process of composing for and playing the shakuhachi outside Japan on jinashi shakuhachi. I will here use the methodology of Action Research to present the results of my own collaboration as a shakuhachi player with five composers. This methodology has been chosen as it allows me not merely conduct research on the new revival of interest of the jinashi shakuhachi but also to actively work to change its position among professional shakuhachi circles by creating a new repertoire for the instrument. Here the composers and the player had an active role in composing pieces reflecting on such subjects as exoticism, hybridity and Orientalism.

**Oona Grady de Flaun**

Ireland

*Irish Traditional Music in New York: Sligo Style?*

The concept of regional style in Irish traditional music is often discussed and debated. The conversation centres around questions such as what elements of music make up a regional style, the difference between personal and regional style, and the very validity of categorising music by these terms. Sligo style, one of the most

recognised regional styles, is heavily influenced by recordings of the playing of Michael Coleman and other musicians from Co. Sligo made in New York City in the early part of the twentieth century. In this paper I will explore the topic of regional style, focussing on Irish traditional musicians in New York City. While examining possible links between Sligo style and New York style, I will raise topics such as ethnicity and identity, and how they relate to music. I will consider how Irish-American musicians perceive, frame and present the music they play, discussing the ideas behind the sound. I am concerned with questions such as how these musicians articulate their ethnic identity through the music they perform, how they associate their music with place, and the importance of identity within the context of globalisation. By looking at Sligo style through the lens of New York musicians, I propose a shift of emphasis from Sligo as just an Irish regional style to something bigger.

### **Nicoletta Demetriou**

SOAS, University of London, UK

#### *Globalisation and the Greek Cypriot music scene*

A popular argument in Cyprus concerning globalisation goes something like this: "We should resist it as much as possible... Our island is too small... Our culture could get lost if we don't stick to our roots..." Similarly to this thesis, Greek Cypriot musicians argue for the preservation of Cypriot folk music in an attempt both to save it from the evil of globalisation and to emphasise its perceived continuity with an ancient tradition. In this paper I will argue that not only has globalisation arrived in Cyprus, but that, in fact, musicians have appropriated the means that it offers them to highlight and project their work.

### **Valerie Dickerson**

University of California, Los Angeles, USA

#### *Fuente de Vida, Melody of Song: The Influence of Multiple Musical Identities in Havana's Evangelical Churches*

While an economic crisis crippled Cuba throughout the 1990s, its effects did not diminish the religious revival that emerged in evangelical denominations. The music that had accompanied most Baptist, Methodist, and Presbyterian churches consisted of traditionally interpreted hymns inherited from southern United States missionaries. Many post-1990s Cuban evangelical repertoires, however, have begun including Christian music from Mexico, Puerto Rico, and the United States as well as Cubanized hymns and praise songs. This change was precipitated by an influx of young evangelical converts who drew from personal and "global" influences to create music to which they could relate. Today, the rhythms of conga drums and melodies of salsa are not limited to dance halls or Casas de Música—they are found animating the souls and elevating the worship of Sunday church services. This paper will analyze the repertoire of a large, Havana-based church, the Iglesia Evangélica Pentecostal Fuente de Vida (the Fountain of Life Pentecostal Evangelical Church), with the purpose of answering these questions: 1) What role does the pastor,

musical director, and congregation play in the shaping of the church's repertoire? 2) How is music utilized during Sunday services? 3) How does their repertoire reflect national and international influences? Cuban evangelical church culture represents several global personas colliding in one body—the southern United States Christian, the Latin evangelical, and the Cuban revivalist. None of the three can completely represent the "local" or the "global" for although the Cuban evangelical church was "locally" born, U.S. missionaries initiated it. Additionally, while it is possible to describe the influence of South American and Puerto Rican Christian music as "global," does that disconnect Cuba from a larger, pan-Latino community that is not restricted by imagined borders? Research for this project was conducted over fifteen months of fieldwork in the churches of western Cuba.

**Tor Dybo**

University of Agder, Norway

*Folk Rock: A Folk Music Revival, Or A Popular Music Phenomenon?*

This presentation deals with several aspects of folk rock, a global cultural phenomenon that, in a European context, has gained importance since the 1960s. As indicated in the title, the phenomenon of folk rock will be discussed in terms of whether it can be understood as a revival or a representation of a form of popular music. The arguments presented in this presentation tend towards a polarization between the two mentioned positions, and are inextricably connected to the larger debates of globalization. The main question posed is to what degree the musical projects of folk rock groups and artists represent a continuation of folk music, especially in the sense that traditional folk music represents a variant of rock as a popular music phenomenon. To this end, my discussion focuses primarily on the British folk rock group, Fairport Convention, which are positioned in a discourse that seeks to unveil numerous perspectives relevant to issues of revival.

**Tom Evens**

Ghent University, Belgium

*Whose Nation? An Empirical Analysis of Live Nation's Impact on the Belgian Live Music Market*

A decade ago, the world's largest live entertainment company Clear Channel Entertainment, since 2005 known as Live Nation, gained ground in Europe. However, the reaction to this conglomerate buying up leading European promoters was initially met with scepticism and alarm. Artists, independent promoters and the public as well feared that the crusade of this American behemoth would lead to abuse of market power, a decrease of local providers for popular music concerts and festivals, less local talent on stage in favour of more American acts, pressure due to corporate synergy and higher ticket prices. This example illustrates that the live music industry encounters similar challenges as the recording industries due to the ongoing process of globalisation. Now that Live Nation has become an everyday part of the live landscape with significant market share in most European countries, it is time to look behind and report on the actual impact of Live Nation on European live

music markets. Based on statistical analysis of empirical data, we will measure the impact of Live Nation on the Belgian concert market from both a cultural-oriented and economic-related perspective. As a result, we will be able to judge whether the advent of Live Nation has really caused major changes on the Belgian live music market. Our results reveal that despite its powerful market share and position, contrary to the presumptions, Live Nation Belgium is stimulating rather than threatening local talent and is not making considerable increases in ticket prices. Because little is known about Live Nation's actual impact on European concert markets, this analysis could open new perspectives and refine the thinking about globalisation processes within the industry. Moreover, it aims to encourage research, in multiple settings, on cultural and economic trends in the live music industry, which still looks subordinated to the overwhelming amount of studies on the recording industries.

**Paal Fagerheim**

Nesna University College, Norway

*Northern Beats*

The band Tungtvann from the northern part of Norway was the nations first rap group that signed a contract with a major label (EMI music Norway). Although Norway also was hit by the Hip Hop wave in 1984, it took over fifteen years until rap music became an established genre in the popular music scene. In 1999 Tungtvann switched from using English language in their lyrics to the use of their own local dialect. In the following years, their music, images and texts reveal a dynamic process of identification. The direction of this process seems to departure from an urban, "global" and universal hip hop identity – via a hybrid – to a rural, local and specific identity. This paper discusses some central aspects of this process of musical identification in the musical activities of Tungtvann. This includes beats that are produced, samples that are used, lyrics and visual elements from CD-covers, Internet, flyers, posters and so on. It also discusses this dynamic process of identification as a performative symbolic process that embeds potentials for change in the cultural balance between the north as a region and others.

**Raphael Ferreira da Silva**

Universidade Estadual de Campinas (UNICAMP), Brazil

*Vinícius Dorin + Hermeto Pascoal: The Upbringing of a Brazilian Approach to Improvisation on the Saxophone*

In this article we reflect how the permanence of the saxophonist Vinícius Dorin in the Hermeto Pascoal's group resulted, on the part of Dorin, on the construction of a Brazilian saxophone improvisation language; as used in popular music, this instrument carries in its characteristic lexicon the jazz vocabulary - almost as a idiomatism -, not only for the rhythmic-melodic characteristic, but also by the fraseological joints and inflections. We still consider the implied processes of musical production in the form of the improvisation of Vinícius Dorin, through excerpts removed of analyses on his improvised ground, developed as part of our

Master's research in progress. In the improvisation, the musician must make fast choices that are, therefore, strongly influenced by its musical knowledge. We argue, in this article, the way this musical knowledge modified the process of aesthetic choice of Dorin when he improvises - that is, creates music in real time. For this we collate the analyses of ground of Dorin with musical material founded in bibliographical research on the Hermeto Pascoal's repertoire, aesthetic and career. We still search the close linking between the artistic trajectory of Pascoal and the development, in middle of century XX, of a musical language linked with the ideal of Brazilian national identity, considered for the participant intellectuals of the Modern Art Week of 1922, through bibliographical research, thus searching, greater clarifications on the Pascoal's Brazilian proposal.

**Iain Foreman**

Universitat de Barcelona, Spain

*Between Roots and Antennas: Migration, Hybridity and the Symptoms of Multiculturalism in Rumba Catalana*

Barcelona, it has been claimed, became Europe's first 21st century city at least a decade before anywhere else. This paper explores the musical soundtrack to Barcelona's Millennial Generation La Rumba Catalana. Rumba Catalana is characterised by an unrelenting "fiesta" spirit: born in the gitano ghettos of Barcelona in the 1940s, the Rumba style – a mixture of traditional flamenco and the Cuban son – has opened itself up to the changing socio-political scene of Barcelona, a city that emerged from fascist dictatorship through an era of transition to the postmodern era of the new millennium. Fuelled by the region's iconoclasm and a history of anarchy, labour movements and wealth, the music heard today typically fuses modern urban musical forms – such as hip hop, rap, and electronica – world music exoticisms, and rock, reggae, blues, salsa, and cumbia. The rumba catalana has been labelled "mestizo", mixed, and evokes the cosmopolitan nature of Barcelona. The architect of post-Franco Catalonia, Jordi Pujol, defined Catalonia as a "land of passage, hybridity and frontiers". According to his ideology, the great mission of Catalunya is to give migrants back their mental form: "... to make the uprooted take root once more". This typically liberal postnationalist multiculturalism has been pilloried by Slavoj Žižek as a symptom of the ideological effort to render the capitalist world system invisible and intact. Žižek's revelations of the intolerant kernel of liberal multiculturalism open up a new critical space in which to explore the performative expressions of multiculturalism and hybridity and their political role in underpinning the maintenance of Catalan bourgeois hegemony. My paper, thus, will unravel perspectives on music, language and identity through the three stages of traditionalism, modernism, and postmodernism, elaborated by Fredric Jameson, while simultaneously considering Bakhtin's notion of carnival ("fiesta") as opening a space for dialogue amidst a process of linguistic normalisation. In the final analysis I work with Zizek's claim that the ideal form of global capitalist ideology is multiculturalism and consider the extent to which a multicultural aesthetic of hybridity, illustrated through the rumba catalana bears witness to its opposite: cultural homogenization.

**Andy Fry**

King's College London, UK

*Remembrance of Jazz Past: Sidney Bechet in France*

Among émigré African-American musicians in France, Sidney Bechet occupies a special position. Appearing first in 1919, he – and jazz – were famously eulogized by conductor Ernest Ansermet; in 1925, he helped to launch Josephine Baker to stardom. Yet these iconic early moments hide an unlikely fact: Bechet's true rise to fame came not until a Gallic version of the New Orleans revival movement in the forties and fifties. Celebrating black music was one way, I argue, that the French re-proclaimed their liberalism following wartime collaboration. Debates that had long raged around issues of race and nation were now glossed over in a lasting myth that the French had always loved jazz. No straightforward revivalist, Bechet's versions of old Creole folksongs – or their ur-type – struck a particular chord with French audiences, nostalgic for a common past that may never have been. While critics often regarded such tunes with suspicion, Bechet's idea of authenticity may have been more creative than theirs; he was attempting, I argue, to remake New Orleans jazz from the ground up – recreating what it “felt” like rather than merely reproducing the “classics” as they had come to be defined. In this paper, then, musical and historical processes mirror one another, as I explore the generative as well as the regenerative aspects of memory. Bechet (and his music) colluded with France, I propose, to re-imagine a collective past. Their story shows that history is not just read but heard; and that memories are not only recalled but performed.

**Ai Fujimoto**

Tokyo University of the Arts, Japan

*The Hybridity in Japanese Traditional Dance Culture: Influence of Club Culture*

Japan has a traditional dance culture, which is called “Bon Dance.” Bon Dance is not a performing art, but a dance culture of the people. It is a dance for ancestors and each local community has its own dance. Some of them are designated as ones of the intangible folklore cultural assets, and seemed to should be handed down to the next generation. Despite the situation, most of the popular Bon Dances nowadays are not danced in such a meaning. Not for ancestors, but for audience as a parade or just for one's own pleasure. This paper addresses one of Bon Dance, which has an influence of club culture. Generally speaking, young people perceive Bon Dance as an out of date culture and stand clear from it. On the other hand, some people situate the culture as one of cool subcultures. The question is that how people situate the traditional culture/the hybridity of this culture is a brand new phenomenon? This paper explores from the birth of the culture to current situation and rethinks the traditional culture.

**Aoife Granville**

University College Cork, Ireland

*Shaping Community Identity Through Festival and Music*

The calendar custom of 'hunting the wren' and the musical repertoire which accompanies it have a long history in Dingle, County Kerry where the tradition has survived and thrived through to the Twenty First Century while dying out in most other areas of the country. The townspeople of Dingle celebrate their identity and intra-identity through participation in the festival which takes place annually on December 26th. The town divides into four groups decided geographically and each of these masquerade groups has their own band of musicians playing either fifes or tin whistles and drums. The musical repertoire and style of the groups involved is distinctly different to the traditional music which is played just a mile outside the town boundaries. The wren festival has all but died out even in these areas a short distance outside the boundaries. While many of the tunes played in the Dingle wren festival have military origins, the townspeople people consider them their own and speak of the music as being a part of their identity and 'dingleness'. They often chant the melodies of the tunes to stamp their identity at various events throughout the calendar such as after football matches and local marches. This festival is for locals, and while newcomers and outsiders are generally welcomed if in the area, the festival is not advertised to attract tourists. In my paper, I will discuss the fascination of the townspeople with this festival and music and will look in particular at two of the performing groups. I will discuss their rivalry and varying musical outlooks as well as give a sense of the festival and its importance to the townspeople and their sense of identity.

**Xinxin Guo**

The Chinese University of Hong Kong, Hong Kong

*The Pull between Kantuman and Rawap (The Plough and the Lute): A Case Study of Dolan Muqam and Musicians from Kashgar, Xinjiang*

Uyghur muqam is a kind of extensive suite of vocal, instrumental and dance music. This paper focuses on Dolan muqam, which is unique among other Uyghur muqam traditions in its rough or even "wild" performance practice. Along with its recent classification as an "Intangible Cultural Heritage" by UNESCO in 2005, Dolan muqam has been taken out of its rural context and "elevated" to more formal performing venues like the concert stage and TV station. Led by government officials, aged Dolan musicians traveled from country to country performing. Young musicians are organized by the local government to participate in many performing programs and to take part in singing competitions, to be judged by predominantly Han Chinese scholars and vocal professors from Chinese conservatories. Following my fieldwork in Kashgar in June of 2008 and using ethnomusicological theories and methods, I will explain the existing tension between the Uyghur and Han Chinese. I will focus on Mekit County, the hometown of the Dolan musicians, surveying the condition of the musicians' life and their music making. I am particularly interested in the response of musicians to the developing local economy and the promotion and

capitalization of regional musical culture by the government. Drawing on examples of musicians from various villages, I will illustrate how the role of music in their lives has been changing. I also aim to demonstrate how musical training has changed, and discuss young musicians' views on learning their own tradition and their prospects for a future life in music. Ultimately, I will document how Dolan musicians are dealing with a difficult situation in which they have to struggle between laboring in the fields and muqam performances among the broader public, a dilemma created by the government as well as by the population, young and old.

**Deirdre Harnedy**

Ireland

*The Catskills Irish Arts Week: Irish Traditional Music in North America*

Irish traditional music is often considered to be firmly centered in Ireland. However, throughout the twentieth century, the trajectory of Irish traditional music has been closely tied to events and trends in North America. At the beginning of the century, books of tunes and early sound recordings published in America (which were to become important repositories of the tradition for later generations) acted both as resource and reminder for musicians in Ireland. Later, the folk revival and an increased institutional interest in 'ethnic' activities in North America contributed greatly to the raised profile of traditional Irish music on both sides of the Atlantic, as well as increasing the performance possibilities available to its musicians. Towards the end of the century, music festivals became increasingly important conduits for exposure to and transmission of Irish music in North America, and continue to act as a resource for tunes, for context, and for community-creation. The Catskills Irish Arts Week, a week-long festival held each year in upstate New York, is one such festival. This paper will use the Catskills Irish Arts Festival as a lens through which to examine the current relationship between Irish traditional music (and musicians) in Ireland and in North America. In particular, it will explore some of the issues of community, performance practice, context, and transmission to come out of a case study of the festival - issues which are important and relevant for Irish traditional music not only in North America, but also in today's Ireland.

**Rachel Harris**

SOAS, UK

*Musical Cosmopolitanism in a Central Asian Village*

In my studies of music and music-making among the Uyghur people of Chinese Central Asia, I have been interested in the trans-national flows of musical sounds and meanings. I have traced the ways in which Cuban, reggae, and flamenco sounds are incorporated into Uyghur pop and even into the Uyghur 'classical' repertoire, and looked at the ways that the understandings of these musical signifiers may vary radically from the ways in which they are understood in Cuba or on the US-European World Music market. Following recent fieldwork in a Uyghur village, I have become interested in situating the village within the global circulation of musical signs; to show that rural musical life is also deeply implicated in trans-

national flows, and that it may provide an important vantage point for the understanding of such circulation. I have tried to look beyond the simple pathways of sounds to focus on the creative agency, inspirations and motivations of rural musicians, joining the trend of interest in 'musical cosmopolitanism'. Yet the literature on music and cosmopolitanism which I have so far encountered does not fit easily with my fieldwork site. Take Turino's critique of 'globalism' (in BJE 2003) where he explicitly contrasts urban, middle class Zimbabwean cosmopolitans with rural Zimbabwean culture. I ask: can peasants be musical cosmopolitans? And if not, maybe we need a theoretical framework which can encompass them.

**Rachel Hayward**

City University London, UK

*The Steel Pan: An Instrument of Transformation*

The steel pan, Trinidad's family of metallic, fully chromatic idiophones is highly symbolic of the transformation process. It was originally created from discarded junk - re-shaped by ingenious men during the 1940s, creating instruments capable of performing many types of repertoire current in Trinidadian society. It emerged as a product of serendipitous circumstances both temporal and geographical and proceeded to profoundly alter the musical and cultural life of Trinidad and Tobago. In this paper I will describe some of the key musics of Trinidad, which the early pan-men wished to perform, and briefly outline the evolution and nature of the instruments they used. By comparing recordings of original works and versions performed on pan I will demonstrate the ways in which the stylistic characteristics of these genres were appropriated and reinterpreted. The melodic and harmonic elements of Venezuelan string and indigenous calypso bands, Latin, American popular and European art music were fused with highly rhythmic drumming and Tamboo Bamboo (from which pan directly evolved) and resulted in a new art-form which in turn had a profound effect on the cultural life of the twin-island country. I will aim to show ways in which these original musics were transformed by the process of arrangement and transcription for pan, and make reference to that uniquely Trinidadian genre of the "bomb" - the performance of non-calypso repertoire in calypso style, and discuss the processes involved.

**Thomas Hilder**

Royal Holloway University of London, UK

*Music, Nationalism & Indigeneity: The Case of the Sámi in Arctic Europe*

My paper concerns music, nationalism and indigeneity by focusing on the contemporary music of the Sámi. Drawing on the distinct unaccompanied vocal tradition of joik since the 1970s political awakening, contemporary Sámi music has assisted in reviving language, identity and a nature-based cosmology, whilst commenting on the processes of Nordic state assimilation, border creation, and land dispossession, and not least warning of the degradation of the fragile Arctic environment. It thus sounds the nation of Sápmi, traversing Arctic regions of Norway, Sweden, Finland and the Russian Kola Peninsula, into being, whilst

furthermore articulating Sámi concerns as an indigenous people. Based on ethnographic research of Sámi musicians, musical projects, festivals, record companies, media, musical institutions, funding bodies, and the internet, my paper reveals the challenges, contradictions and potentials that the global practices and discourses of indigeneity presents, through contesting the politics of the nation state, liberal democratic political philosophy and current geo-political organisation. By drawing on debates within the fields of ethnomusicology, anthropology, political theory, and green postcolonialism, I examine the building of both a Sámi nation and international indigenous community, processes of cultural repatriation and self-determination, and transgressions of social and political borders, through contemporary Sámi musical practices. Central is the question: How can contemporary Sámi musical practices help promote environmental and social justice without becoming ensnared within the very crisis of modernity that it seeks to critique? Through building on theories of modernity (Miller 1995), borders (Donnan & Wilson 1999), and revival (Bohlman 1988, 2004; Goertzen 1997; Livingstone 1999; Ramnarine 2003), I not only offer insights into the intersection of music and the politics of indigeneity and nationalism, but moreover contribute new perspectives on the increasingly problematic notion of 'culture', and the politics of difference.

**Sydney Hutchinson**

Germany

*Rural Music, Urban Noise: Creating and Contesting Place and Identity in Dominican Merengue Tipico*

Even in an increasingly urbanized Latin America, rural identities are ever more important, and urban identities are often based on rural musics. In the case of Dominican merengue tipico, the genre is still conceived as a rural one although it is now produced almost exclusively in New York and Santiago, the Dominican Republic's second-largest city. Because past researchers considered folk musics like this one to be intrinsically related to their sites of production, and that those sites were necessarily rural, the current situation demands that we rethink the relationship of music to place. This paper is based on seven years' field research in New York and Santiago, and focuses on the emergent style of merengue tipico moderno, which has arisen through the processes of urbanization and transnational migration. Tipico moderno sonically connects the urban geographies of Santiago and New York, establishing a rural, regional identity in New York at the same time that it contests the class-based divisions of Santiago's urban spaces. Yet its manipulations of space and place are not uncontested: critics of the style often refer to it as "noise," more a reflection of elite fears about rural and return migrants' invasion of city spaces than a measure of timbre or decibel. In insisting on the music's continued relevance as a symbol of rural places and culture in such an environment, merengue tipico musicians and listeners contest elite definitions of Dominican culture as well as scholarly views of folk and popular, traditional and modern, and rural and urban.

**Elina Hytönen**

University of Joensuu, Finland

*The Performance Settings in the Global Cultural Scene of Jazz: Observations and Discourses*

Jazz can be seen as a global form of culture originating from the United States of America. It can also be seen as marginal art form that has spread into all western countries. It has found its channels of expression by employing the local cultures creating interesting sub-genres, such as Nordic Tone which employs the aesthetic values of Scandinavian folk and classical music. Jazz musicians themselves can be seen as active participants in this cultural field. Musicians take part both in local and global discourses as they do gigs and teach in their home countries but also travel to international gigs and work in bands created by musicians who represent different nationalities. Nicholson has argued that the settings of jazz have become hegemonic and that there is no difference if you walk into a club in New York, London or Rome. In the bigger cities the audience is created mainly by tourists who want to hear their own 'jazz fantasy' from the good old days (Nicholson 2005:9). In relation to these global trends I have observed performance seven settings in order to find what kind of settings are used for jazz. Added to this I have interviewed eighteen musicians in order to find out what kind of settings are seen as positively meaningful and functional. These discourses show both the global and the inner values attached to settings while they also point out that the settings are essential in the creation of musical identity. The research is qualitative and the background theory is formed by phenomenology. Material is analysed by using discourse analysis and interpretative phenomenological analysis.

**Monique Ingalls**

Middle Tennessee State University, USA

*The Evangelical British Invasion: Transforming Congregational Song, Globalising Religious Community*

Within the last forty years, the evangelical Christian church music tradition in the United States has experienced a series of far-reaching transformations, the most recent of which has come from the adoption of rock-influenced congregational worship songs and styles from the UK. Usage statistics testify to the pervasive influence of what I have termed the "evangelical British invasion" in North American churches: according to Christian Copyright Licensing International (CCLI), in 2007, contemporary worship songs from the UK comprised nearly one-third of the most frequently sung songs in US churches. This paper explores the evangelical British invasion, the sudden widespread popularity of British congregational songwriters and songs in the US, through an ethnographic exploration of the transnational connections formed between the Christian music industries on both sides of the Atlantic in the middle to late 1990s. This paper weaves together narratives from numerous interviews with producers, musicians, and executives in the Nashville-based Christian music industry, highlighting the creation of transnational personal and church networks, exploring the role of the US music industry executives'

religious experience and the powerful discourse of “revival” in (re)framing British worship songs for a US audience, and demonstrating the distinctive features of this trans-Atlantic evangelical media economy. This paper highlights the unique dynamics of this “spiritual economy,” showing how its ideational logic works in concert with, but also separately from, the commodity logic of the marketplace. This exploration shows several levels of transformation within this religious community, including how commercially-mediated popular worship music unites evangelical Christianity’s “imagined community” and how the negotiations, incorporations, and mediations of British worship songs shape the way US evangelical Christians both believe and live their faith. It further demonstrates that the evangelical congregational song tradition in the twenty-first century cannot be understood without an exploration of its transnational roots and routes.

**David R. M. Irving**

University of Cambridge, UK

*1571 and All That: The Early Modern Origins and Development of Music Globalisation*

The history of globalisation is a minefield of controversy. There has been no absolute consensus on the birthdate of globalisation, nor any universally accepted chronology of its principle stages of development. Most musicologists (with the exception of Nettl and Joyce) have looked to the nineteenth century for the origins of music globalisation. But in this paper, I will argue that music globalisation began in 1571, the same year as the birth of the first system of truly worldwide trade. It is only since this time that humans have upheld a system of regular and sustained contact that has covered every longitudinal point on the globe. The first period of globalisation – which I call ‘early globalisation’ – lasted around two and a half centuries from 1571, and represented a critical stage in the establishment of worldwide social and economic interdependencies. The seventeenth and eighteenth centuries were witness to unprecedented acceleration in the circulation of musicians, musical commodities, and the multidirectional flow of cultural capital. During this same period, however, many human societies suffered irrevocable cultural losses as a result of European imperialism and evangelisation. The hegemonic processes of European colonial empires promoted varying degrees of political, religious, linguistic, and aesthetic homogeneity across vast geographical areas. Yet globalisation – whether cultural or economic – need not be synonymous with westernisation. In fact, early globalisation appears to have engendered a great increase in musical diversity throughout a significant number of the world’s societies, not least as a result of radial diffusion from key nodes of intercultural convergence in global networks of trade and transportation. Focusing, then, on the global movement of major diasporas, the commodification of musical artefacts, and intercultural transmission of musical practices, this paper will propose and elucidate the early modern origins and development of music globalisation.

**Kan Ismanyee**

(with Sirivadee Kantiyatorn, Rawitsada Sukittworakul, Chatchawan Onlamul, Narongchai Pidokrajt, Anak Charanyananda and Wichian Sittiprapaporn)  
College of Music, Mahidol University, Salaya, Nakhonpathom, Thailand

*The Analysis of Amritvela Chant at Numdhari Sangat, Thailand<sup>1</sup>*

This research adopted a qualitative research methodology to study the meaning in the Amritvela Chant in Thailand according to the social and cultural perspectives as well as the typical music style embeded in Amritvela Chant at Numdhari Cultural Sangat, Thailand. The concept of ethnomusicology was employed to analyze how the Amritvela chanting create the song and its musical meaning for their audience. The data was gathered by studying the historical chronology of The Amritvela chant, which included interviewing Amritvela chanting leader and doing participant as well as non-participant observation in the performances. The major finding showed that the Amritvela Chant was found among Thai people who are Sikhism and their beliefs were transmitted from generation to generation. Amritvela chant was performed in the beginning of the day. The tunes were divided into two major groups; Chant leaders and Musicians. The music normally was two parts form; introduction and body, heterophonic texture, reparative rhythm, conjunct melodic contour, undulting melody, and part of terraced, ascending and descending. The typical style of the Amritvela Chant included (1) the major scale was Assaldiwar (2) the musical instruments used in ensemble included Harmonium, Trashanai, Tabbra and Diruba, respectively, (3) Punjabi language was used in the chant with 24 chapters and (4) the chanting sequence included Assaldiwar, Path and Waq, respectively. The Amritvela Chanting was found in Namdari Society of Sikhism in Thailand. The chanting style is similar to traditional Namdhari chanting in India where the traditional musical features are prominent and typical style. Therefore, it is necessary to analyse and compare with those in India.

**Tala Jarjour**

University of Cambridge, UK

*Rahāwī Chant in hay al-Suryan of Aleppo: On Belonging and Being.*

In the contemporary northern Syrian city of Aleppo, the chant of the Syrian Orthodox Church of Antioch, which is sung in Syriac (a dialect of Aramaic) is by no means a recent addition to the plethora of the city's religious musical traditions. However, in *hay al-Suryan*, the Suryani neighbourhood, Syriac chant is a new old story. (Suryani refers to a Christians who uses Syriac in church) The Urfallis, who currently form the majority in the neighbourhood, are Suryanis who emigrated to Aleppo from Urfa (Edessa), an ancient city in southern Turkey, in the turbulent aftermath of the First World War. Poor, hungry and frightened, this fleeing

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<sup>1</sup> This study was a part of M.A. Thesis in Musicology, Graduate Program in Music, College of Music, Mahidol University, Salaya, Nakhonpathom, Thailand

community was – and remains – exceptionally proud of their ancient Christian Aramaic heritage. This paper examines the interplay of some of the many elements through which the notion of identity and its various manifestations are lived and revealed in the Urfallis' practise of Syriac chant. As a community, the Urfallis carried their old culture to their new home: their dialect, their food, and most importantly, their much revered chants. The Urfallis claim their own melodies which are unknown in other Syriac churches; they even claim their own mode: maqām Rahāwī (after the Arabic name of Edessa: Rahā) which they reserve for special occasions. In this paper I will consider these musical particularities as active elements of a continuously dynamic negotiation of the notions of self and identity, and will examine them on two levels: Firstly in senses individual and collective where the self and her culture are mutually defining; secondly in terms of culture in time and place whereby the Urfallis found themselves – at once – an old culture in a new place and an immigrant community forging a new life in a very old place.

**Svein-Halvard Jorgensen**

Nesna University College, Norway

*Northern-Norway and the Ethos of Creativity: Making Music at the Fringe of Culture*

The presentation will explore the success of performers from the northern parts of Norway in the context of a centre/periphery structure. It is suggested that an ethos of creativity has developed in the periphery; partly and more obviously as a consequence of local historical traditions. More subtle is the claim that this centre/periphery structure has led to a less restrained inclusion of global influences in the north, thus infusing change and developing hybrid expressions with local relevance as a consequence. This relevance has then paved the way for national recognition and a labelling of these artists as authentic. It is suggested that an important element in this creative success and the proliferation of global influences in the north, is a result of the symbolic construction of a nation-state based on emblematic traditions localised in the south. Hence, the musician of the north is freer to experiment, change and incorporate global influences into a blend where elements adhering to local place and tradition are regarded as marks of authenticity: The place represents “otherness”, and traditions in the north have not been embraced by or regarded as representing “Norwegianess”.

Although somewhat juxtaposed, it is fair to claim that this centre/periphery description highlights aspects of the north-south interaction and conception today, and most certainly so as far as the resent past goes. The fact that we have eluded the gatekeepers of cultural authenticity and fixation in the interest of a national heritage, will here be suggested as an important element in what is stated as an ethos of cultural creativity.

**Alex Kaiser**

University of Melbourne, Australia

*Re-thinking Protest Music: Australian Hip Hop and Contemporary Political Activism*

Political activism in Western popular music has mostly been studied at in relation to protest songs - anthems that aim to inspire and strengthen movements for political and social change. Studies from the social sciences have mostly attempted to determine the impact of protest anthems on specific political events or movements. This approach emanates from studies of protest music from the 1960s. During this period, music played a prominent role in several major social movements and individual 'protest singers' attracted significant attention. Political activism and participation has changed in contemporary Western society, and so have forms of political activism in music. Hip hop has a long tradition of political and social involvement in the US, and in recent years the style has spread to many other countries. In Australia, many hip hop groups are making music that engages with political and social issues, although most of this music does not fit within the definition or musical form of the 1960s protest song. This paper will discuss the role of Australian hip hop in contemporary political debate, focusing specifically on the Australian group The Herd. The role of hip hop as a site of resistance and challenge to established political institutions and practices will be examined. This paper will draw on New Musicology perspectives that argue for increased dialogue between musicology and the social sciences and the development of cross-disciplinary methodology in the academic study of popular music. This approach will be used to explore the role of Australian hip hop in contemporary political debate and examine its role in contemporary democratic participation. The paper will argue that hip hop in Australia reflects changes in modes of political resistance and debate and can act as an alternative form of political communication in contemporary Western democracies.

**Eleni Kallimopoulou**

University of Macedonia, Greece

*Where the Local and the Translocal Meet: The Case of the Labyrinth Musical Workshop in Houdetsi, Crete*

This paper explores the links between music, identity, and place, in the context of intensifying intercultural contact. A particular ethnographic locale, Ross Daly's Labyrinth Musical Workshop in the village of Houdetsi, Crete, where musicians from around the world meet every summer, provides the ground for the critical examination of some key concepts in globalization theory. Current research on the cultural dimension of globalization probes the nature of locality in what it regards to be a 'deterritorialized world' (Appadurai 1996); while the stress on global cultural flows also seems to contribute to a reconfiguration of the content of 'locality', to the extent that it brings increasingly into question the salience of notions such as that of the nation-state or of the model of economic centres and peripheries (e.g. Appadurai 1996; Guilbault 1993) with reference to which locality was previously conceived of. The case study examined here reveals locality both as constitutive of cultural

identity, and as the vital space where the local and the translocal interact. The critique is offered from an ethnomusicological perspective based on extensive fieldwork, thus also stressing (counter to the methodological practices in much research on globalization) the importance of ethnographic groundedness for understanding locality and its interrelation with music and identity. Far from being a 'ubiquitous nowhere' (Erlmann 1996), the locus of the non-local or trans-local, or a self-contained island in state of isolation from and tension with its Cretan cultural surroundings, Houdetsi brings with its musical cosmopolitanism to a sharp focus discourses about Cretan-ness and thus contributes as a locality to the processes constitutive of Cretan cultural identity. As concerns Greek musicians visiting Houdetsi, the musical seminars which they attend there provide them with cultural and musical resources for forging wider alliances with musicians from a variety of locales, and for formulating a syncretic musical language to articulate sonically new collectivities or even a shared social vision.

**Antti-Ville Kärjä**

University of Turku, Finland

*Ridiculing Rap, Funlandizing Finns? Humour and Parody as Strategies of Securing the Other in Popular Music*

The alleged first generation of Finnish rap at the turn to the 1990s has repeatedly been labelled as 'humour rap', and in contemporary public discussion references to this phenomena are surrounded by element of embarrassment. In comparison, the second generation of the early 2000s is recurrently labelled as the 'authentic' one. In my presentation I will address the ways in which certain genres are associated with humour or parody more often than others, and what might be the importance of ethnic identity and otherness in this. As an exemplary case I will deal with the differences between the reception of early Finnish rap in contemporary journalistic accounts and later historiographical treatments of the topic. The material will be subjected to qualitative content and discourse analysis, whereby close attention will be paid to verbal utterances pertaining to (i) the construction of humour as an essentialist ethnonationalist quality for instance by arguing that Finns are by nature funnier than other nations or peoples, and (ii) the idea of parody as an interpretative strategy which enables a dualistic practice of distancing, first by evading the challenges of humiliation through implications of serious 'artistic' intentions, and second by deeming possibly dubious appropriations of cultural forms of the ethnic other as 'only' humorous. Tentatively, my central argument is that through humour and parody questionable forms of cultural appropriation are legitimized and the other is distanced, secured and made safe. Here, also the role of historiography in establishing and legitimizing cultural identities is of particular significance, as it appears that the notion of 'humour rap' is primarily a byproduct of history-writing.

**Simon Keegan-Phipps**  
University of Sunderland, UK

*Multicultural/Intercultural England: Collaborative Constructions of National Identity in Contemporary English Folk Music*

Within the context of a considerable resurgence of interest in English folk music and dance in contemporary England, this paper documents one particular sub-movement that seeks to construct or negotiate a contemporary English identity through close engagement with multicultural, musical "others". Within these – essentially collaborative – projects, English national identity is characterized as either inherently multicultural, or as a discreet partner within globalized intercultural exchange. This paper considers two key acts as examples of these approaches: The Imagined Village, a group spearheaded by Simon Emmerson (formerly of the Afro Celt Sound System) combining key figures from the English folk music scene with (amongst others) British-Indian musicians and contemporary Western dance music sampling techniques; and Boka Halat, a longer established but smaller scale group consisting of English melody instrumentalists and West African and Indian percussionists. The paper examines the discourses and musical methods through which the groups problematize the place of English traditional material within/as World Music. It considers the presence of cultural "others" as enabling engagement with current debates on Englishness in a way that prevents association with the nationalist rhetoric of the right, offering instead an enlightened contemporization of what it means to be English. The paper considers how the reification of such progressive ideology can be read as simultaneously essentializing an historical (and, therefore, white) English traditional identity.

**Natasha A. Kelly**  
University of Münster, Germany

*Music, Culture and Globalization: Black Germans Communicate Belonging*

Paul Gilroy conceptualizes the specific situation of people of African origin who live in remote surroundings as the Black Atlantic, whereas not only the Atlantic itself is the focus of his research. Gilroy also elaborates on the role of ships and records as means of PanAfrican communication and, by doing so, creates a link between music, culture and globalization. Based on this concept it is possible to take a look at groups within the African Diaspora and their production and understanding of music today: Black Germans, for example, found a musical representation in the Brothers Keepers. Initiated by the racist killing of a fellow German African the musicians united and soon became one of few public voices of the AfroGerman Movement, which awoke in the feminist influenced academic scene of the early 80s. Music, hip hop in particular, became an additional instrument to create public understanding and social togetherness as a community. Due to similar experiences made in dispute with the White German majority, due to the political system which facilitates subtle racism, due to untold history, lost memory and the lack of recognition – as Black and German are seen as contradictory – each of the AfroGerman musicians do not only share their experience and knowledge with each

other, but also with others. With their first album "Lightkultur" (2001) the Brothers Keepers offer a media-scheme which enables them, as members of an ethnic minority in Germany, to configure their own partial culture programme in relation to the main German culture programme. The strategy of self-esteem, self-empowerment, and self-determination allows them to close gaps and permit societal balance. A communication instrument (music) becomes visible with which the ethnic minority is able to define their position in society and, at the same time, the models with which reality is constructed become evident. Music can be considered a political relevant act of identification, while the selective identity-proposal is extended through "hi-story-re-telling"; through stories and discourses of society with which political orientation and positioning are located, transferred and defined.

**Andrew Killick**

University of Sheffield, UK

*Place and Identity in Northumbrian Piping*

One of the "consequences of modernity" identified by Anthony Giddens in his influential book of that title is that "place becomes increasingly *phantasmagoric*: that is to say, locales are thoroughly penetrated by and shaped in terms of social influences quite distant from them." Giddens adds, "Feelings of close attachment to or identification with places still persist. But these are themselves disembedded: they do not just express locally based practices and involvements but are shot through with much more distant influences." This paper uses Giddens's observations as a starting point for understanding the local and globalised aspects of a musical practice and community in which "feelings of close attachment to or identification with places" are strong and frequently expressed while "distant influences" come not only from the widespread geographical diffusion of the music but from its being situated historically, from the very beginning, in conditions of modernity. The Northumbrian smallpipes, a bellows-blown bagpipe developed in the northeast of England since the eighteenth century, reflects an identification with place not only in its name but in the titles of many of its tunes, as well as in written and oral discussions among pipers. Yet the instrument has also been taken up by players elsewhere in the UK and overseas who have no personal connection with northeastern England, and these too participate in articulating the instrument's relationship to place. This research draws on participant observation in piping events in various parts of the UK, interviews with pipers from diverse backgrounds, and discussions on the Northumbrian Pipers' Society e-mail list, to bring this music to bear on the broader question of how, in a world increasingly characterised by spatial fluidity and by "routes" rather than "roots", musical practices that are widely dispersed can remain in meaningful ways connected to particular localities and local identities.

**Soojin Kim**

Ohio State University, USA

*Digitization and the Diasporic Transmission of P'ungmul*

Hanwool, one of p'ungmul groups in New York, posts various audio-visual files performed by Korean performers as well as documenting their rehearsals in their online community. They employ a mixture of oral methods, paper notations and various audio-visual data in p'ungmul transmission. Whereas p'ungmul had been originally transmitted by oral and aural means, it has been combined with various writing systems in Korea since the 20th centuries: paper notations, recordings of instructor's oral sounds, as well as recordings by professional performers are used during classes. As seen in Hanwool, combinations of oral and literal means of transmission occur in the U.S. as well. In this paper, I examine how uses of digital media, such as DVDs and various other audio-visual formats, in p'ungmul transmission have impacted on p'ungmul practices in the U.S. To do so, I first examine oral transmission, paper notation, and audio-visual recordings, each of which requires different cognitive mechanisms and possibilities to transmit p'ungmul. Based upon these distinctive cognitive aspects, I show that digital media in p'ungmul learning serve as references for audio-visual data that p'ungmul learners look up when they have forgotten their parts, not only sounds but also body movements. Also, they offer the possibility to learn at distance without a presence of teachers. Finally, I show how the recordings have brought standardization and the notion of authenticity into p'ungmul performances in the U.S.

**Tyler Kinnear**

University of Oregon, USA

*The Search for Stravinsky's 'Imaginary Russia'*

Discouraged by political complexities and forced into exile in 1914 by the torments of World War I, Igor Stravinsky chose to reside in Switzerland. Although this time is commonly known as his "Swiss" period (1914–20), the majority of Stravinsky's works from this period demonstrate his personal attachment to Russian culture. Stravinsky scholar Francis Maes states that the composer's music "...reflected a very particular Russia.... [and] was a nostalgic look, not at the Russia he had known and left behind, but the Russia that lived on in his imagination." (1) Hence, Stravinsky's establishment of both time and place in his music were influenced not only by his separation from his homeland, but also through association with broader European artistic norms. A work that exemplifies Stravinsky's style within this new cultural climate is the 1923 "cantata-ballet", *Les Noces*. Begun in 1912, the work's eleven-year evolution reveals not only changes in Stravinsky's compositional style, but also a change in his conception of Russia. *Les Noces* faced two demands: the aesthetic expectations of the Parisian audience that would judge the work's premiere, and the personal intentions of the artists involved in its conception (the majority of whom were Russian). My research is organized by two frames of reference: biographical and compositional. I offer an interpretation of the meaning of an "Imaginary Russia";

that is, Stravinsky's choice to depict a Russia unbiased by politics and war, a universal utopia welcoming people of all nations to the age-old ritual of the wedding ceremony. Furthermore, by considering the composer's personal circumstances (namely exile from his homeland, his role as a father, and his artistic pursuits) and the development of his compositional style—with particular emphasis on the influences of Russian folk music—my study facilitates a more enriched reading of *Les Noces*.

#### Footnotes

- (1) Francis Maes, *A History of Russian Music*, trans. Arnold J. Pomerans and Erica Pomerans (Berkeley, CA: University of California Press, 2002), 274.

#### Ilana Kogen

SOAS, University of London, UK

#### *Cultural Integration and its Trade-offs: Sacrificing 'Authenticity' for Acceptance among Ethiopian-Israelis*

In a multicultural state, minority groups must negotiate the role their traditional culture will play for the next generation, and whether that culture must be somehow modernised for the next generation to embrace it. In Israel, this issue is addressed by the The Idan Raichel Project. The Project, a popular and acclaimed Israeli band, has created a potpourri of the musical traditions of the State's many large minorities and includes several Palestinians, Jews from Arab countries, and Ethiopians in its roster. In my presentation, I will explore the Ethiopian reception of The Idan Raichel Project in the shape of my informants' general opinion of the band and the angle of their specific critiques, whether socio-political or aesthetic. The project's popularity lies in the combination of what Edwin Seroussi calls the Israeli "melting-pot" aesthetic (1986: 38) and an astute promotion of its multicultural cast. The Idan Raichel Project has showcased Ethiopian culture to an unprecedented degree, and the group's success evinces a major shift in Israeli awareness about the Ethiopian presence in Israel. Yet in spite of this change in the public profile of Ethiopian-Israelis, the band's status within the Ethiopian population is somewhat undecided. While most Ethiopians in Israel respond positively to the Project due to its fostering of tolerance in Israeli society, many of them appreciate the band's politics while displaying aesthetic ambivalence toward it. Perhaps the ambivalence lies in the divergence between the band leader Idan Raichel's conception of what "sounds Ethiopian" and what Ethiopian-Israelis themselves see as indispensable characteristics of their music. Raichel incorporates Ethiopian music by employing what Meintjes (1990: 46) refers to as "iconic non-verbal sounds," such as ululation. He often marks "Ethiopian" passages of a song through a short lyrical introduction in Amharic. His songs do not, for example, employ the easily recognisable modes that emphasise the tritone, or the forward-propelling 6/8 rhythm characteristic of Azmari folk music and Ethio-jazz alike. By delving into the Ethiopian population's view of The Idan Raichel Project's music, I hope to shed light on the how the participants in Ethiopian music react to the transformations that occur when their culture meets the mainstream.

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**Kitti Kongtuk**

College of Music, Mahidol University, Salaya, Nakhonpathom, Thailand

*The Semiology Of Pleng Thayoynai Samchan*

This research adopted a qualitative research methodology to study the meaning in Thayoy Nai Samchan. The concept of semiology and ethnomusicology were employed to analyze how Thai classical music poets create the song and its musical meaning for their audiences. The data was gathered by studying the historical chronology of Thai classical music, which included interviewing Thai musical scholars and doing participant and non-participant observation in the performances. It was founded that Thayoy Nai Samchan song was modified from Thayoy Nai Songchan song which was composed for Khon performance in the movement of sadness. Two signs were found as the signifier of the song; first was the sign of denotation. The composer has given the name of the song and applied the structure of the former song to show the musical relation, resemblance and its uniqueness in the original song. Second was the sign of connotation. It reflects the value judgment of competency in the arrangement and the musician's status including people's taste and art-value judgment. As a consequence of the political system, the band development and the taste of the music listening, the signification process is created. This process is a code as same as in semiology to frame people's thought and perception which has finally leaded into the form of composition and the way of Thai classical music listening.

**Simone Krüger**

Liverpool John Moores University, UK

*Performing Ethnomusicology: Transforming Student Experiences in University Education*

Applying ethnography across universities in the UK and Germany, my research has been concerned with the transmission of ethnomusicology and the ways in which students make sense of their (world) musical encounters. Whilst I observed and immersed myself into activities involving the listening to, performing and composing of world musics at universities, the performative aspect of students' learning seemed to be pivotal to both students and ethnomusicologists. Indeed, ethnomusicologists themselves often use 'learning to perform' as a research technique for gaining *deeper* cultural understandings. Yet little has been written about utilising world musics performance at universities that sheds light into the ways in which students access the musical other. This paper will thus focus on students' performance encounters whilst studying at university, and illustrate their experiences to better assess the ways in which performing ethnomusicology led

students towards changes of attitude and perspective. It will address such questions as: In what shape and style did the performing of ethnomusicology occur at universities, and why? How did the different kinds of performing ethnomusicology impact on student experiences? How did these experiences transform students' concepts and ideas? In doing so, this paper will discuss various examples of performing ethnomusicology as these occurred along a continuum, including students' discovering of world musics' material culture; musical expression and form; and music-cultural values. Adopting this tripartite model, I will discuss students' unique experiences and the impact that these had on them musically and personally. Conclusions will then be drawn on the politics of representation and appropriation of world musics in the performing of ethnomusicology in university education.

**Carolyn Landau**

City University, UK

*From Nasheeds to Hip Hop: An Intergenerational Case Study in Listening Amongst Moroccan Muslim Families in West London.*

"It's better not to ask them about music. If I were you, I'd start with anasheed." These were the words of advice I received from a Moroccan community leader in January 2007, shortly after my doctoral research into the consumption of music by Moroccans in London had begun. His advice has remained at the back of my mind since then, often seeming wholly irrelevant as I have met with many Moroccans who seem puzzled by the mere notion of music being problematic. But, scattered amongst those encounters, have been other experiences (interviews, conversations, henna parties, Eid parties, wedding parties etc.) that have allowed me glimpses into the daily lives of members of the community whose narratives on music consumption testify to the paradoxes that exist within this fragmented community. This paper will examine the light that music - how it is consumed, performed, regarded and discussed - can shed on the construction and expression of diasporic social and religious identities. I will also discuss how these identities play a role in disconnecting communities from their local environment by connecting them to a global "Muslim Ummah" or transnational community of believers whilst also re-connecting second and third generations to the homeland (Morocco). My case studies for this discussion will be Moroccan Muslim families in West London alongside other London-based Moroccans who provide starkly contrasting narratives and, as such, reflect the many complexities that also exist in today's Morocco.

**Liv Lande**

Independent, Norway

*The Japanese Koto Scene in Transformation: Music, Human Relation, and Power*

The overarching framework of my study is the transformation of a music tradition in a globalization process. Particularly I focus on the power constellations in human relationships. The investigation focuses on a Japanese context. I presume that non-

musical elements such as human relationships influence musical performance and transmission, together with the musical sound itself. Drawing on globalization theories and theories on power by Bourdieu and Foucault, I explore forms and mechanisms of power in the music tradition. My focus is to see whether the process of globalization explains possible changes of the above power aspects. I limit my study to the contemporary Japanese koto (13-stringed long zither) scene. Historically, koto music, and the Japanese world of traditional culture in general, are characterized by a transmission system known as the iemoto. The koto scene has a variety of school traditions, and typically, each of these school traditions are formed as an iemoto system. The system consists of a pyramidal organization structure with the iemoto head on the top. The head functions as a supreme authority for both the musical tradition as well as the organization. In this system, "groupism" and mastery of styled forms (kata) are valued higher than individualism and individual creativity. Lifetime loyalty to master and school is also common. In the contemporary Japanese world of traditional music today, however, established power relations seem to be challenged. Many musicians and their school traditions distance themselves from an iemoto system perceived as authoritarian and restraining. They prefer egalitarian ideas and practices, and emphasize individual freedom. Looking at musical and social practices in some koto school traditions, I explore connections between globalization and transformations of power constellations within the music tradition.

**Tony Langlois**

Mary Immaculate College, University of Limerick, Ireland

*Algiers to Paris: The Exile of Algerian Jewish musicians*

Algeria in the 1950's was in the throes of a bloody civil war between French colonial powers and the Arabo-berber independence movement. In the midst of this conflict over nation and culture, musicians from the indigenous Jewish community became the stars of a new wave of pop music, which drew upon diverse influences from North African French and global styles. Singers like Lili Boniche and Maurice El Medioni sang in both colloquial Arabic and French, meandered between such genres as classical andalus, popular cha'abi, and French variété, each flavoured with the international popular rhythms of tango and rumba. Given such polarised political circumstances, this multicultural musical diversity was not unproblematic. The niche these musicians occupied, existed in part because the independence movement (FLN) had forbidden muslims to collaborate with colonial media, and unlike the rest of the indigenous population, Jews had been made French citizens, so setting them apart. After independence in 1962, most Jews left the country of their birth, and formed diasporic communities in Israel, Paris and Marseille. The songs from their 'golden age' soon became the music of nostalgia. This paper traces the history of this generation of musicians from their heyday of experimentalism and neoclassicism in Algeria to their years in exile. It looks at the complex political circumstances that have added layers of poignant meaning to their music, and how both situation and significance have shifted over the last 50 years. It concludes by considering the recent rediscovery of Judeo-Arab popular music and the cultural

rapprochement this has engendered. It asks finally if this latest twist in musical relations between Algerian Jews and Arabs is due to opportunities emerging from a cosmopolitan 'world music' context, or whether it is more reflective of a move towards a new, more nuanced discourse of Algerian national identity.

**Ove Larsen**

Nesna University College, Norway

*South-Sami Music in a Modern Context*

In his paper professor Ove Larsen from "Centre for Northern Norwegian Music Research" (Nesna University College) will discuss south-sami music as an expression and part of a contemporary sami culture. Sami musical expression is known for its joik, a vocal tradition with its own genuine repertoire and a characteristic way of singing. The sami people of Norway, approximately 20.000 inhabitants mostly situated in Finnmark county in northern Norway, belong to a group of indigenous people in the northern parts of Norway, Sweden, Finland and Russia. The south-sami people are a minority within this minority with its own language, and also joiktunes of their own. The paper focuses on the south-sami artist Frode Fjellheim and his use of traditional joik combined with different elements from popular music. The author opens up a discussion around how the music of Fjellheim and the group Transjoik can contribute to a sami discourse, and how musical expression can be linked to both historic and modern sami identity. A central topic will be a discussion around how modern south-sami music fits into the category "world music" as well as focuses on traditional sami identity by using historic indigenous elements, such as joik, shamanism and sampled sounds from nature.

**Helen Lawlor**

UCD/DkIT, Ireland

*The Irish Harp From a Post-Revival Perspective*

The golden age of Irish harping in Ireland is most often associated with the harper-composers of the seventeenth century (most frequently Turlough Carolan) and seen as ending with the 1792 Belfast Harp Festival. The seminal publications on Irish harping in the past one hundred years have focused exclusively on this era (Milligan Fox, 1911; Yeats, 1980; Rimmer, 1984; Moloney, 2000). None of these volumes addresses the revival of the Irish harp in Ireland in the 1950s which has continued to gain momentum to this day. Moreover, the revival can be viewed from the perspective of Tamara Livingston's (1999) model of revivals; in 1952 the Irish harp re-emerged as an accompaniment instrument played most notably, by Mary O'Hara, to accompany her singing. The oft-criticised stage Irishness of the mid twentieth century gave way in the 1960s to a legitimised tradition aligned with Western art music that was prompted by cultural nationalism and musical idealism. In the early 1980s a new branch of harping emerged from the art-music style: harping in the style of mainstream traditional Irish music. The combined result is that in 2008 there is a flourishing tradition, with an unprecedented number of active harpists,

yet a deep division of styles exists (art and traditional). This paper, based on my recent fieldwork will focus on the harping tradition today and will critically assess some of the myriad of influences currently important within the tradition.

**Laura Leante**

Open University, UK

*'Urban Myth': Bhangra and the Dhol Craze in the UK*

Bhangra is believed to have originated in western Punjab as a rural dance performed to the rhythm of the dhol, a large double-headed barrel drum, before being associated – after Partition – to the Indian State of Punjab. Nowadays bhangra is mostly known in the West as a popular music genre which established itself as a means for South Asian emigrants to assert a Punjabi diasporic identity. The dhol has not only become a symbol of bhangra, but it has also often rivalled it in representing Punjabi identity. In Britain in particular, dhol playing has developed over the past fifteen years as a new phenomenon, parallel and autonomous to the tradition in Punjab to the extent that the diffusion of a new model of the drum is ascribed to UK-based players. This entailed a change in the social status of this instrument and its players compared to the original Indian context. In this paper I will discuss how the UK dhol craze relates to the traditional position of dhol playing in India and I will illustrate how the aesthetics of bhangra and dhol playing in Britain and the diasporic identity associated to them are grounded on a double process involving both ideal proximity to and distance from India. This process ultimately contributes to Punjab's accession to a sort of mythical status. In my presentation I will draw on fieldwork carried out both in the UK and India over the past eight years.

**Nico Lewis**

Goldsmiths College, UK

*Mediating Identities: The Thousand Stars Music Festival, Arba Minch, Ethiopia.*

The Southern region (SNNPR) is the most ethnically diverse area of Ethiopia. Out of 87 ethnic groups officially recognized in the country, 56 live in Southern Ethiopia. Since 2003 The Thousand Stars Rift Valley Music Festival has been featuring the music and dance of all the groups of this area to a large Ethiopian and International audience in the town of Arba Minch. A showcase of cultural diversity aimed at increasing awareness and valorization of the groups' cultural patrimony, the festival is also a unique platform for contact and exchange amongst different kinds of rural Ethiopians - highlands and lowlands, agriculturalists and pastoralists- otherwise geographically and socially isolated or, sometimes, in direct conflict over land, natural and government resources. In addition to organizing the festival Gughe Indigenous Art and Music Association (GIAMA) in collaboration with researchers from the Centre for Visual Anthropology is attempting to document this cultural diversity. This paper reviews the Thousand Stars Festival as a respond to and as a consequence of the drastic socio-political changes taking place in Ethiopia, particularly, in the Southern Region (e.g. ethnic federalism, national integration, road infrastructure, large scale commercial agriculture, tourism, etc.). It focuses on

the impacts of the festival in the mediation between different ethnic groups and the construction of local and national identities. It also provides an account of our collaboration with GIAMA in the organization of the festival and the establishment of an audiovisual archive project documenting the cultural diversity staged and represented in the festival. Attention is given to the construction of a web-based archive and the discussions generated among its Ethiopian users regarding national identity.

**Huan Li**

Chinese University of Hong Kong, Hong Kong

*Who Needs Modern Huagu Opera? A Case Study of the Reception of Modern Huagu Opera in the Provincial Huagu Opera Troupe of Hunan*

Huagu Opera (literally translated as Flower Drum Opera) is a regional opera in Hunan Province in the central of China. The local state-owned troupes have produced many modern repertoires in recent decades. Modern Haugu Opera refer to a set of repertoire that aims to reflect modern society in operatic expressions. The experts of Huagu Opera and cultural policy makers advocate producing modern repertoires as they believe that modern Huagu Opera can attract people nowadays. However, through this research on Huagu Opera in the summer of 2008, it is found that the fans of Huagu Opera like traditional repertoires much more than modern repertoires. Using some modern repertoires produced by Provincial Huagu Opera Troupe of Hunan, a state-owned one and regarded as the best opera troupe in Hunan Province, this paper based on the case study, aims to explore the innovations made in modern Huagu Opera, the responses of audience to modern Huagu Opera and the reasons for experts and officials to further promote modern Huagu Opera. This paper draws the conclusion that the fans of Huagu Opera prefer to traditional repertoires because they are accustomed to traditional ways, and they have difficulty in appreciating innovations made in modern repertoires. Moreover, modern Huagu Opera are especially made for awards in opera competitions held by the Cultural Ministry. Modern Huagu Opera are produced not only for entertainment, but also for spreading cultural policies and educating the public.

**Adriana Carvalho Lopes**

Campinas State University – Unicamp, Brazil

*'Moro na Favela, Sim Senhor': The Construction of Place in Funk Carioca*

Funk Carioca is a popular type of music in Brazil. It has been seen as the anthem of the young people in the favelas of Rio de Janeiro. Indeed, Funk Carioca has an undeniable significance for hundred of thousands of poor young people in the city who either work as funk professionals or simply listen to funk music or attend the "funk parties" each week. Nonetheless, funk carioca has a very bad reputation among Brazilian middle and upper classes. It is often associated with Rio's "criminal" faction and construed as a violent and socially irresponsible musical form. Actually, this discourse iterates a broader discourse against the poor and/or black citizens of Brazil. This paper draws on linguistic analyses and ethnographic

research to show how such musical practice, like other expressions of African Diaspora communities, promotes and sustains a musical place that both re-signifies the territories of the city of Rio de Janeiro and joins young people together. They emotionally overcome the harsh conditions of existence by listening to songs that enact the utopian state of living in a better world.

**Simon A. McKerrell**

University of Sheffield, UK

*Borderlands, Dreams and Archie Fisher*

This paper will explore the growing importance of place in the ongoing construction of identity in Scottish traditional music through the songs of Archie Fisher. Archie Fisher is a 69 year old Glaswegian singer who has had a career of fifty years of professional performance and is currently enjoying renewed popularity with the release of the album 'Windward Away' in 2008. He is regarded as one of the best folk singers in Scotland and a leading link between the American and British folk traditions. His songs often embody the idea of a dream or a journey and conjure vivid metaphors of rural idylls, women, the romantic traveller and an explicit use of themes that contrast the 'surf' and noise of the city (often Glasgow) with the peace and romance of the rural (often the Scottish Borders). This analysis draws on fieldwork discussions and musical analysis in order to illuminate the sense of place as it is constructed through his songs and how his layered meanings are used in the changing negotiation of the place of Scottish traditional music. I will show how place in these songs is crucial in maintaining and developing the identity construction of the rural, simple, acoustic and romantic of Scottish traditional music and the growing importance of this grounded identity to a digitalizing global musical community.

**Maurice Mengel**

Ethnological Museum, Berlin, Germany

*Creating the Own by the Selling the Other: Commercial Folklore Productions on Romania's Socialist Market*

The proposed paper focuses on a genre of Romanian folk music that has rarely been the subject of scholarly analysis: commercially-produced folklore records in the communist era. In the past, this genre received little ethnomusicological attention, although it influenced many people's conception of folk music in Romania, as well as abroad. This paper traces how the commercial production of the genre developed through five decades of socialism and discusses relevant subgenres. It locates the genre in relation to Romanian scholarly discourse on folk music and tackles the ideological question: how does the genre — issued almost exclusively on one state-owned record label, Electrecord — express and promote the interests of the Communist party? Or, conversely, how does the genre provide a space of resistance against state ideology? The analysis focuses on material published or discussed by ethnomusicologists at the Institut de Etnografie si Folclor Constantin Brailoiu (to use its present-day name) in Bucharest. In particular, a collection of commercial

records, reviews of commercial folklore releases written by Romanian scholar Tiberiu Alexandru and interviews with former employees will be analyzed. In line with the "Music, mediation and tourism" conference theme, this discussion will help to determine how the marketing of local musical traditions in a state-controlled economy contributes to the construction of Romanianness and how the folkloric world of the rural Other is employed to shape the utopian urban "hero of work".

**Lorena Mihelač**

University of Nova Gorica, Slovenia

*The Effect of Globalisation on Teaching Slovenian Musical Tradition in the Slovenian Primary School*

The purpose of the paper is to expose the effect and the significance of globalisation on teaching Slovenian musical tradition in the Slovenian primary school, as well as the different forms of transformations the music educating is forced to go through in Slovenia. A special emphasis will be on music education in the Slovenian primary school and on searching answers on the following questions:

- How important is the Slovenian musical tradition in the Slovenian primary school;
- How does the globalisation effects on the Slovenian primary school syllabus;
- How does the globalisation effects on the subject music education in the Slovenian primary school;
- Is there any fear of loosing Slovenian musical tradition and Slovenian national identity because of the effects of globalisation;
- How is the contemporary Slovenian primary school preparing itself for the changings in the society due to the globalisation;
- Is the Slovenian primary school prepared for a new view in educating Slovenian musical tradition as well for a multicultural approach;
- New approaches in teaching the subject music education in the Slovenian primary school: Slovenian musical tradition and the effects of globalisation – understanding the influence of mass-media;
- Educating new skills and knowledge through the subject music education, who helps to understand the effects of globalisation.

**Brana Mijatovic**

Christopher Newport University, USA

*Emotional Branding: Globalization, Music, and 'Others'*

Emotional branding, an approach to branding developed by Marc Gobe and used by companies as diverse as Coca Cola, Godiva, Victoria's Secret, and IBM, rests on the assumption that consumers/people need stories in order to connect with the brand. In contrast to traditional concepts of brand awareness, which stress functionality of the brand, the notion of emotional branding stresses a development of personal relationship towards the brand, based on desire, cultural connection, and unique imagery (Gobe 2001; see also Gobe's website for the "Ten Commandments of

Emotional Branding" <http://www.emotionalbranding.com>). Through contextual examination of the songs "Malo viski, malo koka kola" ("Some Whiskey, Some Coca Cola") by Bosnian singer Fazlija, "Esmeralda" by Croatian singer Severina, and "Disko Partizani" by German DJ Shantel, I will discuss relationships between globalization, music, and otherness. I will argue that music is achieving the goals of the emotional branding strategy through an even deeper contextualization of meaning, influencing our ideas of what success, good life, and great relationship look and feel like. Furthermore, I will discuss the ways in which music today actively participates in creating desires not in opposition to but in relation to otherness. And finally, I will address the question whether this development fulfils or subverts optimistic views of globalization.

**Sue Miller**

University of Leeds, UK

*The Thieving Magpie: Musical Borrowings, Quotes and Signifiers in Cuban Charanga Improvisation*

Cuban dance musics have been created from composite sources such as African musics (mainly from West Africa, Nigeria and the Congo), Spanish vernacular forms, light opera, American songbook, Western classical forms and even surprisingly eighteenth century English country dance. How these materials have been put together to form distinctive Cuban styles of dance music lies at the heart of this paper. This is not, however, a historical examination of the roots of this music as much as an examination of Cuban Charanga flute improvisation, its characteristics, how it is learnt and how I as an 'outsider' learn this improvisatory style. The importance of imitation for learning this style of improvisation will be examined from the individualistic perspective that 'copying' is a bad thing to the more 'community-based' perspective that imitation is the only way to learn. Through the use of recordings and filmed Charanga performances both in the UK and Cuba I will show how intertextual references within improvisation carry cultural meanings that are often deeply embedded in particular cultures and absent in others, examining Henry Louis Gate's concept of 'Signifyin(g)' as it relates to stylistic improvisation and its transnational reception.

**Heather Miller**

University of Tennessee, US

*'Altitude Affects Amplitude': Mediating Local Music Through the Touristic Culture of Asheville, North Carolina*

Located in the Blue Ridge Mountains of North Carolina, the city of Asheville boasts a profitable multi-million dollar tourist industry that welcomes millions of visitors to the region every year. The tourist trade has generated employment for thousands of people and has created ideal conditions for the prospering of the city's musical life. Business owners, responding to tourist demands for active nightlife, now offer a wide variety of musical styles and other entertainment to their patrons. Musicians cater to the diverse tastes of tourists by providing anything from Top 40 popular

music to jazz, in addition to the region's traditional music. Thus, this scene not only involves a large number of local musicians for whom Asheville serves as a home base, it also attracts many artists from outside the city to perform at the local venues and festivals. Through ethnographic research this paper investigates the reciprocal relationship between the music and tourist industries in Asheville by exploring how artists within the local music scene utilize and benefit from a large tourist-based economy. Specifically, I address musical performances that occur during Asheville's three-day summer Bele Chere Festival and offer a survey of the diverse musical genres presented during the event. Additionally, this paper addresses the situation of a scholar, returning to a place of former residence, who is now confronting the issues of being a tourist and subsequent outsider to the current musical culture of the city.

**Jeanne Miramon-Bonhoure and Julien Jugand**

Paris Sorbonne Paris IV; Université Paris X Nanterre, France

*When the West Fantasized Indian Music: Ethnomusicological and Cognitive Approaches on a Composite Work of Ravi Shankar*

This paper will present an on-going research on the issues of Indian music's perceptions in the West through the analysis of a composite piece of the sitar player and composer Ravi Shankar. The long and deep encounter he had with the West led to numerous collaborations with western artists such as Yehudi Menuhin or Philip Glass. This encounter is considered as a landmark in the globalization of music. L'Aube enchantée (or "Enchanted Dawn") is a composition for western instruments based on the Indian morning rāga Todī, structured as Hindustani gat (instrumental) music. Ravi Shankar initially composed this piece for the flautist Jean-Pierre Rampal with an harp accompaniment, adapted later on for flute and guitar. Fourteen years after the first recording (1974), the score was eventually edited and followed by a large number of new recorded versions. Those are particularly interesting as they offer a wide range of interpretations suggesting musician's representations about Hindustani music in their relation to the score. From this case study, we will examine Gerry Farrell's statement about India being perpetually rediscovered and reinvented by the West (Indian Music and The West, Oxford university Press, 1997) and question the comprehension of this music in a contemporary globalized context. Drawing the trajectory of Shankar's composition will lead us to an indebt comparative study of its interpretations. An experimental protocol, elaborated for this purpose, will highlight this approaches through an analysis of the piece's perception by western audience. Eventually, as performers in Western and Indian classical Music traditions, we will enrich the analysis by performing extracts of the piece and tracking down our own perception of this composite work.

**Rita Fiorella Montero Diaz**

Goldsmiths College London, UK

*Forging Identities Through Fusions Between Electronic Dance Music and Andean Traditional Music in Lima: Musical Folklore in Transformation.*

Through history, there have been high levels of racism and discrimination between people of different ethnic and social backgrounds in Peru. The indigenous populations have suffered the greatest repression and are discriminated to this day. In the 20th century, Lima received hundreds of thousands of Andean migrants seeking a better future. This, instead of leading to different people learning from each other and sharing their culture, has fragmented Lima into a segregated city with great divides between groups of people, especially Andean migrants and their descendants and high class white traditional limeños and their descendants. They see themselves as different, they live in different worlds and they rarely interact as equals. Electronic fusions with folkloric and creole musical motifs by Peruvian musicians, like Miki González and Jaime Cuadra break local sales records at points of sale in Lima. Musical bridges are, however, being built through collaborations between white musicians, mostly electronic dance music creators; and Andean or indigenous mestizo musicians. There is a chance to generate acceptance through artistic unity – urban sounds with Andean music. Thus, a phenomenon of sales and preferences has been created; Peruvian musical folklore from the Coast, Andes and Amazon is taken out of its local context, in order to permeate different social strata and contexts. This signals that times are changing. In Lima, young people seem to be consuming music with traditional and folkloric themes and this is precisely the phenomenon I will attempt to explore in this paper. If this is indeed the case, then these hybrids could promote a more democratic dissemination of Peru's musical tradition, and thus perhaps constitute a positive contribution to the consolidation of a Peruvian identity among young people of Lima's high class, considering that many of them do not feel related to Peru's music legacy. If people change and see themselves differently, why should folkloric music not change? This paper will explore the potential I believe these fusions have to increase cultural and musical diversity, without the imposition of a single ethnic identity, where everyone is represented in cross-cultural collaborations, where people can be united and understand each other, without discriminating, at least 'while the music lasts'. Now the question is: to what extent this 'utopic' space can actually change the 'real world'? It is paramount that these developments may awaken relatively affluent teenager's interest in traditional Peruvian music as they have the purchasing power and, in time, potentially the political and economic clout to effectively contribute to preserving Peru's music legacy. Even more importantly, identification through music could perhaps eventually foster greater understanding among all Peruvians and pave the way for a less fragmented country.

**Anna Morcom**

Royal Holloway University of London, UK

*Global Strata of Bollywood dance*

Hindi cinema has been global since at least the 1950s. However, in the last ten to fifteen years, this has reached a new level, with the emergence of the gargantuan phenomenon of 'global Bollywood'. Wealthy non-resident Indian (NRI) communities in 'first world' countries are in many ways leading in terms of influence on production of star-cast films in Mumbai, and have also dramatically transformed the status and visibility of Bollywood abroad, with Bollywood now being used to represent India internationally. The transnational journeys of Bollywood also extend beyond Indian and South Asian diaspora communities and those connected directly to them to include in particular large parts of the Muslim world, where there is a large overlap with Hindi films in terms of ideas of love, romance and honour, and the Persian and Arabic vocabulary used to express them. Bollywood has also made more idiosyncratic journeys, such as into Tibet and China. Rather than looking at the geographical or horizontal spread of Bollywood into different or semi-different countries and cultures per se, however, this paper approaches global Bollywood vertically, focussing on issues of disparity, inequality and power relating to class, caste, gender and sexuality. Disparity and the development of a new order of haves and have-nots has been recognised as a key concern relating to globalisation. However, its discussion has largely been restricted to debates about economic development and poverty rather than questions of culture. This paper aims to address this through an examination of global Bollywood dance, hoping to open up new angles for analysis within political debates on globalisation and culture. It examines broadly two parallel worlds of Bollywood dance, one middle class, official, legitimate and publicly celebrated, and one largely lower class, illicit, in places illegal, and denied, both involving complex networks of dancers moving between India and other places in South Asia and the world. The paper analyses these strata of global Bollywood dance in terms of ideas of inclusion/exclusion from the benefits of globalised culture. It also uses concepts of the (il)legal and (il)licit from studies of the global economy (for example Schendel and Abraham, *Illicit flows and criminal things: States, borders, and the other side of globalization*, 2005) to look at Bollywood dance as global cultural economy.

**Susan H. Motherway**

Institute of Technology Tralee, Ireland

*Mediating the Divide: The Globalisation of Irish Traditional Song Performance*

This paper concerns the redefinition of local identities in the global music industry. It examines the ways in which Irish traditional song performers have assimilated and reinforced global discourse and global market forces in their performance practice. In this respect, it investigates the relationship between musical change and globalising processes, and examines strategies for cultural translation employed by performers attempting to project their ethnic identity into the global market. This paper will define Irish traditional song from local and global perspectives; it will

review the central issues of musical change and cultural translation within Irish traditional song performance, before addressing the implications of globalisation within an Irish context. In so doing, it will exhibit how the dominating processes of globalisation can also empower local musicians to extend their national canon for a global audience, thus moving beyond the concept of exoticism to a global consciousness.

**David Murphy**

Maynooth University, Ireland

*Prior Knowledge and Performance: The Role of the Internet in Maintaining Mutuality Within the Slavic Black Metal Music Scene*

Drawing on fieldwork undertaken in Serbia, during which I lived with several musicians, this paper shall pay attention to the manner in which scene members create, participate in, and maintain a music scene across a variety of contexts. This entails an appraisal of the benefits of multi-sited ethnography. As ethnography is not confined to face-to-face interaction and given the wealth of sound, image and discourse produced in cyber-space, what is the benefit to ethnography, of an appraisal of the 'behind the scenes' aspects of scene interaction and can these be considered forms of mutuality? An examination of the kinds of interaction produced when a band plays a number of shows in different regions, areas and countries, tells us something about the role of prior musical knowledge. In the case of bands from former Yugoslavia, this often sheds light on the tensions inherent and negated through shared music scene based identities. However this prior knowledge may be deemed less relevant in the context of a 'crowd winning' performance and the mutual sense of 'collective effervescence' forged during these occasions tells us much about the 'quality' of the music performed. Therefore this paper shall provide an insight into a relatively modern (early 1990s) music scene that is aesthetically extremely misanthropic yet, in practice facilitates a high degree of (relatively) egalitarian interaction, due to its production of sameness across 'glocal' contexts.

**Nantali Ndongo**

(co-authored by Lise Winer, Mela Sarkar, Bronwen Low, Nantali Ndongo and Lou Piensa)

McGill University, Canada

*'Ca se passe icitte': Global and Local in Montreal Rap Lyrics*

Hip-Hop is a widely recognized phenomenon of global youth culture. This paper is part of an ongoing study of rap scenes in the large and culturally diverse Canadian cities of Montreal and Toronto. The current corpus comprises lyrics from over forty recorded raps in which at least two languages are used. The overall enquiry is based on investigating how rap lyrics in these two locations are both similar to rap elsewhere (globally), and individually distinct (locally). In previous parts of this overall project, we have addressed the ways in which different languages – native,

learned, official, unofficial, borrowed – are employed in these raps as manifestations of the diverse ethno-linguistic population of rappers within overall frameworks of “English” and “French”. Special attention has been given to the use of varieties of French – standard Quebec French, nonstandard Quebec French (“joual”), “franglais”, and nonstandard France French – in French-dominant rap; and the use of varieties of English – standard English, African-American English Vernacular, and Jamaican English/Creole – in both French- and English-dominant rap lyrics. In this current study, we look at what “is happening here” in Montreal. We focus specifically on the role and performance of Jamaican and Haitian creole languages in raps by both native and non-native speakers of these languages. Sometimes language switching is accomplished by the same rapper using different codes; sometimes a native (or at least competent) speaker of another language is “called in” to perform a section. Individual words and phrases from Jamaican (e.g. *bwuoy* ‘boy’) and Haitian (e.g. *kob* ‘money’) are commonly found in French-dominant rap lyrics, though still marked. How are such uses of these languages repping (identifying, signifying, and validating) power, rebellion, identification, authenticity, ethnicity, race, culture and language?

**Laudan Nooshin**

City University London, UK

*Hip-Hop Tehran: Putting Marginalised Voices on the Global Map*

Since the partial legalisation of western-style popular music in Iran in the late 1990s, various forms of popular music have developed a grassroots presence. Perhaps the fastest growing style in recent years has been hip-hop, with a large number of artists using rap to voice socially- (and sometimes politically-) engaged lyrics. Most operate without a government permit, reaching audiences through the Internet, often through alternative Iranian music sites such as zirzamin.se. A search on YouTube brings up dozens of Iranian rappers, based both at ‘home’ and in diaspora. Within Iran, what is particularly interesting is the number of artists emerging from *outside* the privileged social milieu of north Tehran hitherto most closely associated with westernised popular culture. Increasingly, singers from less affluent backgrounds are coming to the fore, often from the more religious and traditional areas of south Tehran and the provinces, something which would have been unthinkable a decade ago. This paper will focus on female rap artist Nazila who forms half of the duo *Ariyaspina Girlz*. Nazila has received support from the Omid-e Mehr Foundation, a Tehran-based charity which helps young women from disadvantaged (and often abusive) backgrounds by offering educational and vocational training as well as therapeutic support. The women are also encouraged to find creative outlets to express their fears, their hopes and their aspirations. Through discussion of one song, I will explore a number of questions concerning musical style and meaning, questions which in the case of Nazila intersect with issues of class and gender as well as those concerning national identity in an increasingly global environment. In the context of a growing global hip-hop culture on the one hand, and on the other the denigration of hip-hop by official discourses within Iran which present it (along with other manifestations of

'western'/US/'global' culture) as a form of cultural imperialism, what does it mean when a musical style so closely associated with western popular culture is embraced by a young woman on the margins of Iranian society in order to make her voice heard? To what extent are hip-hop's 'original' meanings as a form of self-expression for the disempowered significant here? And in what ways does the increasing popularity of hip-hop in Iran resonate with the social meanings of hip-hop elsewhere around the globe?

**Anna C. Oldfield**

Hamilton College, NY, USA

*Reimagining the Caucasus: Minstrel Music and Multicultural Identities in Northern Azerbaijan*

The ashiq minstrel tradition of Azerbaijan, itself a hybrid of Turkic and Iranian traditions, is a genre of music and storytelling which has extended throughout the Caucasus, changing as it has adapted to local cultures. This study examines ashiq minstrels from the mixed Azeri/ Lezghi and Azeri/Avar regions which bridge Northern Azerbaijan and Southern Dagestan. Specifically, this presentation will focus on the works of a multigenerational ashiq family who lived in Derbent (Dagestan) and Quba (Northwestern Azerbaijan) from the late 1800s to the 1980s. The epics they composed about themselves and their regions are rich examples of local oral narrative culture, and are especially surprising in the graceful way that they resolve and combine complex identities such as Azeri /Lezghi, Turkic/Caucasian, and Muslim/Soviet. By examining the lives and works of these ashiqs, this study speculates on the role of the travelling minstrel as the builder of "imagined communities" that cross ethnic, geographical, political, and religious boundaries. In conclusion, the role of music and oral narrative as the creator of flexible communities that privilege local, hybrid and vernacular identities is considered in contrast to Benedict Anderson's work on the creation of "imagined communities" based on the authority of texts and the imposition of standardized written languages. This paper is based on several years of research, including two years of field work and archival research in Azerbaijan (2004-2006).

**Paul Oliver**

University of Bolton, UK

*A Walk In The Wind: How the DIY Artist Disregards Cultural Norms In Order To Find Their True Identity*

Over the last 50 years the dominance of the major records companies, or Majors, such as EMI and Time-Warner, has had a huge impact on the music industries in terms of creative output as well as wealth distribution (Williamson et al., 2007). However, despite the dominance of the Majors the DIY, or local, music scenes continue to thrive and grow significantly in the UK. New media technologies have helped the DIY artist to build specific local-type networks on a global scale, now known as glocalisation. Furthermore, this dominant force has been a catalyst for what is now a complex counter-culture within DIY music communities. The DIY

ethic first came to light in British popular culture with the inception of punk in the late 1970s. DIY artists are significantly different to Major artists, as DIY – or do-it-yourself - is based on self-reliance and exceeding one's own expectations of what can be achieved with the technical, business or creative tools at-hand; in that artists learn how to use the tools at their disposal to develop creative ideas. The adoption of such tools enable DIY artists to have artistic and managerial control over their music. Moreover, the DIY ethic has made sustained communities more viable to the extent that could ultimately condemn Majors in the future. New technologies offer the opportunities to develop clustered communities, which transcend geographical, economic or social boundaries. The aim of this paper is to explain how DIY artists disregard many aspects of popular music culture in favour of their own strong DIY ethics based on creative integrity and identity. More than twenty interviews have been conducted to date with industry professionals, DIY artists and academics in the domain. The evaluation of this data demonstrates the emergence of highly individualised activity through the cynical reflection of commercial cultural opportunities.

#### References:

Williamson, J. and M. Cloonan (2007) 'Rethinking the music industry', Popular Music, issue 26/2, pp. 305-322.

#### Nithit Paeng-Noi

(with Sanong Klangprasri, Poonpit Amatyakul and Wichian Sittiprapaporn)

College of Music, Mahidol University, Salaya, Nakhonpathom, Thailand

#### *Influence of the Thai Lanna Contemporary Music to Thai Dance<sup>2</sup>*

This research adopted a qualitative research methodology to study the typical music pattern of Thai Lanna contemporary music in which it was affected to Thai dance in several groups of occupation in Thailand. The concept of ethnomusicology was employed to analyze how this Thai Lanna contemporary music creates the song and its musical meaning for their audiences. The data was gathered by studying the historical chronology of both Thai Lanna classical and contemporary music, which included interviewing Thai musical scholars and doing participant and non-participant observation in the performances in either Thailand or neighboring counties. It was found that the Thai Lanna contemporary music was modified from Thai Lanna classical music as well as influenced to the revolution of recent Thai dance, respectively. Three signs were found as the signifier of the effects; first was the influence of music to the emotional and creativity of dancer in order to create the pattern of dancing. Second was the sign of denotation. The composer has given the name of the song and applied the structure of the former song to show the music relation, resemblance and its uniqueness in the original song. Third was the sign of correlation between song and dance. It reflects the value judgment of competency in

<sup>2</sup> This study was a part of M.A. Thesis in Musicology, Graduate Program in Music, College of Music, Mahidol University, Salaya, Nakhonpathom, Thailand

the arrangement and the musician's stats including people's taste and art-value judgment. As a consequence of the political system, the band development and the taste of the music listening, the signification process is created. This process is a code as same as in semiology to frame people's thought and perception which has finally leaded into the form of composition and the way of Thai Lanna contemporary music listening.

**Glaucia Peres da Silva**

USP - Universidade de São Paulo, Brazil

*The 'Mangue's' Discourse and its Relation to the World Music Market's Dynamics: an Evidence of Modernization?*

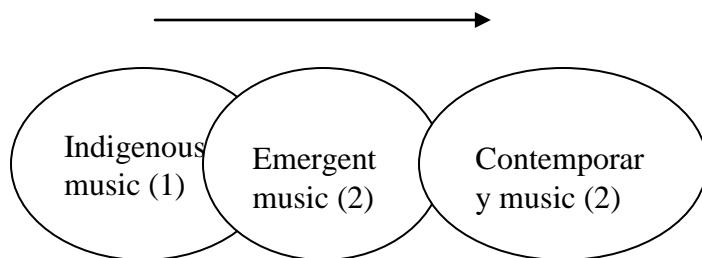
This paper comments on some aspects of today's working method of the international music market, considering the relation between the local, national and international fields of action. I analyze the identity discourse created by musicians from Recife (northeast Brazil) around "Mangue" [Mangrove], in the beginning of the 90's, and the ways in which this discourse allowed them to fit within the world music market. I suggest that the existence of a world music market allowed local artists to work internationally before they became even known in their local or national region. This would have stimulated not only their carriers, but also the work of the majors, allowing them to release the artists' CDs in the USA, Europe and Japan even before they reached the expected level of sales in Brazil. In this sense, I argue that there is a complementary relation between the fragmentation of the production process and the concentration of the economic power at an international level. In this context, the world music market appears as evidence of the administration rationality expansion process', and also of differentiation and unification of market, production, distribution and consumption, at international levels. New areas become increasingly subordinated to the administrated world as the technique is used by new individuals in order to create their own music. It is therefore remarkable, the gradual reduction of the artist's subjectivity and the modern esthetic ideals, in general, as well as the transformation of an artist's "truly authenticity" in justification for the consumption of his/her music. As a result, the processes of cultural homogenization and valorization of cultural diversity are facets of the same expansion process of the administrated world rather than the opposite.

**Alvin Petersen**

University of Fort Hare, South Africa

*'What You See Is What You Get': Centres and Peripheries in South African Black Music Research As Seen From A Postcolonial Perspective.*

The key questions explored in this proposed paper relate to the following: *What constitutes Black music research in South Africa today? Developmental continuum over 3 centuries:*



The above illustration serves to show the developmental continuum between the broad areas of black music in existence in South Africa today. Note the areas of overlap and that this continuum takes place over time – at least 3 centuries. *What will the researcher whose key focus is ethnomusicology see and get?* I propose to discuss (albeit briefly) research trends in each of the above areas and the challenges, in particular, faced by those who research so-called indigenous music genres of South Africa. South Africa is a huge geographical terrain with centres of musical excellence in (1) located in deep rural areas, such as the Ngqoko Village in the Eastern Cape. (DVD footage of the Ngqoko Village can be shown at a mutually agreed time). As this is typically the situation as regards (1), meaningful research can only be done with financial support from the government and/or parastatals. Ironically, the ‘centres’ of (1) are at the geographical margins, far from academies which would benefit immeasurably from the culture bearers of this type of indigenous knowledge. Genres (2) and (3), which are offshoots of (1), find their centres of excellence in urban and peri-urban areas. Many of these have been catapulted into the international arena, such as Solomon Linda’s *Imbube*, the second-most sung song in the world as ‘Wimaweh’ after ‘Happy Birthday to You.’ At this point the paper explores what Paul Simon saw and got when he visited the KwaZulu-Natal Province of South Africa in the early 80’s. The paper concludes by exploring points of overlap between (1), (2) and (3), by way of relevant musical extracts.

**Pornprapit Phoasavadi**  
Chulalongkorn University, Thailand

*Maha Jakata Preaching: Artistic and Religious Tradition of Theravada Buddhist Monks in Northeastern Thailand*

This paper aims to present the results of ethnomusicological research, which investigates a phenomenon of Maha Chataka (the story of Lord Buddha’s last life before attaining the enlightenment) preaching in Thailand. The paper is based on fieldwork in the northeastern part of Thailand. The principle of ethnomusicology was employed as a fundamental framework to study melodic chanting, social contexts, methods of transmission, and the events of melodic chanting. The paper has three sections. The first part of the paper deals with the background of the

Maha Chataka preaching festival in the northeastern part of Thailand. It is a popular belief amongst Theravada Buddhists in Thailand and Laos that to get a chance in a lifetime to listen to the Maha Chataka Preaching is the best beneficial method to make merits. Maha Chataka, the story of the Lord Buddha's past life before he attained his Buddhahood after a long chain of re-births. The experience of attending the Maha Chataka preaching would lead listeners to meet Buddha Ariya Metteyya, who would return to earth with the ideal conditions, for example, no suffering on earth, no unhappiness, no disease, and no poverty. The second part of the paper deals with the process of the festival. According to the fieldwork in the northeastern part, the Maha Chataka preaching took about twelve hours to complete. In the northeastern part of Thailand, each temple organized its own Maha Chataka Preaching Festival. This paper will present two versions of the Maha Chataka Festival, which were observed in two different temples in the northeastern part of Thailand. The recitation festival usually took place in April. The third part deals with the musical aspect, artistic expression, and the religious meaning of the preaching. The Maha Chataka consists of thirteen parts. Each part contains its own musical theme. People came to this festival not only to gain great merits but they also wanted to listen to the voice of their favorite presiding monks, to hear his melodious voice, and to help with monasteries' preparations. This paper will present the process of the preaching festival held in Ubonrachatanee, a province where the preaching monks are well-known for and found more than other provinces in the northeastern Thailand. The paper will also investigate the vocal techniques used by the preaching monks in order to demonstrate pitches used in melodic Maha Chataka recitations.

**Ioannis Polychronakis**

University of Oxford, UK

*From Obscurity to Limelight: Voicing and/or Disputing Identities through Greek Hip-Hop*

By the end of the 1980s rap music influenced the Greek popular music scene in profound ways, although it was unpredictable at the time. Within almost a decade this new 'alternative' style was regarded as the most potentially profitable genre of the last twenty years that was addressed to the Greek youth. It gained an unprecedented visibility through widely accepted fusions that sampled, remixed and integrated local popular-music styles with internationally recognisable hip-hop beats. The boom of the local hip-hop scene brought success, money, but turmoil as well. At the beginning of the twenty-first century disputes arose between distinguished hip-hoppers, often belonging to the same group, and fervent debates over the 'authenticity' of the local scene brought this genre to the centre of public attention in Greece. The multi-media and multi-modal presence of hip-hop has ever since refracted transformative musical moments around the country, affording researchers to convert the dominant discourse on hybridity and 'glocalisation' into a debate over fragmentation versus democratisation in musical expression; this shift focusing on the aesthetic and socio-cultural impact of hip-hop after having been absorbed and localised by Greek artists and audiences. My approach to Greek hip-

hop is ethnographically-grounded and is part of my fieldwork-in-progress on the interrelatedness of modern Greek identities and popular-music styles. It incorporates the traditional ethnographic methodology of on-site participant observation, interacting with local creators and agents on their home territory, as well as internet ethnography, investigating through media texts, blogs and forums the subjectivities expressed by Greek hip-hop fans, musicians and journalists in a 'bottom-up' trajectory. This paper aims at an open-ended discussion of place-making and identity construction through Greek hip-hop music that scrutinises the complex ways in which the disjunction and continuity between Greek communities and the internationally mass-mediated genre of hip-hop co-exist, characterising the particular case study of the Greek hip-hop scene.

**Kumkom Pornprasit**

Chulalongkorn University, Thailand

*Narrative Analysis of Koto Teaching Methods in Contemporary Japan*

This paper aims to present similar and discerned elements of Koto teaching methods between Ikuta and Yamada Koto schools in contemporary Japan. The author will rely on anecdotal information which has been collected from fieldwork in Osaka, Kyoto, and Tokyo during the course of thirteen months between 2000-2008. The author will tap on a rich vein of koto lessons with Iwahori Keiko, one of the most important figures representing the musical lineage of Ikuta koto school. In addition to taking koto lessons with Ikuta school masters, the author also took koto lessons with Nitani Tomiga, who represented one of the most important group of students of Yamada koto school. Contexts of koto lessons with both teachers will be analyzed in order to articulate teachers' viewpoints and teaching methods including notation system, introduction of lessons, lesson arrangements, lesson plans, locations, payment methods, social etiquette, and body language between koto teachers. Based on narrative analysis approach, this paper will discuss perspectives of koto masters who marked and shared a musical tradition of koto music in teaching methods. In dealing with pedagogical methods, the author will focus on direct experiences of taking lessons with both koto teachers. It is evident that both schools choose to practice special relationships between students and teachers differently. The discussion will explain how the author was gradually introduced into the koto context of Ikuta and Yamada Koto schools in contemporary Japan through attending concerts, taking lessons, socialization, and being introduced to friends of the teachers. The author will incorporate insightful information derived from interviews with koto masters around Osaka, Kyoto, and Tokyo where senior koto masters of both school reside in and continue to live as professional koto players.

**Panagiotis Poulos**  
University of Athens, Greece

*Mediating Inspiration: Intellectual Property and Cultural Representation as 'Relayed Creativity' in World-Music Business*

The practices of musical "borrowings" and/or "appropriations" taking place within the context of hybrid musical projects (i.e. world music, worldbeat, avant-garde etc.) – either through sampling technique or in the form of "cross-cultural musical collaborations" – have been critically discussed in the recent literature of a wide range of disciplines, including ethnomusicology, sociology of music, and cultural studies in general. Critique has been focused, on the one hand, on the political and economic asymmetries involved in such "cross-cultural collaborations" (e.g., intellectual property, copyright etc.), and on the other hand, on the issue of cultural representation, constructed by the essentialisation of the "cross-cultural" musical experience, the "post-colonial primitivist fantasy" and the stereotypical representation of local musical practices and traditions (Feld et al.). Binary debates either on the power relationships between the participants of hybrid musical projects or on the mutability of the ontology of the "musical work" when discussed autonomously and on a micro-level imposed by independent case studies, fail to grasp the complexity of the creative processes involved in world music, as well as the active role of musicians in practicing, maintaining or reviewing them on a historical level. In this paper, I will attempt an alternative reading of the above phenomenon employing the analytical concept of "relayed creativity" (Born 2005) – which describes the capacity of media, both in the analogue and the digital era, to enable an open-ended process of constant re-creation – with specific reference to the case of contemporary Turkish world music business. More specifically, through the presentation of a genealogy of musical mediations (i.e. the emergence of early recording industry, the present trend of reissuing of historical recordings, the entrepreneurial strategies of independent music labels based on the capitalization of the "musical past" etc.), I will discuss the dynamics and complexities of the contemporary creative processes in Turkish world music business, focusing on the agency of the "world music" musicians and on the discourses which they articulate in response to the aforementioned processes.

**Benjamin Power**  
University of California, San Diego, USA

*Where Once We Watched the King Kenny Play: Globalization, Identity and Resistance in Football Supporter Song Composition on Internet Fan Fora.*

The advent of internet fan fora has led to significant changes in the cultural lives of football supporters locally and globally. Where in the past traditional local supporters were largely separated from distant fan/consumers, the internet has facilitated continual communication between such groups, resulting in the development of geographically diverse online fan communities. The emergence of these communities has brought about significant changes in how identity is constructed and tradition is passed on amongst supporters, and has forced

boundaries between fans to be redefined and new hierarchies to be formed and negotiated. This paper investigates the musical aspect of this contested construction of identity by ethnographically exploring and theorizing the composition and discussion of song by online members of Liverpool Football Club fora such as Red and White Kop. Employing music scholarship on identity, place and tradition, as well as work on the history and culture of football and Liverpool, I examine the manner in which tradition is passed on to new fans, the discourse surrounding the process of composition, and the subsequent reflexive discussion of song. I point out that the internet affords an unforeseen opportunity for traditional supporters, now online, to survive in the face of ferocious commodification of sport by providing a conduit for direct influence on the modern fan/consumer, thus making song composition on the web a site of resistance. Finally, I conclude that in the process of mediating between the local and the global, such internet song building reinstates— and also newly articulates— fan identity.

**Natasha Pravaz**

Wilfrid Laurier University, Canada

*Percussive Sounds and Immigrant Adaptation in Toronto*

This paper examines the role of Afro-Brazilian musical practices in building community life in Canadian urban settings and in helping migrants cope with experiences of displacement. It focuses on the role of Brazilian music performance in the formation of diasporic communities in Toronto and in enabling newcomers' adaptation to new settings. Based on fieldwork with percussion ensembles, the paper theorizes collective music-making as a socio-political intervention within the context of transnational migration. I seek to understand the ways in which collective music-making has helped immigrants integrate into Canadian society by creating social bonds. In particular, I ask what role diasporic music forms such as samba, maracatu, forró and tambor de crioula play in the formation of new communities. The paper focuses on the adaptation of migrants to Canadian settings, as well as their ability to maintain links to real and imagined places of origin. Establishing new ties in Canada can be taxing for migrants, as credentials and training are rarely recognized. New language skills must be acquired and social networks reconstituted. For this reason, informal cultural groups have a broader social impact than commonly acknowledged. My preliminary research suggests that belonging to music ensembles allows migrants to establish social networks that act as a buffer against feelings of isolation. As well, in this paper I look at the role of participation in Afro-Brazilian music ensembles in fostering practical and symbolic ties with mother nations for Brazilians and other migrants. Music, as a signifying practice, plays the important role of offering coherence for those who have experienced the burden of displacement.

**Colin Quigley**

University of Limerick, Ireland

*Fields of Power: Village, Nation and World Wide Webs in Transylvania*

A twenty-minute presentation with illustrative excerpts, drawn from fuller DVD, examines the interplay of overlapping and simultaneous frames of reference that characterize the situation of many traditional string bands in Transylvania today. While the theme is a general one, the DVD recordings that document a variety of performances in the village of Csavas/Ceaus exemplify in a striking way the predicament of a musical idiom practiced by Rom living in a Magyar village in Romania. Their performances continue to find relevance within the immediate social milieu of village life, characterized by the relations typical among Rom musicians and their patrons, be they Magyar, Romanian, or Rom. At the same time the Szaszcsavas Band are well-established players in the Hungarian dance-house network centered in Budapest, but now reaching out globally. Finally, the Band has entered the international arena of world-music markets in which they are clearly seen as Gypsies. The musical traditions of these families are transmogrified as these competing cultural fields exert their influence on the musical performances they frame. The play of power among them is especially apparent when more than one frame is active in a particular performance situation.

**François Ribac**

University of Metz, France

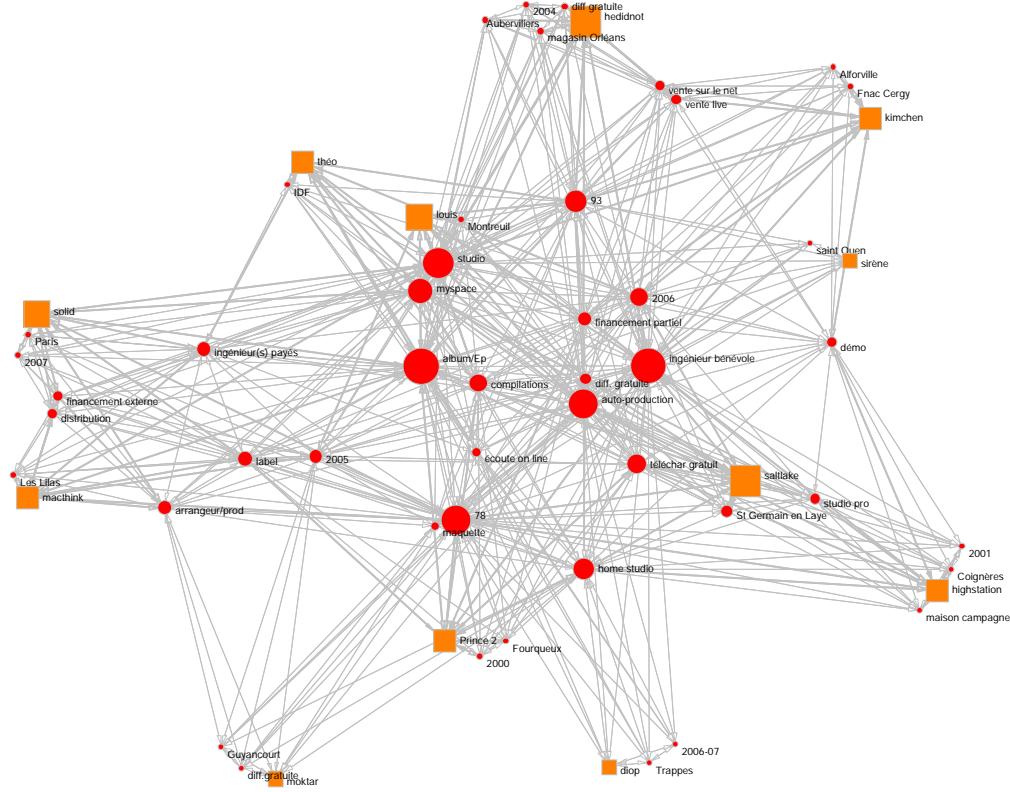
*The Circulation and Uses of Recorded Music and Musical Tools: The Spaces of Popular Music*

Recording(s) play(s) a central role in popular music. On one hand, popular musicians view recording, less as a form of duplication, than as a fundamental stage of the creative process. On the other hand, recording technologies and sound reproduction devices, including domestic equipment, function as apprentice musicians' instructors. In the domestic sphere, especially in their rooms, teenage musicians absorb and emulate the music they love and, thus, acquire its stylistic vocabulary and simultaneously become familiar with the process through which records are made. Shared enthusiasm for a recorded repertoire brings together music fans, who subsequently go on to form bands and make their own music. The absorption and emulation of a musical repertoire, thus, lay the ground for a process of individuation. The advent of house music and scratch, in which musicians perform with turntables, small mix desks, and samples, has further demonstrated that listening devices and the (often neglected) domestic sphere play a central role in the ways in which music is learned and created. Indeed, in popular music, devices that are initially conceived for the private sphere (home or studio) are regularly used in public performances as musical instruments. The translational movement described above can be divided into three stages: the first is the process through which a repertoire is imported; the second involves the appropriation of this repertoire in the domestic sphere; the third is the moment when a musician exports to the public sphere his/her own repertoire. These processes, which involve people

and objects, take place in interconnected and hybrid spaces: territories and residences (the domestic sphere, the neighbourhood block, the record shop, schools, neighbouring cities, administrative regions, etc.), networks in which recorded music circulates (record labels and dealers, the radio, Internet, peers, relatives, etc.), interfaces for representing and manipulating music (records, tablatures, software programmes, iPods, musical instruments). In order to examine these processes and spaces/places, I undertook a study, between 2005 and 2007, of the circulation and uses of recordings in the Île-de-France (Paris and its suburbs). I tried to trace the different stages in the learning process of thirty young rock, hip-hop and techno musicians (women and men) who are carrying out their work in the Internet age. I examined the repertoires that they imitated, loved, and shared, as well as the recording tools – including domestic equipment – they used and where these came from (i.e., I identified the sources – people and objects – of these tools). I also studied the processes through which musicians appropriated them, the objects they had recourse to, the places they went to, and how they recorded their own music (most of the time with other musicians). Finally, I looked at the ways in which they exported their musical production (e.g. MySpace and web sites) and the channels they used to allow sounds to circulate within their bands. To represent these multiple spaces/places and itineraries, I relied, in particular, on network mappings. What do these mappings tell us? They represent what we might describe as “the spaces of popular music”, those territories in which actors and their innovations are constantly reconfiguring the “local” and the “global”.<sup>3</sup>

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<sup>3</sup> \* [1] This report, entitled “la circulation et l’usage des supports enregistrés en Île-de-France”, was commissioned by the French Ministry of Culture, the local council of the Department of the Seine-Saint-Denis and the programme “Cultures et Territoires [Cultures and Territories]” (jointly sponsored by various French ministries).



### Hillegonda C. Rietveld

London South Bank University, UK

#### *Psy-Trance as Cosmopolitan Emotional Response*

This paper will discuss the possibility that the psychedelic machine aesthetic of psy-trance could be regarded as a cosmopolitan emotional response to global information capitalism, embracing aspects of neo-liberalism and neo-colonialism, whilst simultaneously bringing together an anarchic sense of transnational community. This music scene displays a set of contradictory discursive strands, which require historical deconstruction. By investigating the formation of trance, one can gain understanding of its variety of user-groups, which nevertheless seem to combine within the discourse of a global transcendental techno scene. This, perhaps, cosmopolitan experience is re-contextualised at a local level. As such, psy-trance offers an open framework for a wide range of user-groups and locations, in which dancers are similarly affected by global information and communication technologies.

**Bronwen Robertson**

University of Melbourne, Australia

*Singing the Self: Autobiographical Texts in Contemporary Iranian Rock Music*

This paper will examine representations of place and identity in the lyrics and music of three contemporary 'unofficial' (non-governmentally approved) Iranian rock groups/musicians: 127, Hypernova and Bijan Moosavi. The three songs, "Man Kiyam" (Who am I?) by 127, "American Dream" by Hypernova, and "Shahr-e Siyah" (The Black City) by Bijan Moosavi, all released in 2008, provide us a lens through which to penetrate the psyche of Iranian youth, as they grapple with both finding and presenting themselves inside and outside Iran. Three very different stories are presented through a textual and aural analysis of the aforementioned. The two Farsi texts examined, the songs by 127 and Bijan Moosavi, deal directly with notions of place, identity and being 'unofficial'. Hypernova's English-language indie rock song presents an autobiographical tale of their rapid rise to success from obscurity in the USA, after dreaming about international stardom from their underground practice space in Iran. They finally experience the reality of Hollywood after viewing it for years through the glossy, pristine lens of MTV. Is it all they hoped it to be? Interviews were conducted with the musicians both before and after the textual and aural analysis of their music, the findings of which provide the primary data for this paper. Text and images from their blogs, websites and Myspace pages provide additional data. The audience responses to their works, both inside and outside Iran, are also examined. The decision made by artists to sing in Farsi or English, the inclusion or exclusion of Iranian rhythmic and tonal devices within the song texts and harmonic/melodic constructions of the songs are aspects that will be highlighted in this analysis, which illustrates some of the many different ways 'unofficial' musicians are choosing to represent self and situation in contemporary Iranian rock music.

**Sarah Ross**

Hochschule für Musik und Theater Rostock, Germany

*Discursive Traditions: Jewish-Feminist Music as Spiritual Agent in a Globalized World*

Within recent decades, socio-cultural forces such as migration and new technologies like the internet, more and more enabled Jewish communities to interact among each other locally, as well as to connect with other religious communities globally. Already this brought about a profound transformation of the American Jewish community. More important, however, was the impact of global political movements such as feminism. Jewish feminism had the largest-scale, changing effect on American Judaism and its culture. Within its context, the patriarchal nature of Jewish history, spirituality, religious life and culture has been questioned, as it excluded the perceptions and concerns of women. Thus, feminists began to reclaim and reinvent Jewish liturgical traditions such as prayer texts and sacred songs, at which point Jewish-feminist spirituality became an increasingly broad and global phenomenon. In doing so, feminists themselves became graceful preservers of tradition and forceful agents of change at the same time. This process of

transforming and reinventing Jewish traditions while simultaneously maintaining them is understood as “discursive traditions”; as the negotiation of long-standing traditions in the present. On the basis of Jewish-feminist music, the paper will discuss the usefulness of the concept of “discursive traditions”; when studying traditions in transitions within the context of multi-cultural and multi-religious societies. It will be shown how Jewish feminist songwriters change the patriarchal nature of Jewish liturgical music by exploiting musical traditions across the world, from both inside and outside of Judaism. By doing so, feminist songwriters seek to create sacred music that facilitates to include women's voices and concerns into synagogue worship, and one that helps to connect the congregants among each other, as well as themselves with the Divine. Thus, it will be argued that Jewish-feminist music acts as a spiritual agent in a globalized world. Its hybrid style speaks to the spiritual needs and experiences of women and men within the context of an accelerated change of cultural mainstream, and makes God real in the light of their circumstances.

**Ilaria Sartori**

Sapienza University Rome, Italy

*Music, Glocalization, Cultural Identity. Harari Songs in a Diachronic and Trans-Spatial Perspective*

The city-state of Harar, a micro-cultural island in Eastern Ethiopia, has been for centuries a vital Islamic centre, a worldwide commercial crossroad and, factually, the first East-African town touched by globalization. Intercultural exchange constituted its essential social trait ever since the foundation myth, while codified means of inculcation regulated metissages, diasporic processes and inter-ethnic interactions through history. Harari musical traditions (*gey fäqär*, “Songs of the City”), unique and diverse at once, reveal major external musical cultures’ influence (Arabian, Indian, European) thus representing a peculiar exception to the widespread African pentatonism. Before Mengistu’s Derg repression, most social strata performed a variety of sung styles; notably, *mugād* youth associations were fertile in modern forms, while the traditional sung poems of *Shamitu* (“Harar’s Homer”) became the symbol of Harari culture through the continents. Presently, traditional *gey fäqär* (implying voice-percussion configuration) are mostly performed at weddings by mature women, while young generations and diaspora Hararis, newly acquainted with western instruments, developed “pop” styles for commercial distribution. Their production often evokes pan-Ethiopian and international spirit (Hablul’s Hablul, Ehsan’s Harariya), contextually presenting specific aspects of Harari historical, musical and literary heritage -remakes of *mugād* songs (Ehsan’s Badey Harar), excerpts of old, “authentic” performances, references to the educational system and Sufi literature that shaped Harari religious culture (Hablul’s Quran Gey, Adib’s Shami Waliyach-le Day). Harari musical glocalization is also encouraged by digitalization and diffusion via Internet of the freshest tunes as well as the rarest historical recordings. Despite differences in forms, instruments, personalities, functions, contexts and taste, old and new Harari songs are strictly interlocked and bi-univocally blend, spreading centripetal

identitary messages and symbolically representing the continuous spatial-temporal exchange between past and present cultural habits. Geographical, historical and musical diversity thus becomes, through Harari songs, an opportunity to balance cultural conservation and innovation and to reach the heterogeneous audience, both within the City and through the worldwide diaspora.

**Adrian Scahill**

NUI Maynooth, Ireland

*Riverdance: Representing Irish Traditional Music*

The reading of Riverdance as a mirror of and a metaphor for Ireland's metamorphosis into the Celtic Tiger has become an enduring (if not clichéd) trope within Irish cultural studies. Another recurring theme in the substantial discourse on Riverdance is the dancing body, emphasising the transformation of Irish dance into a globalised and commodified spectacle, and the liberation of dance in Ireland from institutional, religious, and cultural repression. These discourses have tended to marginalise issues concerning the music of the show, a lacuna which this paper aims to address. A central question of the paper examines how the music of Riverdance simultaneously represents both a postmodern, hybridized Irish music, and a local, pure and deep-rooted tradition. I discuss whether Riverdance can be considered to be a form of musical exoticism (encapsulated within a transnational popular music), where the theatrical presentation of the music reduces it to caricature. I also consider whether the music of Riverdance is a form of pastiche which bears no relationship to its sources, which will 'not be adopted into traditional music [and] will fade when Riverdance does' (Nicholas Carolan). Drawing on interviews with musicians from Riverdance and other similar shows, this paper investigates these issues of representation, and asks whether the show's music can be more accurately interpreted as a continuation of the long history of hybridization in Irish music, and as such can be understood as being reflective of this, rather than being construed as a generative force.

**Sarah Schmalenberger**

University of St. Thomas, USA

*Assimilating Otherness in 'Masque of Blackness'*

In 6 January, 1605, Queen Anne celebrated the reign of her husband, King James I of England (r. 1604-1625) with "Masque of Blackness." The masquing roles she and her Ladies in Waiting played in the spectacle caused some controversy, as they arrived onstage in a seashell-shaped boat, dressed as seanymphs with black faces and hands. Centuries later, theories abound as to the Queen's intent in commissioning a work about blackness, whether it signified an emerging English cultural agenda to assimilate foreign influences. Through verse and madrigal, the masque described the Queen and her Ladies as daughters of the African King Niger, "blackamoors" seeking the mystical island Albion (Britain). Legend promised that the cool, superior northern rays of Albion's sun would transform the primitive beauty of Niger's daughters, whose weaker homeland sun burned hot and darkened

their skin. Rejoicing at the prospect of becoming white through Albion's generosity, the masquers danced for and with the audience. The spectacle's end promised the daughters would return to Albion -- through the sequel "Masque of Beauty" -- with gleaming white skin. The social construction of race in "Masque of Blackness" illuminates questions of its genesis and reception both then and now, as dramatic spectacle during the Divine Right of Kings was a potent political tool. Current scholarship on this masque appears plentiful regarding its verbal text and intricate symbols embedded in costumes and sets. Nevertheless, few have considered whether the pairing of the sonic and visual elements portrayed England as a nation seeking to domesticate a primitive Other. This essay explores whether music for the masque contributed to connotations about racial or other kinds of perceived difference, toward framing historical perspectives of musical affect when aural traditions were still prevalent and western notational systems were not yet codified to represent non-musical ideas or gestures.

**Gibb Schreffler**

University of California, Santa Barbara, USA

*Confronting the Legacy of 'The Last Shantyman': Clout, Representation, and New Technology in an Auto-ethnography of Sea Shanty Performance*

Celebrated as "The Last Shantyman," Liverpool's own Stan Hugill (1906-1992) was an ambassador for sea shanties to the landlubbing world. His success lay in his ability to function in two worlds: that of genuine shantying practice in some of Britain's last sailing vessels, and that of the folksong collector. Hugill's magnum opus, *Shanties from the Seven Seas* (1961), is a singularly important work to the practice of shanty singing. For its time it represented a new approach to enquiry that was based in personal experience. In part due to Hugill's clout as a practicing performer, the text has also been perceived as authoritative. However, its status as the bible of shanty singing is problematic, due less to its content and quality than to the way the shanty repertoire itself has been received since the end of the age of sail. In this paper I describe a project of re-examining Stan Hugill's work to better understand its legacy and the current issues in shanty practice. In the spirit of Hugill, I elected a reflexive approach that centers personal engagement. The methodology with which I went about working, however, was particular to someone working today. I embraced the "eighth moment" proposed by Hemmingson (2008) in which available technology is "adapted—and adopted—for qualitative research." In April 2008, I began posting my recorded interpretations of Hugill's shanties to the Internet site YouTube. Just as I studied, I allowed myself to be studied, and I enjoyed a sense of balance in the play of knowledge and knower that I do not experience in conventional fieldwork methods. As a form of applied ethnomusicology, this shanties project forced me to deal personally with the very issues of representation and authenticity that I was studying and, in this way, to offer not only criticism but also solutions.

**Chih-Suei Shaw**

University of Oxford, UK

*Asia and its Others: Exoticism in Contemporary East Asian Music*

Since Western art music was introduced to East Asia with the tide of imperialism, the relationship between western musical styles and eastern composers had been widely examined. These previous studies scrutinized the East-West dualism and the centre-periphery dynamic; however, researchers continuously positioned the West at the centre and homogenized the gender and power difference. This paper, from a postcolonial feminist perspective, will instead place East Asian women as a potential centre and discover the "exotic flavour" from this point of view. Historically, "exoticism" in music is the legacy of nineteenth century western operas such as "*Turandot*", which regarded oriental women as the symbol of sexual fantasies. Conversely, this paper presents how a female Asian composer, herself being represented as a powerless exotic woman, portrays her own "exotic" and "occidental" landscapes in music. In my opinion, the turn from post-colonial era to the global age signals a new world relation where there is no established hegemonic centre, yet where the self/other boundary remains a never-ending question. Chen Yi, a Chinese female composer who now lives in the States, has composed her music with special attention paid to the boundary of diasporic and indigenous space and also the boundary of modernity and tradition. How does she represent herself and "the Other" in music? By examining Chen's *Dunhuang Fantasy* (1999) and *Spring in Dresden* (2005), this paper presents the way her music traverses the boundaries of authenticity, hybridity, and otherness, and also attempts to uncover the ideologies hidden in the relations between self, other, East, and West in contemporary East Asian music.

**Mark Sheridan and Iona MacDonald**

University of Strathclyde, Glasgow; Fèisean Nan Gàidheal, Portree, Skye

*Traditional Gaelic Singing: Heritage, Place and Identity*

The deep rooted traditions of Scottish Gaelic Song contain many and diverse elements which reference the land, the sea, the home and the community and personal identity and a sense of place. (Campbell, 1999; Shaw, 1977; Gillies, 2005) These themes run through the poetic literature and the traditional songs passed through oral transmission (Bassin, 1977; Gillies, 2005). There is a vast quarry of ancient unattributable poems and a significant body of work which includes the output of leading poets as Duncan Ban MacIntyre, (Gillies, 2005), Robb Donn, (Grimble, 1974) and Sorley Maclean (Campbell, 1991) and numerous local Bards in the 20th century such as Iain MacNeacail, (McKean, 1997) and Donald MacDonald (Neat & MacInnes, 1999). This rich heritage is indicative of the quality of Gaelic writing, oral singing and story telling traditions. Despite the serious decline of the usage of the language itself and the undermining social upheavals and ingress of Anglicisation through Radio, TV and integration of 20<sup>th</sup> Century lifestyles, (Russell, 2002) there has been a remarkable renaissance of Gaelic Song since the 1980's. This resurgence has been fuelled largely by the work of Fèisean Nan Gàidheal, (Broad &

France, 2006; Sheridan & Byrne, 2008), a grass-roots organisation which has introduced and trained thousands of young people in Gaelic song and traditional music in programmes of informal activities across the country. Recent research (Sheridan & Byrne, 2008) has demonstrated the relationship between the oral transmission phenomenon in 'Cèilidh culture' (Black, 2002; Campbell, 1999; Hunter, 1994; Reiss, 2003) and the more formalised learning approaches adopted by the Fèis movement. (Martin, 2006) A sense of identity and place, founded in local culture and the Gaelic language appears to be at the root of these similarities. (Sheridan, MacDonald & Byrne, 2007) But how have traditional singers learned in the past? And what are the true characteristics of learning and transmission of the traditional Gaelic singer that can be transferred or fostered in new learning scenarios to ensure deep and lasting acquisition of the songs, the language and the cultural currency? This paper sets out to illustrate the learning experiences of a number of leading Gaelic singers since the 1930's until the present day, mapping similarities and differences depending on age, gender, location, Gaelic acquisition and immersion in the cultural landscape. The researchers have engaged in in-depth interviews with a number of subjects and utilised both phenomenological and 'grounded theory' methodologies (Bryant & Charmaz, 2007; Charmaz, 2006) to investigate and illuminate the rich stories of the participants.

### **Inis Shkreli**

Institute of Cultural Anthropology and Art Studies, Albania

#### *Transformation Processes of South Iso-Polyphony During the Transitional/Post-Communism Period in Albania*

The traditional polyphony of South Albania has undergone changes in its performance in the last two decades. This study examines the transformations of the local traditional polyphony in South Albania in the transitional post-communism period. It argues from some sociological and musical points the creation of new forms such as; musical arrangement, playing techniques, rewriting the texts and the music by new amateur and professional composers that emerged during the post-communism time. It treats also the construction of the traditionality by reinterpretation of the local music through „turbo-folk“parallels based on the Balkan models.

### **Nicholas Ssempijja**

University of Bergen, Norway

#### *Glocalizing Religion Through Musical Performance*

Music festivities have served a number of purposes ranging from the social to the political and economic. Though not many scholars have examined how music can be used to construct or cultivate a glocal religious identity, it has often been used to do so. The subject of this paper is to examine how the Kampala Archdiocesan Music Festival, organized by the Catholic Church, has been used to construct a glocal Catholicism in Uganda characterised by glocal musical traits. Is this festival globalizing Catholicism or creating a local religious music identity, or both? The

Kampala festival is an arena where Catholicism is musically performed and at the same time an avenue where the indigenous music of the Baganda people has consistently been cultivated. A question that comes to mind is: which of the two was the intention of the architects of this festival? Is it an avenue whereby the global religion Catholicism is supposed to be interpreted and performed in terms of dramatised songs and dances? Or is it intentionally aimed at creating a hybrid Catholicism in the Buganda region? Through analysing the aims of the festival, the repertoire, musical instruments, and languages used, this paper examines how the festival has contributed to the glocalization of the Vatican-based Roman Catholic Church. At the same time, considering the factors mentioned above, this paper also analyses to what extent the festival has worked not only to preserve but also further develop traditional of music and dance performances among the Baganda, the native people of the region in question. I thus intend to show how Kiganda culture has been used to create both a locally oriented indigenous religious musical identity, and at the same time articulate Ugandan Catholicism to the wider global Catholic community.

**Muriel Elsbeth Swijghuisen Reigersberg**

Roehampton University London, UK

*'We are Lutherans from Germany': Change and the Performance of Australian Aboriginal Christian Identities through History, Place and Song*

This paper will examine the ways in which Aboriginal Lutherans in the community of Hopevale, Northern Queensland, Australia have historically constructed, performed and negotiated their Indigenous Christian identities through hymnody and choral singing. I will firstly demonstrate how Hopevale's geographical location and mission history in combination with the community's evacuation from their geographical home during the Second World War, strengthened the performative relationship between Lutheran hymnody, choral singing and geographical place. Secondly, I will show how this relationship between geographical location, or 'Country', Aboriginal Christianity and music is evolving by looking at how Hopevalian musicians have begun to quote hymnody in self-composed Country and Western styles, using the English language. These new songs, performed in church and at local gatherings or 'sing-alongs', refer to local geographical areas, people and shared social histories. I will argue here that this emerging musical trend could be viewed as one way in which Hopevalian Christianity and musical styles are 'Indigenizing' whilst 'globalising and modernising' after many years of conservative, Lutheran musical and spiritual worship. This Indigenization takes place, I argue, through the performance of Aboriginal concepts of Country in religious songs. I will suggest this approach to musical worship may be one way in which Hopevalians could come to reconcile their localised mission history with their modern identities as Aboriginal Christians. These processes of Reconciliation and healing in many Aboriginal communities, Hopevale included, are still on-going. I believe they could be further enhanced through the musical and social performance of place, identity and spirituality.

**Paul Tkachenko**

City University London, UK

*The Real Deal: the Interaction of Musicians on a London Klezmer Scene*

As part of my work as a professional tuba / double bass player in London, I found myself performing a lot of 'World Music' gigs, predominantly Eastern European and Jewish music styles. Conversations on the way back from gigs raised questions that are now the focus of my research: How do Jewish professional musicians interact and work with non-Jewish professional musicians? Is it advantageous to be Jewish in order to succeed as a Klezmer musician in London? Do audiences and musicians equally equate being Jewish with a type of authenticity that may be characterised as 'the Real Deal'? My research is built around interviews with musicians with whom I have played professionally. The majority sit under the wider umbrella of the Jewish Music Institute (JMI) at SOAS. In this paper I discuss and attempt to analyse the gigging experiences of such musicians at events such as Klezfest London, Simcha on the Square and other Jewish events. I have also been documenting interesting and often comic stories of mistaken identity at gigs. From these interviews I examine perceptions of authenticity and how these affect the dynamics of professional musicians. I break down aspects of authenticity and highlight the notion of the Real Deal: who is the Real Deal and for whom? I seek to construct a framework, set against a consumer culture backdrop that can accommodate all performers and validate their Real Deal credentials in the eyes of their audiences and increase their earning potential within the music industry.

**Cheryl Tobler**

University of Maryland, College Park

*Reclaiming Heritage through Music and Dance: Mediation, Representation, and Cultural Tourism along Virginia's Heritage Music Trail*

Southwest Virginia is a sparsely populated and economically depressed area of Appalachia known for its strong traditional music and dances. It is referred to as the birthplace of country music and the home of old-time and bluegrass music. Dozens of legendary performers of these genres have lived in this region of Virginia. In January 2002, several residents developed the concept for a project entitled "The Crooked Road: Virginia's Heritage Music Trail." Unlike many cultural tourism projects, however, this one was created, developed, and implemented solely by people within their own region. Their aim was to generate tourism and economic development in the Appalachian region of southwestern Virginia by focusing on their unique local music and dance heritage. In the process, the residents have portrayed their own view of their regional identity, reclaiming a true image of their culture within the dubious world of real versus imagined musical communities. This paper explores how these artists have marketed themselves both nationally and internationally and gages how successful such self-promotion has been. Furthermore, it investigates how the region has confronted an imagined ideal of authentic folklore based largely on the nostalgic view of informal performance.

Finally, this paper gives an account of the author's return to the musical culture in which she was raised, but where she is at times considered an outsider.

**Dafni Tragaki**

University of Thessaly, Greece

*Rebetiko Revival, Heterotopia and Cosmopolitanism*

The paper is based on field research on the ongoing rebetiko revivalist culture in the city of Thessaloniki (Northern Greece) and looks at the ways rebetiko song is currently redefined and glocalized in relationship to the 'world music' phenomenon. It attempts to bring into the discussion of the phenomenon of musical revival the concept of 'heterotopia' coined by M. Foucault in order to describe 'other spaces', which in contrast to utopias are 'real' places, 'something like counter sites': 'the space in which we live, in which the erosion of our lives, our time and our history occurs'. Thinking of heterotopia in the field of music, I suggest that rebetiko revival may be understood as a sonic heterotopia which happens in particular spatial heterotopias that are defined respectively by their own heterochronies. The experience of multiple musical contexts happening in the city invite the encounter with various soundworlds, and with differential yet interacting experiences of time and place through music. Consequently, different musical experiences offer the nexus where a cosmopolitan self is constantly emerging. The musical experience of revival as an urban cosmopolitan phenomenon merges the ways the revived music is felt and imagined with the ways other musics are lived within the city space. Urbanites, therefore, plot their musical networks as travelers wandering in the urban sonic itineraries, which constantly inform the hetero-sonic revivalist culture(s) connecting and disconnecting them with the realities of the musical cosmos.

**Ruxandra Trandafoiu**

Edge Hill University, UK

*Cultural Consumption and Nostalgia on Romanian Diasporic Websites*

This paper is part of a larger ethnographic project looking at online political and cultural expressions of ethnic identity. Focusing on Romanian diasporic websites in Europe and North America, this project has received financial support from the British Academy and is currently in the last stages of field research. This conference provides therefore a much needed opportunity to share its initial findings. One main aim of diasporic websites and discussion fora is to establish a Romanian cultural space. Initially shaped as an extension of Romania, such a space quickly acquires new characteristics and morphs into a proper diasporic space, where identity games are played according to different rules. Attempts by the Romanian national state and its overseas institutions (embassies, consulates, and cultural institutes) to recuperate or colonize these spaces often become futile. This does not however equate with an exclusively forward-looking attitude on the part of diasporans. While reflections on the condition of being an immigrant (or émigré) dominate, with endless debates about the new adoptive cultures they are trying to negotiate, a

sense of nostalgia continues to permeate the way in which identity is imagined. Aware of being different from the Romanians left 'home' due to the newly accumulated 'transcultural capital' (Meinhof and Triandafyllidou 2006), Romanians are also conscious of marginalization in the new societies they inhabit. This condition can only be suffered if their sense of 'Romanianess' and their past in Romania are rescued to a degree. Rather than tapping into the 'new' and 'democratic' music developed in Romania after 1989, the globalized monstrosity of American hip-hop mixed with Turkish and Gypsy rhythms much favoured by a large section of the current Romanian media, many diasporans turn to 1970s and 1980s folk and pop tunes. This period is constructed by them as the Golden Age that best encapsulates childhood memories and teenage love stories, mixed with the undying friendships forged within communist adversity and a lingering trace of anti-communist resistance through popular music. The music of the 1980s in Romania is currently remembered and recycled on diasporic websites due to a number of factors. An overwhelming percentage of Romanian migrants grew up in the late 1970s and 1980s. Music provided a respite from everyday realities and brought people together. This was the music of several generations of the 'children of communism', with little or no access to Western music. Several affiliated bands defected to the West, increasing the sense of resistance through popular music. This was also a music that became a viable alternative to 'official' *Schlager* music promoted by communist television and also to the patriotic hymns promoted by communist structures. In addition, the folkloric music that also provides a large chunk of cultural exchanges online, is a clear evidence of anti-globalization attitudes and resistance through local music. It is also an attempt to reconstruct Romanian identity as defined by a sense of rural belonging, unspoilt peasant culture and uninterrupted historicism. Both types of music, the pop folk songs and the folkloric songs, help Romanian immigrants reconsider the past in the light of their new diasporic experiences. They feed into the sense of nostalgia typical of uprooted groups. Interestingly, these groups turn not to current musical trends, that have become too much of a cacophony devoid of any value judgement and a poor mimesis of Western and American trends, but to the music of the late 1970s and the 1980s. To them, this is the music that still maintains its originality, its sense of Romanian identity. This is also the music of a Golden Age, of childhood, of resistance and bonding. Such feelings are thus naturally resurrected to withstand traumatic experiences of diasporic marginalization.

**Júlia Zanlorenzi Tygel**

Universidade Estadual de Campinas (UNICAMP), Brazil

*Applied Ethnomusicology: Discussing Methods of Participatory Research from the Perspective of two Brazilian Projects*

The desire to contribute with the researched communities is a shared feeling among many ethnomusicologists who often get engaged in actions that benefit the people who produce the musical practices they research, trying to bring them into recognition and valorization. The individuals who agree to share their traditional and/or specific knowledge with ethnomusicologists normally expect this attitude.

These actions, however, are frequently taken in empirical, non-curricular ways and without support – what tends to make difficult and minimize its depth and repercussion. The scientific positivism heritage encourage us to observe the musical practices with distance, from the specific angles of the occidental theories – removing the opportunity to unite our speeches to the people's perspectives whose repertory we study, apart from the fact that we waste the possibility to deepen the field research by their engagement. The applied ethnomusicology has been consolidating itself as an alternative to unite and legitimate the intent to collaborate with researched communities, the expectations of those communities, and the enlargement of the scientific knowledge, joining new perspectives to the investigated themes. This paper presents a shot of a master research in progress, on which the practice in applied ethnomusicology is studied in two distinct Brazilian projects: the Timbira Musical Archive, supported by the NGO Centro de Trabalho Indigenista (CTI), among Timbira Indians from Maranhão and Tocantins states, and the activities of the Laboratory of Ethnomusicology, Anthropology and Audio (LEAA), in Cachoeira/Bahia, a city marked by Afro-descendant traditions. The objective is that the spreading and discussion of the research and action methods adopted by those projects can add contributions to the enlargement of the knowledge in this field, and to the implantation and implementation of other initiatives, especially concerning the universities research and outreach programs.

**Fintan Vallely**

Dundalk Institute of Technology, Co. Louth, Ireland

*Hunting for the Bodhrán: Myth, Imagination and Wishful Thinking in the Construction of a Past for a Unique Irish Percussion*

Information other than the obvious and the scientific on most instruments is difficult to come by in Folk culture. Yet such as the harp and uilleann pipes in Ireland have been and continue to be thoroughly and productively explored, since Irish music is defined by intricate melody. But many questions are left regarding percussion, with no hard information on a tradition for it. And so the perceived mundanity of the bodhrán persists, with little having been said since folklorist Kevin Danaher's slight, but incisive, writing in the *Cork Historical and Archaeological Journal* of 1955. Two key questions about the bodhrán are faced in this paper, including: 1/ WAS there an Irish percussion/membranophone culture (i.e. did the Irish have a specific drum known as 'bodhrán'?) and 2/ What does the word 'bodhrán' mean? The paper draws on anecdotal, graphic, written and linguistic evidence, and in particular, for the first time in any such research, includes investigation of the material relics - seventy or so frame drum devices which are held by the National Museum of Ireland. It also presents new evidence sourced at the Department of Irish Folklore at University College Dublin, and the National Library of Ireland, Dublin. The interim conclusion suggests the need to archive the romantic padding of Traditional-music Revival hagiology and scientifically rethink the Irish percussion issue.

**Sandra P. Velàsquez**

National University of Colombia, Colombia

*Life Stories that Reveal the Reality of the Independent Record Industry of Traditional Music in the Andean Region of Colombia (Antioquia, Caldas, Risaralda, Quindío, Valle)*

The research on life stories that reveals the reality of the independent record industry of traditional music in the Andean region of Colombia (Antioquia, Caldas, Risaralda, Quindío, Valle) seeks to analyze the processes, structures and practices of the independent record industry in five separate departments of the Andean region to determine how these cultural industries favor the cultural diversity, identity and intangible heritage. This research is a contribution from the region (periphery) to the reflection that on cultural industries is being developed in Colombia from central institutions like the Andres Bello Agreement or the Ministry of Culture and the DANE<sup>1</sup>. However, more than an economic approach what it is sought here is to identify the web of relationships that allows musical creations have access to the public despite the characterized media by the presence of interjector conglomerates and where relationships of proximity, local recognition and alternative negotiations on exchange of services or even investment on domestic budget facilitate the production of the record. These productions being more than a business are the letter of presentation of artistic work, are an opportunity to "make themselves known." This research aims to find out how the medium and small producers take advantage of technological advances, the regional recognition and knowledge of traditional music to create a product that not only reaches the public, but also enjoys the consumer's appreciation for its quality and the meaning it has in terms of what it means for the identity and heritage. It will be through the stories of life of producers, that this research explores the complexity of the issues under study. This methodology allows to appreciate these alternative circuits of production, distribution and marketing of independent productions. The stories of producers must be complemented with a review of goals and institutional projects of the five departments and the academic reflection on the record industry in Colombia. This research contributes to the academic reflection on cultural industries in the Cultural and Communicative Management Program especially in the Research Group on Identity and Culture. The survey findings will serve for the academic debate and for the producers to know the resources they have to develop their initiatives as one of the results will be the creation of a web page where the institutions and agents that can help to produce the records are to be published. This research involves the role of teachers and students for degree courses in Communicative and Cultural Management at the National University of Colombia Manizales branch.

**Victor A. Vicente**

The Chinese University of Hong Kong

*Revolving and Relaxing, Reflecting and Representing: The Promotion and Study of Sufi Music and Ritual as Tourist Spectacle*

Egypt and Turkey have both successfully converted their vast religious heritage into thriving tourist industries. Even Sufi Islamic institutions and practices, which had

been previously met with suspicion and outright suppression, are now actively promoted to pilgrims and pleasure-seekers alike. Sufi ritual in particular, which involves both music and a whirling sacred gesture typically mistaken for a dance, has been so widely promoted that it is now even iconic of these well visited countries. This paper, based on ethnographic research conducted in Cairo and throughout Turkey, not only investigates the various ways in which Sufi ritual in the form of the "whirling dervish show" is mediated for mass consumption, but also explores the spiritual and scholarly ramifications of sacred practice turned tourist spectacle. It analyzes tourist advertisements of various types, including guidebook writings, poster announcements, and commercials disseminated on television and the Internet, highlighting the way that economic and political forces have shaped contemporary trends in Sufism and Sufi music. In addition, the paper delves into the debates over authenticity and identity that such commodification has engendered. With tour groups and budget backpackers now vying with local worshipers and visiting pilgrims for access to sacred shrines and tickets to mystic performances, questions surrounding the true nature of Sufism and Sufi music are conflated with the problem of distinguishing between who is a pious worshipper and who is a curious spectator, of who is an insider and who is an outsider. Because such polarities are not always evident here, this case is especially informative for the ethnomusicologist, who, as yet another agent mediating the tourist/sacred experience, can learn many lessons about reflexivity, the emic-etic continuum, and the writing of ethnography.

**Thomas Wagner**

Goldsmiths College London, UK

*Powerful Imaginations: The Dynamics of the Control of Experience Embodied Within Three Commodified Forms of West African Cultural Representation*

The recent scholarship of cultural theorists such as Jameson, Erlmann, Slobin, and Appadurai have shown that the currency of Late Capitalism has become increasingly abstract in nature. Yet even as the natures of capitalism and commodities change, old concerns over hegemony and power remain. Various layers of commodification exist within the system of the World Music Market. In each layer, different objects (both corporeal and otherwise) are commodified, each one simultaneously absorbing and creating meanings that radiate throughout the market sphere. It is within this sphere that two constructed representations of "otherness" meet: one that has been constructed for consumption by the producer and one that has been conceived of by the consumer. If the interaction between producer and consumer is successful, the commodity that is ultimately consumed is a synthesis of the two – a cultural manifestation of Anderson's "imagined landscape." Drawing on this idea, I ask: "Who is in power in this imagined land?" To explore this question, this paper examines the dynamics of the power relations that exist between the "culture broker" and "culture consumer" in terms of the "experience" provided via the consumption of three forms of West African musical cultural representation: the performances of Les Ballets Africains, the recordings of master drummer Famoudou Konate (formerly of the Ballet), and the commercially available Djembe drums that

are both Konate's instrument and a symbol of the Ballet. For the consumer, each of these commodities facilitates a consumable "experience" that is constructed by content and through context. Because of the unique nature of each of these three commodities, each one affords differing amounts of control over content and context to either the producer or the consumer, an examination of which reveals a continuum within which control over the commodified "experience" shifts between the two parties.

**Gregory Weinstein**

University of Chicago, USA

*'A Window into a Performance': Global Ideologies of Classical Music Recording in Post-Fordist London*

What creative roles do producers and engineers play in the recording of classical music? How do these recordists maneuver within the globalized recording industry, and why is their work still relevant today, when the classical recording industry seems to be contracting? It is my belief that recordists are hired by classical record labels for a variety of factors, including their ability to work within the rapidly shifting markets for classical music recordings and the degree to which their recording ideologies align with those of the record label. Drawing from my recent ethnographic experiences in classical recording studios in London, I will demonstrate how producers and engineers maintain their creative identities within the decentralized classical recording industry. I will argue that both musicians and recordists figure themselves as their own ideal listeners and that their ideology of transparency in recording—"a window into a performance," as one producer described it—is shaped by their own musical conceptions. Recordists must be sensitive to matters of musical performance and interpretation, personality conflicts with musicians, and the sonic space of the recording studio. As the classical recording industry has increasingly been characterized by the post-Fordist condition of decentralized production, freelance producers must be willing to adapt their techniques to a variety of recording situations which will result in vastly different final products distributed through various channels, including CDs and internet downloads. I will demonstrate how several classical recordists working in and around London adapt their methods to the various demands of recording diverse repertoires for different labels. I will show that even through classical music's economic troubles they are able not only to maintain their creative integrity in their work on different projects, but even to use their creativity as recordists as their calling card, securing work from many different employers and producing records that are still compelling to their target audiences.

**Trevor Wiggins**

University College Falmouth, UK

*Transformations, Or Overlapping Generations?*

This presentation will challenge the notion that a tradition always transforms – a perspective that grants a quasi-autonomous status to the reified musical substance.

Using current changes among the Dagara people of the north of Ghana, this presentation will examine the processes and agents of change for the population. It will draw on a detailed study of the traditional music and the contexts for this to look at the ways in which a younger generation engage with the traditional in a different way, and also with other musical styles and media. These newer arrivals are not transforming the tradition, they operate and are used alongside it with a fairly clear age-related divide in musical tastes, attitudes and understandings. The older traditional music is not updated significantly although it may incorporate a few elements from other traditions, but these are used much in the sense of Tagg's 'genre synecdoche' to bring into play another set of cultural references. A number of agencies are involved in this situation, specifically: local culture guardians and holders, various religious organisations, commercial operators of local radio, and the state through its school curriculum and organisation. The presentation will be supported with musical examples of the various styles of music represented in the area and will draw on interviews with traditional musicians, the local paramount chief, school teachers and a number of pupils at primary and junior secondary schools in the area.

**Wu Xiaorui**

The University of Sheffield, UK

*Powering into the Mainstream: Folk Music Revival of Contemporary England*

In England, the term 'folk revival' particularly refers to two major upsurges of interest in folk music and dance which occurred during the periods 1890-1914 and 1950s-1970s, respectively. Since the 1990s, English folk music is experiencing a new boom which is characterised by a dynamic power which is developing folk music into a sector of the mainstream industry. This paper aims to explore the deeper meanings as well as inner tenets of the current folk revival, analyzing the three components in the current folk scene which differs from those of previous revivals: a changing perception of folk music is endowing it with less restrictive attitudes towards 'authenticity'; a great number of folk activities are now incorporated with more inclusive programming embracing other kinds of music as well; and folk organizations are collaborating and complementing each other with shared aims, utilising professional skills to promote the broader impact of the folk arts for the folk community's wider benefit. Such components shape the new modalities of the social and economic environment in which the present folk revival is occurring, and within which the music is becoming endowed with fresh characteristics and new internal meanings. After addressing these three components, I then look at the aesthetic and technological development of folkmusic as it moves towards 'industry' norms.

**Nahro Zagros**

York University, UK

*Singing From Memory: Musical Discourse Among the Ézdi in Post-Soviet Armenia*

The Armenian Ézdi (also called Yezidis or Yazidis, and usually referred to as Yezdi-Kurds) currently comprise one percent of the population, which makes them the largest ethnic minority in contemporary Armenia. Presently, however, the Ézdi are confronted by several political, economic and social dilemmas. Each of these dilemmas influence music significantly and may reshape the content of music. Subsequently, the research addresses some indispensable questions as regards the notion of identity construction, through bringing about new methods of engaging people in fields where these musical activities are taking place. The research focuses on the question of musical heritage and its echoes of the past in relation to the present musical traditions. Thus, within Ézdi life experience lies several contested ideological powers that each influence the identity of individual Ézdi. The performance of music, mainly singing at funerals and weddings in the context of rural life, play a key role in bringing people together, at least on the surface and in essence, regardless of such ideological polarities. The paper therefore deals primarily with songs in socio-cultural settings among the semi-nomadic Armenian Ézdi diasporas in order to examine the concept of music in social gatherings. Every piece of kûlamen cimetî (folk narratives) of the Ézdi possesses its own emotional resonance that is determined chiefly by the construction of its musical core. Rural performers, both semi-professionals and non-professionals, usually present their songs using their own emotions and memories as a basis for the structure that the music will take. Ézdi songs bring together classical and folk poetry, with singing techniques and improvisation, which will be examined as an emblem of both continuity and existence in relation to the social, economic and political situations. The research begins by outlining the historical background of the Ézdi: looking at both cultural and geographical settings with reference to oral traditions and identity discourses.

**Julijana Zhabeva-Papazova**

Institute of Art, Bulgarian Academy of Sciences (Sofia), FYROM

*Music, Place and Identity through Laibach and Mizar Works*

In this text I'm going to present two alternative/rock bands from ex Yugoslavia: Laibach (Slovenia) and Mizar (Macedonia). Throughout their works I'm going to explain the complex links between places, music and identities which happened in Yugoslavia in the period between 1980-1991 and after her disintegration from 1991 until present days. Through Laibach work (albums, videos, performances with NSK, and IRWIN), I'm going to make analyse about global/local level on their thinking and attitude about new identities in East-West Europe (ex: globalisation process, totalitarianism, national and cultural identities) and in Slovenia (ex: national state, political struggle, transition period). Through Mizar work (albums, videos) I'm going to do analyse about new national identity that emerged as process of de-territorialisation on local level connected with formation of the new country

Macedonia in 1991 after disintegration of Jugoslavia. Laibach works very active until today. Currently they have tour in the USA where before every concert they give soup to the people as a gesture of help for the crisis in the USA. Mizar are not active and productive as Laibach. They worked more intensively at the end of the 80s and beginning of the 90s but last year they reformed and recorded their new album. With these two bands who worked in one state before 1991 and after 1991 in a new states we are going to have chance to discover the specific and complicate situation in the area of history, politics, national and cultural identities.

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