

**BRITISH FORUM FOR  
ETHNOMUSICOLOGY ANNUAL  
CONFERENCE, 8 - 11 April 2010**

# **MUSICAL KNOWLEDGE**

**St. John's College, Oxford and The  
Faculty of Music, Oxford University**

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### **Basics**

Conference registration will be continual on Thursday, Friday and Saturday mornings until noon. Registration will take place in the foyer of the Auditorium in St. John's College, Oxford.

Panels will take place in the Auditorium in St. John's College Oxford, and in the Faculty of Music, St. Aldates. The walk – a straight line along St. Giles, Cornmarket Street, and St. Aldates, takes you through the commercial heart of the city, and will take around 15-20 minutes. See map at end of this conference booklet.

### **Events:**

Conference reception: Reception Room (opposite Auditorium), St. John's College, Thursday 9 April, 6.30-7.30 pm.

Bate Collection reception: Bate Collection, Faculty of Music, St. Aldates, Friday 10 April, 5.30-6.30 pm.

AGM of the British Forum for Ethnomusicology: Dennis Arnold Hall, Faculty of Music, St. Aldates, Saturday 11 April, 4.00-5.30 pm.

Keynote Speech by Prof. Steven Feld: Auditorium, St. John's College, Saturday 11 April, 6.00-7.00 pm.

Conference Dinner (list now closed), St. John's College Dining Hall, Saturday 11 April 7.30

Post dinner bar, open mike and dancing, St. John's MCR, Saturday 11 April 9.00 pm -late

### **Music:**

Projecto Almagreira (New Fado), St. John's Auditorium, Thursday 9 April 9.00-10.30 pm

Oxford Gamelan, Dennis Arnold Hall, Faculty of Music, St. Aldates, Friday 10 April, 6.30-8.30

Various performers, including Oxford Maqam, Café Tarifa, Cowley Road, Friday 10 April, 8.30-late

For other music, consult Oxford Daily Information (<http://www.dailyinfo.co.uk/>) or try your luck in the many bars and nightclubs in the Cowley Road.

### **Got a spare hour or so?**

In no particular order: St. John's Gardens, Christchurch Meadows, the Bate Collection, the Bodleian, Merton Lane and whatever colleges are open to visitors, the Covered Market, Museum of Modern Art, climb to top of the University Church or Carfax tower and enjoy the view, Ashmolean Museum, Pitt Rivers (ethnographic) Museum, Christchurch Picture Gallery.

Lunch and dinner: Café Loco, opposite the Music Faculty; Greens, opposite St. John's. The Covered Market and Cornmarket Street, between St. John's and the Music Faculty contain various cheap, quick and reliable places for lunch. Evening meals; there is a major concentration of restaurants along Walton Street in Jericho, in Little Clarendon Street and up the Cowley Road. NB Lunch and dinner are *not* covered by the conference. You are free to make your own arrangements.

### **Evening Meeting Places:**

The nearest pub to the Faculty of Music is the Old Tom, on St. Aldates. The nearest to St. John's College is The Lamb and Flag. Both serve good beer and decent food.

## PANEL LOCATIONS AT A GLANCE

(St John's College Auditorium = sjc  
 Music Faculty, Dennis Arnold Hall = DA  
 Music Faculty, Lecture Room A = A  
 Music Faculty, Lecture Room B = B  
 Music Faculty, Bate Collection = Bate

### THURSDAY 8 APRIL

LOCATION	sjc	DA	A	B
12.30	opening			
2.00-3.30	1	2	3	4
4.30-6.30	plenary			
6.30-7.30	reception			
9.00	concert			

### FRIDAY 9 APRIL

LOCATION	sjc	DA	A	B	Bate
8.30-10.30	6	5	7	8	
11.00-12.30	9	10	12	11	
2.00-3.30	15	14	13		16
4.00-5.30	19	17	18		
5.30-6.30					reception
6.30-8.00	concert				

### SATURDAY 10 APRIL

LOCATION	sjc	DA	A	B
8.30-10.30	20	21	22	
11.00-12.30	24	23	25	26
2.00-3.30	29	27	28	
4.00-5.30		AGM		
6.00-7.00	keynote			
7.30	(conference dinner in Hall)			

### SUNDAY 11 APRIL

LOCATION	sjc	DA	A	B
9.00-10.30		30	31	32
11.30-12.30		33	34	35
12.45-1.00		farewell		

## PANEL NUMBERS, TITLES AND CHAIRS

Thursday 9 April

1. Student Concerns Roundtable, Carolyn Landau
2. Globalization and the Articulation of Epistemologies, Katherine Brown
3. Composition and Regimes of Knowledge, Anna Stirr
4. Online Exchanges, Rachel Harris.

Plenary. Pavlos Kavouras

Friday 10 April

5. Gender and Musical Knowledge, Caroline Bithell
6. Cognitive Processes and Competencies, Martyn Clayton
7. Politics of Tradition and Knowledge in Irish Music, Beverly Diamond
8. Knowledge Production, Power and Representation, Annemette Kirkegaard
9. Embodied Musical Knowledge in South and Southeast Asia, John Baily
10. Rethinking Bimusicality, tba
11. Musical Knowledge in Northern Norway, Britta Sweers
12. Music Knowledge and State Socialism, Dafni Tragak
13. Musical Knowledge and Dance, Suzel Reily
14. Intercultural and Intergeneraitonal Formations of Knowledge and Values, Byron Dueck
15. Ritual Music, Trance and Knowledge, Henry Stobart
16. Transmission and Modern Music Pedagogies 1, Musical Instruments, Veronica Doubleday Cross-Cultural Performance, Pavlos Kavouras
17. Practices of Hearing, Iain Foreman
18. Law, Policy and the Shaping of Musical Knowledge, Fiona Magowan
19. Cross-Cultural Performance, Pavlos Kavouras

Saturday 11 April

20. Cross-Cultural Pedagogies, Jonathan Stock
21. Curation, Archives and Community, Angela Impey
22. Fieldwork and Reflexivity in Knowledge Production 1, Steven Cottrell
23. Ethnomusicological Knowledge in the Academy 1, European Perspectives, Simone Kruger
24. Memory and Knowing, Annemette Kirkegaard
25. Fieldwork and Reflexivity in Knowledge Production, Iren Kertesz-Wilkinson
26. Musical Knowledge, Distinction and Genre in Popular Music, Philip Ciantar
27. Ethnomusicological Knowledge in the Academy 2, International Perspectives, Simone Kruger
28. Interpreting Historical Representations of Music, Katherine Brown
29. Transmission and Modern Musical Pedagogies 2, Social Aspects of Learning and Performance, Katy Van Buren

Keynote, chair tba

Sunday 12 April

30. Musical Cosmopolitanism in East Asia, Andrew Killick
31. Music Traditions, Knowledge and Nation, tba
32. Transmission and Modern Musical Pedagogies 3, Martin Stokes
33. Construction of Belonging, Tom Solomon
34. Communication and Musical Knowledge, Laura Leante
35. Nation, State and Contested Identities, Marcello Sorce-Keller

## **BFE 2010 LIVE PERFORMANCES – PROGRAMME**

**Thursday 8th April  
St John's College Auditorium  
21:00-23:00**

### ***Projecto Almagreira:***

Projecto Almagreira is a Portuguese trio comprised of Pedro Castanheira (classical guitar), Francisco Andrade (saxophone) and Hugo Fernandes (cello). For this concert the group welcomes Afonso Castanheira as special guest on contrabass. The group are regular performers throughout Europe.

For this evening's concert the group will present a mixture of music including jazz, classical, Fado and mestizo music.

Generously sponsored by the Instituto Camões.

**Friday 9th April  
Denis Arnold Hall, Faculty of Music  
18:30-20:00**

### ***Oxford Gamelan Society***

The Oxford Gamelan Society is Britain's longest established community gamelan group. Members of the group today range in age from 13 to 70 years old, and many have studied and performed in Java. For the past 23 years, they have played an heirloom gamelan, 'Kyai Madu Laras' (or 'the Venerable Sweet Harmony') belonging to the Bate Collection of Musical Instruments.

Tonight's concert has been arranged by Peter Smith and Jonathan Roberts and will present a wide variety of styles from classical court music through to nostalgic village pop and dangdut. The group once again welcomes the vocal talents of Esther Wilds.

**Friday 9<sup>th</sup> April  
Café Tarifa, 56-60 Cowley Road,  
(Oxford, OX4 1JB - 01865 256 091)  
20:30-01:00**

### ***BFE live music session – featuring Middle Eastern and Zimbabwean Music***

***20:45-21:30 - Zimbabwean mbira music with Takudzwa Mukiwa and Doug Langley***

Takudzwa Mukiwa (Taku) learned to play mbira at traditional ceremonies in Zimbabwe. He is joined this evening by Doug Langley. Doug has learned to play with Zimbabwean teachers and from old recordings and transcriptions. Taku and Doug present songs from the traditional Shona repertoire.

***21:45-22:30 - Middle-Eastern music from Oxford Maqam***

Oxford Maqam comprise Dan Glaisebrook, Tarek Bashir, Giles Lewin, Yara Salaheddine, Martin Stokes and others.

Oxford Maqam is a Middle Eastern ensemble that plays music and song exclusively from the Golden Age of Arabic and Turkish music, and with arrangements that attempt to stay true to the original vibe of the time.

***23:00-01:00: Records for ethnomusicologists***

The live music will be followed by records from everywhere, selected by DJs Rupert and Noel.

**Saturday 10<sup>th</sup> April  
St Johns College MCR (in Garden Quad)  
21:00-late**

***Conference party featuring DJ Rupert's set of world music beats and some short BFE performances.***

Rupert is a music curator and DJ who has been collecting, promoting and releasing music for over 20 years. His curiosity for new sounds has taken him journeying all over the world, ranging from Freetown to Jakarta via Paris and now Oxford.

From Iranian jazz funk to Hindi cover versions of songs you'd forgotten you knew, from psychedelic blues to the latest in world hip hop and most likely everything in-between, Rupert connects the beats between a myriad of musical genres and styles from all over the world.

The party starts at 9pm and will include a late bar.

# CONFERENCE PROGRAMME

**Thursday 8 April**

**11.30 onwards**      *St. John's College Auditorium*

## **Registration**

**12:30-1:00**      *St. John's College Auditorium*

## **Opening Ceremonies**

**2:00-3:30**

*Panel 1) St. John's College Auditorium*

### **Student Concerns Roundtable**

Chair: Carolyn Landau (City University, London)

How to Get Published  
Suzanne Ryan (Oxford University Press)  
Heidi Bishop (Ashgate Press)

How to Get a Job: Academic and Applied Jobs for Ethnomusicology Students  
Angela Impey (SOAS, University of London, UK)  
Caroline Bithell (University of Manchester, UK)

*Panel 2) Denis Arnold Hall, Music Faculty*

### **Globalization and the Articulation of Epistemologies**

Chair: Katherine Brown (Kings College, London)

Globalizing Epistemologies: Collision and Conflation of Knowledge Systems in the Early Modern World  
Irving, David R. M. (Christ's College, Cambridge, UK)

The displacement of displacement: Western art music history and the absence of migration  
Scheding, Florian (Royal Holloway, London, UK)

How They Differed in Musical Understanding: A Comparative Study of Two Musical Intellectuals in Cairo in the First Half of the Twentieth Century  
Iino, Lisa (University of Tokyo, Japan)

*Panel 3) Lecture Room A, Music Faculty*

### **Composition and Regimes of Knowledge**

Chair: Anna Stirr (St John's College, University of Oxford)

Maps of Musical Knowledge: Placing John Cage's Song Books in Personal Acoustics  
Bulut, Zeynep (UC San Diego, USA)

Questioning Musical Knowledge:  
Playing a Trick on Guidonian Solmization in Unjuk Chin's Domifare S (1993)

Shaw, Chih-Suei (Oxford University, UK)

Sounding Panamanian, Being Global: The Search for Compositional Material  
Through the Analysis of Mejerana Musical Transcriptions  
Pardo-Tristan, Emiliano (NYU, USA)

*Panel 4) Lecture Room B, Music Faculty*

### **Online Exchanges**

Chair: Rachel Harris (SOAS, University of London)

Performing Pedagogies Online: Learning About Making Electronic Music on YouTube  
Brett, Thomas (Bard High School Early College, New York, USA)

Indigeneity and dissemination of music knowledge: Discovery in cyberspace  
Montero-Diaz, Fiorella (Royal Holloway, London, UK)

Can't do it alone: the social nature of music knowledge  
Lam, Margaret (University of Toronto, Canada)

**4:30-6:30 Plenary St. John's College Auditorium**

### **Ethnomusicology, Musical Knowledge, Theory**

Chair: Pavlos Kavouras (Kapodistrian University of Athens, Greece)

Georgina Born (Cambridge University, UK)

Marcello Sorce Keller (Mediterranean Institute, Malta)

Suzel Reily (The Queen's University of Belfast, UK)

Martin Clayton (Open University, Milton Keynes, UK)

**6:30-7:30 Reception St. John's College Auditorium**

**9:00 Concert St. John's College Auditorium**

### **Projecto Almagreira (Portuguese Fado)**

Friday 9 April

8:30-10:30

*Panel 5) Denis Arnold Hall, Music Faculty*

### **Gender and Musical Knowledge**

Chair: Carolyn Bithell (Manchester University, UK)

Musical Knowledge, Modernity, and Masculinity in the Nepali Dohori Industry  
Stirr, Anna (University of Oxford, UK)

Performing the Rock Music ImaginAiry: Embodying musical knowledge and  
masculinity in air guitar competition  
Hutchinson, Sydney (Berlin Phonogram Archive, Germany)

Women through Music: Music of *Farewell My Concubine*  
Lin, Zhichun (Ohio State University, USA)

Are they playing 'macho' (male) or 'hembra' (female)? A Tale of Two Cuban Orchestras  
Fairley, Jan (Independent scholar, UK)

*Panel 6) St. John's College Auditorium*

**Cognitive Processes and Competences**

Chair: Martin Clayton (Open University, UK)

Implicit Learning of Modal Features of North Indian Music  
Rohrmeier, Martin (Centre for Music and Science, University of Cambridge) and Richard Widdess (SOAS, UK)

The concept of improvisation in Iranian traditional music: the performer's mental state and memory when confronting the improvisational model  
Tani, Masato (Kobe Gakuin University, Japan)

Learning to Play and Playing to Learn:  
musical performance techniques in the rural Andes.  
Henry Stobart: Royal Holloway, University of London

Cognitive Processes in Music: Of Pleasure and Apartheid  
Loubser, Jostine (University of Salford, UK)

*Panel 7) Lecture Room A, Music Faculty*

**Politics of Tradition and Knowledge in Irish Music**

Chair: Bev Diamond (Memorial University, Newfoundland)

'The wordless music of our hearts'? Nation, nostalgia and the politics of knowledge in traditional Irish music  
Keegan, Niall (Irish World Academy of Music and Dance, University of Limerick)

Band Practice: Taste, Competence and Identity in Ulster Loyalist Marching Bands  
Ramsey, Gordon (Queen's University, Belfast, UK)

Processes of the Transmission of Musical Knowledge within the Living Tradition: Ennis, Co. Clare, Ireland 1970-1980  
Cotter, Geraldine (Irish World Academy of Music and Dance, University of Limerick)

"Re-traditionalizing music transmission": Irish traditional music learning encounters at the Willie Clancy Summer School.  
Commins, Verena (NUI Galway, Ireland)

*Panel 8) Lecture Room B, Music Faculty*

**Knowledge Production, Power, and Representation**

Chair: Annemette Kirkegaard (University of Copenhagen, Denmark)

'The papers won't make you a musician': knowledge and powerlessness in the Athenian music industry.  
Tsioulakis, Ioannis (QUB, UK)

Standard Truths, Creative Knowledge: Expertise and Danzón in Mexico  
Malcomson, Hettie (University of Cambridge, UK)

On Playing Badly and the Limits of Musical Knowledge  
Solomon, Thomas (University of Bergen, Norway)

The politics and value of sound: A Norwegian jazz case  
Hans Weisethaunet, (University of Oslo, Norway)

**11:00-12:30**

*Panel 9) St. John's College, Auditorium*

**Embodied Musical Knowledge in South and Southeast Asia**

Chair: John Baily (Goldsmiths College, London)

The Embodiment of Musical Knowledge  
Koskoff, Ellen (Eastman School of Music, NY, USA)

Language and Embodied Politics in South India  
Putchu, Rumya (University of Chicago, USA)

Knowledge, meaning and embodiment in the performance and reception of North  
Indian classical music  
Leante, Laura (Open University, Milton Keynes)

*Panel 10) Dennis Arnold Hall, Music Faculty*

**Rethinking Bimusicality**

Chair: tba

Expansive Horizons: Musical Knowledge and Egyptian Violinists  
Gordon, Lillie S. (UC Santa Barbara, USA)

Multi-Musicality and the Acquisition of Musical Knowledge in Thailand and Japan  
Moro, Pamela (Willamette University, USA)

"Copy Thachin: How Burmese Musicians Learn American Rock'n'Roll  
MacLachlan, Heather (University of Dayton, Ohio, USA)

*Panel 11) Lecture Room B, Music Faculty*

**Musical Knowledge in Northern Norway**

Chair: Britta Sweers (University of Bern, Switzerland)

Appropriating knowledge  
Jorgensen, Svein-H. (Nesna University, Norway)

Fiddling for northern Norway  
Larsen, Ove (Nesna University, Norway)

Rapping for northern Norway  
Paal Fagerheim (Nesna University, Norway)

*Panel 12) Lecture Room A, Music Faculty*

**Music Knowledge and State Socialism**

Chair: Dafni Tragaki (University of Thessaly, Greece)

Interpreting 'Light Music': Intellectuals, Musical Knowledge, and Power in 1960s  
Albania

Tochka, Nicholas (Stony Brook University, USA)

The Politics of Musical Knowledge during Polish Martial Law

Bohlman, Andrea (Harvard University, USA)

Folk Music Between Power and Culture: Instrumentalization of Ethnomusicological  
Knowledge in Socialist Romania

Mengel, Maurice (Ethnological Museum, Berlin, Germany)

### **12:30-2:00 Lunch Break**

### **2:00-3:30**

*Panel 13) Lecture Room A, Music Faculty*

#### **Musical Knowledge and Dance**

Chair: Suzel Reily (Queens University, Belfast)

“Hearing” Music: Performing Musical Knowledge in American Ballroom Dance  
Bosse, Joanna (Michigan State University, USA)

The abandonment of musical knowledge in dancers

Lee, Rosita (Chinese University of Hong Kong)

Social dancing and role performance: Do girls just want to get led?

Prentiss, Bea (Queens University, Belfast, UK)

*Panel 14) Dennis Arnold Hall, Music Faculty*

#### **Intercultural and Intergenerational Formations of Knowledge and Values**

Chair: Byron Dueck (Open University, UK)

Exchanging Knowledge, Valuing Music as Moral Engagement in Aboriginal Australia  
Fiona Magowan, (Queen’s University, Belfast, UK)

From musical knowledge to music making: piano students, electronic organ  
performers and Chinese church worshippers

Wong, David (University of Reading, UK)

Emerging from the ruin: The production of musical knowledge and traditional music  
in southern Vietnam

Cannon, Alexander M. D (University of Michigan, USA)

*Panel 15) St. John’s College, Auditorium*

#### **Ritual Music, Trance, and Knowledge**

Chair: Henry Stobart (Royal Holloway, London)

Jewish Ritual Music as a Cognitive Process

Ross, Sarah (University of Bern) and Gabriel Levy (University of Aarhus)

Melodies for the unseen: Exploring musical events in trance possession rituals of Morocco  
Sum, Maisie (University of British Columbia)

Of Dreams and Trance and Knowledge  
Roseman, Marina (Queens University, Belfast, UK)

*Panel 16) Bate Collection, Music Faculty*

**Transmission and Modern Musical Pedagogies 1: Musical Instruments**

Chair: Veronica Doubleday (Brighton University, UK)

Misinformation and distorted perceptions: the cases of *ney* and *kemençe* in Turkey  
Soydaş, M. Emin (Çankırı Karatekin University, Turkey)

Musical knowledge and apprenticeship in modern Greek luthiers: a case study  
Tsaftaridis, Nikolas (University of Athens, Greece)

The naughtier the better: The role of 'dissident' players in the transmission of the *shakuhachi* tradition today  
Day, Kiku (SOAS, University of London, UK)

**4:00-5:30**

*Panel 17) Dennis Arnold Hall, Music Faculty*

**Practices of Hearing**

Chair: Iain Foreman (University of Aveiro, Portugal)

Pragmatism and the ethnomusicology of hearing  
McKerrell, Simon (Sheffield University, UK)

How metrical is man? Bringing regimes of rhythmic knowledge to bear on 'minimally metrical' music  
Dueck, Byron (Open University, Milton Keynes, UK)

Hearing India: sound, knowledge and A Passage to India  
Zhou, Mi (Clare Hall, Cambridge, UK)

*Panel 18) Lecture Room A, Music Faculty*

**Law, Policy, and the Shaping of Musical Knowledge**

Chair: Fiona Magowan (Queen's University of Belfast)

Cultural Neutrality and Ideal Listeners in Multiethnic Sweden.  
Teitelbaum, Benjamin (Brown University, USA)

Legal Pluralism, Copyright Law, and Rights in Tanzanian Music  
Perullo, Alex (Bryant University, Rhode Island, USA)

Recording the artwork: classical music and copyright law  
Aguilar, Ananay (Royal Holloway, London)

*Panel 19) St. John's College, Auditorium*

**Cross-Cultural Performance**

Chair: Pavlos Kavouras (Kapodistrian University of Athens)

Cross-cultural musical knowledge: A contemporary study of Sattriya performance in India and UK

Bora, Menaka P.P. (Goldsmiths College, London)

Another samba: Northeastern Brazil musical traditions in European festivals  
Campos, Lúcia (École des Hautes Études en Sciences Sociales, Paris)

A Meeting in Israel of Two Diverse Ethiopian Traditions of Musical Knowledge  
Herman, Marilyn (independent scholar, UK)

*5:30-6:30 Bate Collection, Music Faculty*

**Bate Collection Reception**

*6:00-6.30 Book Exhibit, Music Faculty*

**Scarecrow Press Reception**

*6:30-8:30 Denis Arnold Hall, Music Faculty*

**Oxford Gamelan Concert**

Saturday 10 April

**8:30-10:30**

*Panel 20) St. John's College, Auditorium*

**Cross-Cultural Pedagogies**

Chair: Jonathan Stock (Sheffield University, UK)

"Much ado about music": exploring musical knowledge through music education projects within diverse Muslim communities in London  
Landau, Carolyn (City University, London, UK)

Across Generations and Cultures: South Asian music in Bradford's schools  
Thomas Hodgson (University of Oxford, UK)

Presenting African music in US American Universities: Towards a Postcolonial Philosophy of Music Education  
Spinner, Steven (University of California, Davis, USA)

Arabic Music in North America: Teaching, Performing, and Representing a Musical Culture  
Moufarrej, Guilnard (Fremont CA, USA)

*Panel 21) Dennis Arnold Hall, Music Faculty*

**Curation, Archives, and Community**

Chair: Angela Impey (SOAS, University of London, UK)

Recording the vitamins of music: Hugh Tracey's *The Sound of Africa* Series and The International Library of African Music.

Lobley, Noel (Oxford University, UK)

Circulating Musical Knowledge: The paradigm of Megaron Orchestra Camerata and Music Library of Greece "Lilian Voudouri".

Anastasiou, Marianna (Music Library of Greece "Lilian Voudouri", Greece)

Oral tradition and archival storage: music and memory in the Somali community of King's Cross

Brinkhurst, Emma (Goldsmiths, London, UK)

The authority of 'knowing' Syriac chant in the Suryani neighbourhood of Aleppo  
Jarjour, Tala (Cambridge University, UK)

*Panel 22) Lecture Room A, Music Faculty*

**Fieldwork and Reflexivity in Knowledge Production 1**

Chair: Steven Cottrell (Goldsmiths College, London, UK)

Some issues on field research and musical knowledge among Finnish Roma  
Åberg, Kai (University of Joensuu, Finland)

Fieldwork as a way of Generating Musical Knowledge: The Case of Roma Musics  
Kertesz-Wilkinson, Iren (Independent scholar, UK)

Interrogating "Artistic Research" of Music  
Antti-Ville Kärjä (University of Turku, Finland)

Cantu a chiterra: musical performance and knowledge in a Sardinian repertoire.  
Calzia, Fabio (ISRE Sardinia, Italy)

**11:00-12:30**

*Panel 23) Denis Arnold Hall, Music Faculty*

**Ethnomusicological Knowledge in the Academy I: European Perspectives**

Chair: Simone Krüger (John Moore University, Liverpool)

Transmitting Ethnomusicology in UK Universities: Towards a Model for Ethnomusicology Pedagogy  
Krüger, Simone (Liverpool John Moores University, UK)

From Intercultural Music Education towards Pedagogically Informed Ethnomusicology Teaching at German Universities and Musikhochschulen  
Sweers, Britta (University of Bern, Switzerland)

Ethnomusicology in the Greek Academy: Ethnos, Music and Logos  
Kallimopoulou, Eleni (University of Macedonia, Greece)

*Panel 24) St. John's College, Auditorium*

**Memory and Knowing**

Chair: Annemette Kirkegaard (University of Copenhagen, Denmark)

“Getting to Know a Song: Memory and social interaction in Cape Breton Gaelic singing”

Conn, Stephanie (University of Toronto, Canada)

Betraying the world for the sake of knowledge: saudade, melancholy and the performance of history.

Foreman, Iain (Universidade de Aveiro/INET-MD, Portugal)

Music and Cultural Memory in Diaspora: The Kreuzberg Experience

Guran, Pinar (Exeter University, UK)

*Panel 25) Lecture Room A, Music Faculty*

**Fieldwork and Reflexivity in Knowledge Production 2**

Chair: Irene Kertesz-Wilkinson (Independent Scholar)

“No man is an island”: some ethical challenges of doing fieldwork at home in a small community

Ní Chonghaile, Deirdre (University College Cork, Ireland)

Fieldwork, Musical Knowledge and Self-Censorship

Webster-Kogen, Ilana (SOAS, UK)

Penetrating professed knowledge: the profits and pitfalls of conducting historical ethnomusicological fieldwork in post-socialist Mongolia

Rees, Lucy (Leeds University, UK)

*Panel 26) Lecture Room B, Music Faculty*

**Musical Knowledge, Distinction, and Genre in Popular Music**

Chair: Philip Ciantar (Mediterranean Institute, University of Malta)

Folk rock – a folk music revival or a popular music phenomenon?

Dybo, Tor (University of Agder, Norway)

The “great divide”, the “popular” and the “expert”

Tragaki, Dafni (University of Thessaly, Greece)

The “Guilty” Pleasure and Musical Knowledge With the Music of Nouvelle Vague

Zhabeva-Papazova, Julijana (art-BAS, Sofia, Bulgaria)

**12:30-2:00 Lunch Break**

**2:00-3:30**

*Panel 27) Denis Arnold Hall, Music Faculty*

**Ethnomusicological Knowledge in the Academy II: International Perspectives**

Chair: Simone Kruger (John Moores University, Liverpool, UK)

Knowing through Doing, Respect through Understanding: Reflections on Teaching in the Australian University Context in Dialogue with a Musically-rich and Performance-centred Indigenous Epistemology  
Corn, Aaron (The University of Sydney, Australia)

Musical Knowledge, Transmission and Worldviews: Ethnomusicological Perspectives from Rio de Janeiro, Brazil  
Araújo, Samuel and José Alberto Salgado e Silva (Universidade Federal do Rio de Janeiro, Brazil)

Disciplining African Music: Postcolonial Reflections in a South African University Setting  
Peterson, Alvin (North-West University, Potchefstroom, South Africa)

*Panel 28) Lecture Room A, Music Faculty*

### **Interpreting Historical Representations of Music**

Chair: Katherine Brown (Kings College, London, UK)

Picturing the past: technologies of musical knowledge in 19th century Rio de Janeiro  
De Castro Renato, M. Varoni (QUB, UK)

The Interpretation of Rhythm and Phrasing in Traditional Chinese Transcriptions  
Wells, Marnix (independent scholar, UK)

Beyond the contemporary format of North Indian Classical music: Deciphering the musical knowledge embedded in Sikh scripture  
Kaur, Inderjit (University of California, Santa Cruz, USA)

*Panel 29) Lecture Room B, Music Faculty*

### **Transmission and Modern Musical Pedagogies 2: Social Aspects of Learning and Performing**

Chair: Katy Van Buren (Sheffield University, UK)

Mistakes and Risks, Shame and Courage: A Comparison of Pedagogies and Learning Environments in Finland  
Hill, Juniper (UC Cork, Ireland)

From tacit knowledge to music education. Changing routes to musical knowledge in contemporary traditional singing.  
Åkesson, Ingrid (The Centre for Swedish Folk Music and Jazz Research, Stockholm, Sweden)

Dealing with musical knowledge at school  
Côrte-Real, Maria de São José (Universidade Nova de Lisboa, Portugal)

**4:00-5:30**      *Denis Arnold Hall, Music Faculty*

**Annual General Meeting**

**6:00**                      *St. John's College Auditorium*

**Keynote: Steven Feld**

**7:30**                      *St. John's College Hall*

**Conference Dinner followed by party in St. John's College MCR.**

Sunday 11 April

**9:00-10:30**

*Panel 30) Denis Arnold Hall, Music Faculty*

**Musical Cosmopolitanism in East Asia**

Chair: Andrew Killick (Sheffield University, UK)

Cantonese rap music in the making of Hong Kong's 'underground'.  
Watkins, Lee William (University of Hong Kong)

The Importation of Pop Music Knowledge and its Local Adaptation: Cassette  
Technology in 1980s China  
Qian, Lijuan (Sheffield University, UK)

The Cosmopolitanisation of Hmong Musical Knowledge in Sapa, Vietnam  
Ó Briain, Lonán (Sheffield University, UK)

*Panel 31) Lecture Room A, Music Faculty*

**Musical Traditions, Knowledge, and Nation**

Chair: tba

Songs from the North Atlantic  
Fock, Eva (Independent scholar, Denmark)

Orang Kalur: Hereditary Musicians of the Perak Court  
Iskandar, Raja (Universiti Malaysia Kelantan, Malaysia)

Wedding gathering of the Êzdî Diasporas in Armenia  
Zagros, Nahro (York University, UK)

*Panel 32) Lecture Room B, Music Faculty*

**Transmission and Modern Musical Pedagogies 3**

Chair: Martin Stokes (Oxford University, UK)

Meşk and Modern Turkish Music Education  
Beşiroğlu, Şehvar (Istanbul Technical University, Turkey)

Turkish folk music in Ghent: developing musical knowledge in a diaspora context  
Sels, Liselotte (University College Ghent, Belgium)

The Melodic and Rhythmic Features of Inherited Popular Songs in Palestine, and its Role in Developing Musical Knowledge  
Adileh, Mu'tasem (Al-Quds University, Palestine)

**11:00-12:30**

*Panel 33) Denis Arnold Hall, Music Faculty*

### **Construction of Belonging**

Chair: Tom Solomon (University of Bergen, Norway)

Music in the 'Wilderness': The Politics of Place in Arctic Europe  
Hilder, Thomas (Royal Holloway, London, UK)

"Nadmid of Hotogoid songs" and "Darima of Darhad songs"? Identifying people with their musical knowledge. Baatarnaran, Tsetsentsolmon (National University of Mongolia, Mongolia)

"Min al-Balad: Heritage, Place and Dabke Performance in Syria"  
Silverstein, Shayna (University of Chicago, USA)

*Panel 34) Lecture Room A, Music Faculty*

### **Communication and Musical Knowledge**

Chair: tba

Music and Non-Linguistic Knowledge: Ethnography in a Labrador Inuit Community and Some of its Challenges  
Tom Artiss (University of Cambridge, UK)

Emotional expression in the music and songs of the Bauls of Bengal.  
Harding, Val (Goldsmiths College, London, UK)

Collectivism constraining musical knowledge in jazz: individualism and importance of others in flow  
Hytonen, Elina (University of Eastern Finland, Finland)

*Panel 35) Lecture Room B, Music Faculty*

### **Nation, State, and Contested Identities**

Chair: Marcello Sorce-Keller

Music, knowledge and propaganda in Conakry, Guinea  
Dave, Nomi (Oxford University, UK)

The transfer of political meaning in modern Iranian song  
Nahid Siamdoust (Oxford University, UK)

Diamanda Galás: Musical Images of Greekness on a Transnational Scale'  
Ioannis Polychronakis (Oxford University, UK)

**12:45-1.00** *Denis Arnold Hall, Music Faculty*

**Farewell**

# ABSTRACTS

**Thursday 2-3.30 Panel 1)**

**St. John's College Auditorium**

## **Student Concerns Roundtable**

Chair: Carolyn Landau, City University, London

### **How to Get Published**

Suzanne Ryan (Oxford University Press)

### **How to Get a Job: Academic and Applied Jobs for Ethnomusicology Students**

Angela Impey (SOAS, University of London, UK)

Caroline Bithell (University of Manchester, UK)

**Thursday 2-3.30 Panel 2)**

**Denis Arnold Hall, Music Faculty**

## **Globalization and the Articulation of Epistemologies**

Chair: Katherine Brown (Kings College, London)

### **Globalizing Epistemologies: Collision and Conflation of Knowledge Systems in the Early Modern World**

**Irving, David R. M. (Christ's College, Cambridge, UK)**

The transmission of knowledge is critical to the development of worldviews and the construction of canons. Humans have engaged in informational exchange from the birth of our species, through modes of communication that were originally gestural, but which were enhanced by the emergence of language and forms of materialized symbolic representation (painting, sculpture, drawing, and writing). By these means, knowledge has been transmitted and preserved. The so-called early modern period, corresponding roughly to the first "wave" of globalization (c.1500–1815), marked a key point of transition in the global flow of knowledge, as major parts of the world were gradually integrated into regular and sustained patterns of exchange. New forms of transport enabled people, ideas, and commodities to circulate at an accelerating pace in ever-widening spheres of influence; knowledge of the world's musics, whether embodied in practitioners or objectified as material commodities, was also diffused in this way. But whereas the data that were made available to key participants in global networks (especially at the nodes of these networks) increased in diversity through the informational variegation that globalization entailed, a certain degree of standardization was imposed on knowledge systems as social and political institutions monopolized certain forms of cultural and intellectual capital, controlling their distribution. In the core and peripheral sectors of the world-system, censorship of mass-produced commodities – especially texts – was one way in which authorities attempted to regulate and control ideas. With the unprecedented increase in travel and the global flow of information, different knowledge systems collided, and were sometimes conflated. This paper seeks to examine the musical dimension of global informational exchange, critiquing the epistemological and theoretical challenges that early modern encounters with alternative music systems posed for musicians and scholars from a number of different cultures, oral and literate alike.

### **The displacement of displacement: Western art music history and the absence of migration**

**Scheding, Florian (Royal Holloway, London, UK)**

As sub-disciplinary boundaries within musicology become increasingly blurred, ethnomusicologists have gradually raised awareness amongst historical musicologists of the importance of locality and place. In view of such developments, it seems all the more surprising that Western art music historians have so far largely ignored migrations of

musicians—rather than works—and issues of mobility. In spite of a growing body of work addressing movements of musics and diasporic communities, ethnomusicologists, too, have for the most part overlooked migrations of Western art music, albeit for different reasons than their “historical” colleagues. In this paper, I argue that, once institutionalised, this distorted construction of music history and the avant-garde as a sphere allegedly unaffected by displacement becomes tantamount to a construction of musical knowledge disregarding well-known notions of cultural and social boundaries as well as frictions between music and place.

What has caused this “displacement of displacement” in histories of twentieth-century Western art music? I first consider the substantial exodus and diaspora of European musicians during the era of fascism in the 1930s and 1940s, including some of its most canonised protagonists. This wave of migrations highlights musicology’s wide failure to address displacement in any meaningful way, both of people and of musics. I then offer suggestions as to how methodologies developed within the discipline—mostly by ethnomusicologists—and from other disciplines, such as post-colonial studies, can provide conceptual frameworks for re-examining the history of Western art musics as one of disjointed, hybrid diversity. I present case studies of the musics of three composers, István Anhalt, Hanns Eisler, and Mátyás Seiber, in an attempt to exemplify a reading of Western art music that considers migrations and displacements as a connective of history and place, the characteristic concerns of historians and ethnomusicologists.

**How They Differed in Musical Understanding: A Comparative Study of Two Musical Intellectuals in Cairo in the First Half of the Twentieth Century**

**Iino, Lisa (University of Tokyo, Japan)**

This paper explores a period of cultural transition in Cairo in the first half of the twentieth century when a substantial shift in intellectual hegemony was made from the Ottoman-educated Arabs to the Western-oriented ones, and examines how the shift in question affected musical understanding by two major figures: Ali al-Darwish (1884-1952) and Mahmud al-Hifni (1896-1973). By making a comparison about their cognitive/ theorising process of maqam music, I will argue that Western knowledge affected their musical thinking in a different fashion, while the multi-layered structure in intellectual hegemony, consisting of Ottoman, Arab, and Western values, also added some complexity to this historical context. Focus is given firstly to Ali al-Darwish of Sufi origin from Aleppo, who taught in Cairo in the late 1920s and early 1930s, and secondly to Mahmud al-Hifni of Cairo, who studied in Berlin with comparative musicologists of the time and played an important role in musical circles since the 1930s. While the former only employed a traditional method in the interpretation of maqam practice, the latter sought to modernise maqam music theory. A close examination of some writings by al-Hifni and some German scholars reveals the nature of his understanding of local as well as Western musical knowledge, which helps us in comprehending a major difference in maqam interpretation between him and al-Darwish.

**Thursday 2-3.30 Panel 3)**

**Lecture Room A, Music Faculty**

**Composition and Regimes of Knowledge**

Chair: Anna Stirr (St John’s College, Oxford University, UK)

**Maps of Musical Knowledge: Placing John Cage’s Song Books in Personal Acoustics**

**Bulut, Zeynep (UC San Diego, USA)**

Imagine that you do not have GPS in your car, telling you where to go with a speaking voice. Imagine that you have someone sitting next to you instead, cuing the directions with a dynamic singing voice and melodic contours. Where would you go? What kind of a map would the musical knowledge advise you to follow? John Cage’s Song Books invite us to experiment with this question. The piece guides us to walk through a physical environment,

engage its acoustic ecology and find our personal voices via this ecology.

Given this premise, I argue that Cage urges us to revisit the ontological and phenomenal constitutes of musical knowledge on the one hand; the physical, psychic and social map of the self as the echo of such knowledge, on the other hand. In the first part of the paper, I will examine my argument by looking at the technical and conceptual components of three solo pieces from the Song Books, Solo Voice 3, 4, 5. The solos are based on Henry Thoreau's Journals and the Map of Concord. Cage instructs performers to use the words and the map while writing a melodic line, and to perform this melody in dialogue with their immediate physical environment. Performance of the pieces helps us notice the physical and imaginary possibilities of the vocal expression, re-found the personal acoustics at the heart of the tangible voice, and communicate this specific embodiment through music. Such musical experience and embodiment leads us to forward broader questions about the human voice: How does voice connect the material outside with the psychic inside? How does voice extend a specific corporeality to other external bodies, facilitate the incorporation of these bodies into our own bodies, and orient the intuitive coordinates of our physical, psychic and social environment?

In the second part of the paper, I will discuss these questions with a theoretical model based on three psychoanalytic paradigms: Melanie Klein's conception of self-object relations framed by the function of phantasy and the defense mechanisms of introjection, projection and projective identification; Wilfred Bion's formulation of I as contained in and containing language; and Donald Winnicott's proposition of transitional objects' operation in the self's play with the external world. The empirical tools and clinical cases of these theories enable us to understand the tactile quality of sound, and to crystallize its role in generating personal acoustics and voice.

**Questioning Musical Knowledge:  
Playing a Trick on Guidonian Solmization in Unsuk Chin's *Domifare S*  
(1993)**

**Shaw, Chih-Suei (Oxford University, UK)**

This paper examines the appropriation and subversion of Guidonian Solmization in the Korean composer Unsuk Chin's *Domifare S* for solo soprano and ensemble. In particular, this paper reveals the way with which the composer retorts against the disciplined mode of listening that derived from our own musical knowledge. Solmization was the pedagogical device of Guido that associates the six musical notes, C to A, with a set of easily remembered syllables: ut, re, mi, fa, sol, la (si was added afterwards). Solfège, the application of Solmization that includes the movable and fixed do systems, has been used throughout the world, dominating our ways of acquiring musical knowledge. In East Asia, this entire set of musical knowledge acquisition system is regarded as the global standard and a symbol of Western modernity. However, what are some of the less noticed phenomena that result from the exclusive dominance of this system? Does our adherence to this standard limit our modes of listening and perhaps influence our judgment on music?

*Domifare S* is the fifth movement of *Acrostic Wordplay* commissioned by the Gaudeamus Foundation in 1993. In the text, each note is attributed with a distinct Solfège syllable, starting with the fixed-do system. Most music critics focused on their fascination by the out-of-tune effect that resulted from the microtonality. However, Chin's deliberate subversion of the Solfège syllable systems is largely overlooked. In the beginning, the notes are sung in accordance with their position in staff, that is, G is sung in Sol, but after bar 281 the notes start to be sung in the Solfège syllables yet still not matching exactly with the Solfège system. For example, the melody  $a_2\text{-}^{\#}f_2\text{-}d_2\text{-}c_2\text{-}^b a_1$  is texted as La-Mi-So-La-Si. In moving from a fixed do system to a system that is neither a fixed nor a movable do system, Chin plays deliberate

tricks on people's musical knowledge and listening perception. As such, the syllables do, re, mi can no longer be counted on to signify the same connotative pitch in music. From my observation, it is shown that whether listeners can notice the change depends on whether they have received Solfège system ear training. Yet, can we really claim that there is wrongness in this music when it does nothing but associate "wrong" syllables to "incorrect" tones? How should we regard this awareness of wrongness obtained through our musical training? This paper argues that Chin is attempting to create a space in which she urges us not only to liberate our disciplined modes of listening but also, since her unfamiliar music exposes differences in people's perception of music, to exchange that which we know about music. Ultimately, by testing whether listeners are able to identify errors in her music, Chin asks the very basic epistemological question: How do we know what we know?

### **Sounding Panamanian, Being Global: The Search for Compositional Material Through the Analysis of Mejorana Musical Transcriptions**

**Pardo-Tristan, Emiliano (NYU, USA)**

Composers throughout history have transformed original elements from their countries ancestral music to create new works. The rich musical folklore of Latin America and the Caribbean has spawned an immense array of national compositions. Local styles and instruments, as well as indigenous idiosyncrasies are elements that flavor the concert music of the region.

Much Panamanian music is played on the mejorana, a small and rustic five-stringed guitar-like instrument, unique to Panama. Detailed transcriptions are an important means of documenting and preserving this music, a good source for further analysis, and consequently, valuable raw material for new compositions. Mimicking folk music could indicate a lack of original ideas and deliver nothing more interesting than sound postcards, but an awkward or complex transformation could also negate the beauty carried by the simplicity of the folk music. Therefore, the value of art music when presenting original or changed folk material depends on the composer's treatment of its elements. A sincere approach derived from knowledge of the native music employed is critical.

As a composer, my ethnomusicological research concerns the understanding of the unique elements that shape mejorana music, specifically those that will allow my new works to sound fresher. Sounding Panamanian while being global is accomplished through rethinking the native components of mejorana music, and integrating them or their transformation into a more universal musical discourse. In this paper, I investigate what happens in the process of converting intrinsic characteristics of rural music into a new art music framework. How are music elements from the primary source changed – or conserved – to create an authentic composition, instead of mere parody? What are the aesthetic limitations, if any, for using or modifying original folkloric materials when composing a work that speaks with a Panamanian accent? I answer these questions through examining different methods to treat mejorana music's materials and selecting those elements that, after due consideration, aesthetically fit a work honestly derived from Panamanian folklore.

**Thursday 2-3.30 Panel 4)**

**Lecture Room B, Music Faculty**

#### **Online Exchanges**

Chair: Rachel Harris (SOAS, University of London)

#### **Performing Pedagogies Online: Learning About Making Electronic Music on YouTube**

**Brett, Thomas (Bard High School Early College, New York, USA)**

Since 2005, YouTube has become an archive of musical prowess, chronicling the sounds and skills of musicians from around the world. YouTube is also a useful source for teaching and

learning about music, enabling anyone to post homemade instructional videos. Amateur electronic musicians have used YouTube as a social space for sharing their works in progress, explaining esoteric programming techniques, live performance strategies, as well as finished tracks. A typical video clip is a casual and informal tutorial held in a home studio. The solitary musician plays host and narrator of his or her creative process, while the video camera remains fixed on the computer screen. These videos are ethnographic self-portraits of musicians and the musical systems that channel and constrain their work. In this regard, the videos are important sources of musical knowledge that bridge the gap between user manuals and finished musical productions, offering multimedia presentations of how musicians navigate the complex cognitive terrain of digital software. Electronic musicians watch these videos to learn about how their peers work.

This paper explores how YouTube instructional videos mediate the process of learning how to make electronic music. Through several case studies (a beat maker, a remixer, and a programmer) I argue that YouTube enables musicians to perform their knowledge of the musical systems they use to shape sound. This knowledge involves techniques for duplicating particular popular sounds (e.g. a hip hop beat, a dubstep bass timbre), protocols for layering and looping a series of parts for live performance, and new ways of using hardware MIDI controllers (e.g. a drum pad, a re-tooled iPhone). Drawing on Sherry Turkle's theory of how online social interaction allows for new forms of sociability and identity formation, my examples show musicians fusing self-expression with pedagogy, allowing private musical knowledge to be newly represented, commodified, and critiqued in YouTube's space of public consumption. At the same time, this performance of musical knowledge creates a "safe space" of intimacy between musicians and their online audience through the sharing of musical "secrets" gleaned from trial and error. In sum, YouTube helps create virtual learning communities that invite viewers to learn about how to make electronic music and use musical systems.

### **Indigeneity and dissemination of music knowledge: Discovery in cyberspace**

#### **Montero-Diaz, Fiorella (Royal Holloway, London, UK)**

This paper aims to contribute to the understanding of how the privileged in Lima imagine Peru's indigenous population through music. As well as to shed light on how YouTube is revolutionizing the dissemination of music knowledge and enabling ties between physically and socially divided groups.

The privileged in Lima seem to segregate themselves, living behind bars in isolation and avoiding physical contact with 'the other Peruvians'. YouTube constitutes a revolutionary virtual tool, which may enable the privileged in Lima to break free from its physical and social isolation. This virtual space allows them to discover and discuss indigenous music and Andean fusions and, thus, also indigeneity in Peru, to go in search of their polar opposites "the others", which they certainly imagine, but rarely discuss in other contexts, let alone interact with.

This paper examines the public on-line debate about Peruvian Andean fusion music videos on YouTube - by Miki Gonzales and Damaris. Using virtual surveys to elicit opinions and reactions, it explores the national cultural imaginaries of privileged Peruvians and tackles such questions as: Who is represented in these videos and why? How and why are indigenous representations used? Who consumes these videos and what motivates such consumption? How is knowledge and opinion about them constructed, circulated and negotiated? How does knowledge about such videos intersect with practice, representation and identity? Moreover the survey examines the respondents' perception of mediated and virtual dissemination of music knowledge, discovery in cyberspace.

In short, this paper questions whether Peruvian music discussions on YouTube might

constitute imagined bridges, sometimes fraught with stereotypes, that challenge the privileged to rethink their identity, their ways of acquiring music and social knowledge and their desire to fit into the so-called Peruvian identity.

### **Can't do it alone: the social nature of music knowledge**

**Lam, Margaret (University of Toronto, Canada)**

*Can't do it alone: the social nature of musical knowledge* represents the initial effort to pursue a line of inquiry that is reflective of the exploratory spirit outlined about. It presents the preliminary results of a pilot study in the information seeking behaviour of participants in a flamenco guitar workshop. Inspired by Lave and Wenger's research on socially situated learning, the paper highlights two of the many themes that emerged from the study of a flamenco guitar workshop that will hopefully spark some interdisciplinary interest and dialogue with ethnomusicologists: the social nature of sharing and learning music, and the effective use of technology.

Music is perhaps one of the few ways through which people from different cultures make connections with each other. Once you find a common music interest or passion with someone — especially if it is a rather unusual one — it can turn into hours of mutual sharing and appreciation. In the field of information science and related fields, much research has been done in the field of information seeking behaviour, information retrieval, information architecture and system design to facilitate information activities that are specific to music. With all the advances in the field, there remains a much neglected but emerging research area, namely, how musical *knowledge* is being renegotiated in the information age.

The difference of scope lies in the distinction between *information*, and *knowledge*. A tension exists in the idea that music is some how 'universal', yet culturally unique. How are individuals renegotiating this tension with Information Communication Technologies (ICTs)? Music offered some of the earliest examples of how ICTs can transform our social fabric, as demonstrated by Napster, with modern counterparts like last.fm. Today, new user groups are rapidly emerging such as the 'amateur teacher' on YouTube, and online knowledge repositories with specialized musical content. Who are these new users? How are they using the systems? Most importantly, what are the implications of the way users are using ICTs? Research into the information seeking behaviour of music-minded individuals, from diverse cultural backgrounds and musical traditions, has tremendous implications to system design specifications for music knowledge management. Imagine systems specifically designed to track the lineage of instruments, or the facilitation of particular aspects of ethnomusicological research.

The dynamic interplay of information behaviour research, user-centered system design approach, and knowledge management in the music domain provide exciting opportunities for turning research from a variety of disciplines into real world solutions, in the form of system design specifications, that address the opportunities and challenges that information technologies presents us. However, such pursuits are most effective as an interdisciplinary effort, drawing on the diverse expertise within fields such as information science, ethnomusicology, computer science, and music education.

**4:30-6:30 Plenary**

*St. John's College Auditorium*

### **Ethnomusicology, Musical Knowledge, Theory**

Chair: Prof. Pavlos Kavouras (Kapodistrian University of Athens, Greece)

Georgina Born (Cambridge University, UK)

Marcello Sorce Keller (Mediterranean Institute, Malta)

Suzel Reily (The Queen's University of Belfast, UK)  
Martin Clayton (Open University, Milton Keynes, UK)

**6:30-7:30 Reception St. John's College Auditorium**

**9:00 Concert St. John's College Auditorium**

**Projecto Almagreira (Portuguese Fado)**

## **Friday 9 April**

**Friday 8.30-10.30 Panel 5)**

**Denis Arnold Hall, Music Faculty**

### **Gender and Musical Knowledge**

Chair: Caroline Bithell (Manchester University, UK)

#### **Musical Knowledge, Modernity, and Masculinity in the Nepali Dohori Industry Stirr, Anna (University of Oxford, UK)**

Nepali dohori or "folk duet" song, based on the improvised love duets common to many of Nepal's ethnic groups, has been the highest-selling type of Nepali music since the birth of the private music industry in the mid-1980s. In the last ten years, with the civil war and increase in rural-urban migration, dohori has also become a major nightclub phenomenon in the capital city, Kathmandu. Despite its popularity, dohori and dohori artists are marginalized in the Kathmandu studio scene due to the music's supposed simplicity, rusticity, and not least its eroticism. While female performers bear the brunt of dohori's stigmatization, male performers also lament their chosen genre's low status in the musical hierarchy. One way they try to change this is through a discourse of musical knowledge.

In this paper I examine the significance of the discourse of musical knowledge and competence that circulates primarily among male instrumentalists. I examine its relationship with ideas of national development and progress, and masculinity: while dohori as a genre celebrates rusticity and an aesthetic dubbed natural, unlearned, and often feminine, there is also a strong valuation of Western and Indian musical theory, glossed as "musical knowledge," and tacitly understood as masculine. I look at this idea of musical knowledge in relation to existing relations of inequality based on caste, ethnicity, and class as well as gender, and explore how its growing importance may be changing the related hierarchy of musical genres while simultaneously placing certain kinds of dohori further on the margins. Further, I explore this discourse of musical knowledge as a postcolonial musical epistemology, in the wider context of modern South Asia, as Nepali folk musicians make efforts to be heard, representing their nation, on their idea of the international stage.

#### **Performing the Rock Music ImaginAiry: Embodying musical knowledge and masculinity in air guitar competition**

**Hutchinson, Sydney (Berlin Phonogram Archive, Germany)**

In the US, and in parts of Europe as well, white males generally portray themselves as non-dancers, and are often believed ineffectual on the dance floor. Popular discourse describes them as not being "in touch with their bodies." Yet men do respond physically to music, if not primarily in ways generally described as dance. Among rock music fans, bodily response to music often takes the form of the playing of air guitar, a type of performance that often resembles dance in its use of rhythm, steps, and even choreography. For fans, air guitar playing can demonstrate in-group knowledge of styles of rock music and the stage personae of rock performers.

While generally considered more appropriate for the bedroom, air guitar is also a staged

performance art. The Air Guitar World Championships have been held in Oulu, Finland, since 1996 and have since spread to more than two dozen countries. Partly an ironic exaggeration of rock conventions and partly heart-felt tribute, successful air guitar performance balances silliness and sincerity. Competitive air guitarists know their art is ridiculous and revel in that aspect, but at the same time most of them genuinely love rock music and their well-rehearsed routines are the product of a lifetime of fandom. The one-minute performances testify to air guitarists' knowledge of rock, which is not only musical but also corporeal and male-gendered.

In this paper, I draw on interviews with competitive air guitarists, observations made at 2008 German national championship in Berlin and the and world championships in Finland, online videos, and my participation in the 2008 "High Altitude Training Camp" in Oulu to explore the relationships between musical and bodily knowledge, as well as masculinity and movement, in air guitar performance.

### **Women through Music: Music of *Farewell My Concubine***

**Lin, Zhichun (Ohio State University, USA)**

The Chinese film *Farewell My Concubine* borrows the classical Peking Opera work of the same name to describe a love triangle that spans three chaotic periods of Chinese history. In such turbulent years that the film displays, women are the victims both in stage performance and in reality. Despite trying to fight for their happiness, they cannot escape a tragic fate at the end of their struggles. Contrasting with the limitation of female freedom, however, in this film women are represented melodically while men are not. How does music represent empowered female agency? This paper will mainly discuss the feminine aspects of music in the film. First, I will summarize the general characteristics of the music of *Farewell My Concubine*. Then I will focus on multiple layers of musical and sonic functionalities; and discuss how the two female characters—Dieyi, the man in life who becomes woman onstage and who is in love with his partner Xialou, and Ju Xian who marries Xiaolou later—own specific musical spaces either within the film narrative or outside the film narrative. By explaining and analyzing the musical examples, which play on stage as well as in reality, I will display how the music hints at their lives, displays their specific powers, and expresses their emotions. Finally, I will demonstrate that music of *Farewell My Concubine* performs as the unique feminine capacity that allows us to read and understand women in this film music.

### **Are they playing 'macho' (male) o 'hembra' (female)?: A Tale of Two Cuban Orchestras**

**Fairley, Jan (independent scholar, UK)**

Women after the 1959 revolution have the same rights to education as their male counterparts and in a competitive meritocratic system can become part of a professional elite who perform for the community as well as at top flight venues and abroad. Musical knowledge is formally acquired through a Soviet influenced system of excellence while at the same time students learn popular forms informally from an early age. In the light of post modern changes, feminist and post-feminist debates in Cuba and the commodification of culture from the 1990s onwards, this paper will explore the work of two existing all-female orchestras - Anacaona, founded in 1932, and Camerata Romeu founded in 1992 - years of relative upheaval and change. Through comparing and contrasting their histories I will discuss the reasons why women may choose to work 'separately' from men, as well as gendered ways of practising music and evaluating musical performance in a country where, while the music world is heterogeneous and primarily heterosexual and 'culture' is highly valued, it is forged within a world shaped by ideologies, institutions and gendered social practices. Finally I consider the musical experiences of these Cuban women in the light of their counterparts in Europe.

### **Cognitive Processes and Competences**

Chair: Martin Clayton (Open University, UK)

#### **Implicit Learning of Modal Features of North Indian Music**

**Rohrmeier, Martin (Centre for Music and Science, University of Cambridge) and  
Richard Widdess (SOAS, UK)**

Musical knowledge, like native language knowledge, is largely implicit; it is acquired without awareness of its complex rules, through interaction with a large number of samples. Implicit learning, briefly defined as incidental learning without awareness, constitutes a core process in human interaction with the environment (Cleeremans et al., 1998) and plays a central role in musical enculturation (Tillmann, 2005). Whereas several music psychological studies have investigated implicit learning of features of Western music, very little work has been done with respect to non-Western music, and synthetic rather than ecologically valid stimuli have been predominantly used (cf Castellano et al., 1984; Vaughn 1992).

The aim of the present work was to apply the cognitive framework of implicit learning to the case of modal melodic features in traditional North Indian music, and to study the acquisition of an unfamiliar, yet realistic and ecologically valid musical system by Western participants, using recorded performances as stimuli.

The experiment followed the established implicit learning methodologies (Cleeremans et al., 1998). It employed a cross-grammar design, using melodic materials from two ragas that use the same scale, *Tori* and *Multani*. Two recordings, each comprising *alap* and *jor* sections, were recorded for the purpose by a professional sitarist, one in each raga. The experiment consisted of a learning phase, in which participants listened to the *alap* section of one recording while performing a distraction task, and a subsequent testing phase, in which participants had to rate the familiarity of a number of short excerpts from the *jor* sections of both recordings, employing two-alternative forced choice familiarity ratings as well as confidence ratings. The test excerpts were selected to feature five different melodic features: three in which the ragas employ different pitch sequences, and two neutral features in which both ragas employ the same sequence of pitches.

Initial findings indicated that Western participants in both groups learned to recognize some, but not all, of the five features above chance level (i.e. they preferred excerpts from the raga they were exposed to in the *alap* recording), and that even the neutral features could be distinguished to some extent. Expert control participants performed close to perfectly in distinguishing the two ragas. The findings imply that participants are sensitive to melodic information beyond mere scale and pitch class hierarchy level as reported in Castellano et al. (1984), since both ragas employed the same scale. The above-chance recognition of some of the melodically neutral features suggests that participants learned some expressive or rhythmic features in addition to pitch sequence. Furthermore, the findings indicate that participants began to acquire familiarity with a musical style from beyond their cultural background during a very short exposure. Confidence ratings further suggest that participants were consistently above chance when they reported that they were guessing, indicating that they were unaware of their acquired knowledge.

### **References**

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**The concept of improvisation in Iranian traditional music: the performer's mental state and memory when confronting the improvisational model**

**Tani, Masato (Kobe Gakuin University, Japan)**

The aim of this presentation is to clarify Iranian aesthetic feelings towards improvisation when the same performance from an objective perspective is identified as being different and different performances identified as being the same. In the Dastgāh system, which is the model for improvisation, there are mainly two elements. One is a group of traditional melody types that are accumulated in a musician's body like stock phrases.

The other is the rule about the relationship between each melody type in terms of how those stock phrases should be arranged as a whole. In this presentation, I focus on the performer's mental state and memory when confronted with the Dastgāh model, rather than an analysis of the reality of the model itself.

While researchers regard these stock phrases as substance first and tend, unconsciously, to seek out a fixed nature, whether stock phrases are used as they are or not in improvisation (text-centered mentality), for the Iranian musician, these melodies exist only in the moment when they are resounded, and furthermore, exist firstly in order to embody the relationship between melodies. A verbatim-like memory of the melody itself is primarily thin. There is only a memory like "recall" until an actual form is given in performance (orality-centered mentality).

While the fixed nature, which is inherent in a textual-based mind, leads to the feeling that "since someone already owns the melody and I have to perform something different in improvisation", a stock phrase-like fixity, which is inherent in the orality-centered mind, is a common object that no one owns, and everyone can use for the moment of performance as one's phrase without the feeling of having borrowed it. Namely, "the procedure" that the player draws music each time from Dastgāh is improvisation for them, rather than the textual viewpoint over the actual performance produced.

**Learning to Play and Playing to Learn:  
musical performance techniques in the rural Andes.**

**Henry Stobart: Royal Holloway, University of London**

Whether in today's popular press or writings of early Greek philosophers, musical experience has often been closely associated with cognitive development. Learning to play music leads the performer into discovering, reflecting upon and articulating a variety of types of relationships and ways of understanding the world. In the case of the Bolivian Andes instruments and genres, along with their associated performance techniques, are closely integrated with particular contexts, types of social relationship, seasons and productive processes - and may provide privileged ways of understanding them. From such a perspective, music emerges as a kind of cognitive tool and the notion of 'musical understanding' moves us far beyond the usual narrow definitions ascribed to music. In this Andean context, we are also led to explore more embodied approaches to musical understanding. Specific techniques and tunings are often linked with particular seasonally alternating instruments and genres, where rather than learning a flexible technique, which may be applied to a range of genres and styles (as for example in the case of a jazz improviser), the player learns *the* technique of the genre (or instrument). Accordingly, with each change of instrument or genre comes a corresponding transformation of the player's

body – as if entering a different phase, mode of being, or bodyscape – and thus conception of the broader performance context.

### **Cognitive Processes in Music: Of Pleasure and Apartheid**

**Loubser, Jostine (University of Salford, UK)**

I am always fascinated by the revered way in which music is spoken of. Commentaries, ranging from the fashionable to the poetic applaud the skill of the drummer, the boom of the bass, the finesse of the pianist, the 'buzz' of the moment, the exhilaration experienced. In academia this enthusiasm is equally noted. Louise Meintjies<sup>1</sup> successfully captures the joy in the creation of music as experienced by the musicians and the production team involved in the creation of mbaqanga, and discusses the cultural knowledge that this entails. (Meintjies, 2003)

Indeed, when describing a musical style, we may reflect on the pleasure that that music provides us, yet seldom reflect on the knowledge we may have to possess in order to experience that joy. Certainly, trying to define a musical style, our focus may centre on the historical or the musicological, finding it impossible to express a holistic view of the music itself.

Take Jazz, for instance. Ingrid Monson remarked that, although the definition of jazz may be historically accurate, it does 'not account for the other qualities present such as *the drive, the swing, the spirit and the excitement*' (Monson, 1996). In other words, pleasurable elements that are sensual and emotive and reflect a sometimes hidden and in depth cultural knowledge, often based in the performance of the music and include the aural, the visual, tactile, timbral and musical community.

In Cape Jazz this pleasure is celebrated: not only does it express the sense of '*spirit and the excitement*' of the music, but also the joy of the freedom it represents. An inferential humour, sometimes crude and sometimes delicate, and often poking fun at the status quo, it served (and serves) as an antithesis to the political problems that surrounded the music. Indeed, sometimes used as a concept of memory and frequently expressed with a sense of judgmental irony, it is found in the articulation of a phrase, in the title of a piece, in a practical joke, or in playful linguistic (or musical) banter. In short, it made the utter dullness and weighty gravity of the segregated, boycotted, apartheid driven country, bearable; forming part of the identity of being.

In this paper I aim to explore the meanings of pleasure as found in 'Cape Jazz', and the knowledge that this conveys. Through the analysis of a few compositions of Robbie Jansen I wish to demonstrate the wry sense of humour employed that considers the political history, yet still manages to capture a moment of joy.

**Friday 8.30-10.30 Panel 7)**

**Lecture Room A, Music Faculty**

### **Politics of Tradition and Knowledge in Irish Music**

Chair: Beverley Diamond (Memorial University, Newfoundland)

#### **'The wordless music of our hearts'? Nation, nostalgia and the politics of knowledge in traditional Irish music**

**Keegan, Niall (Irish World Academy of Music and Dance, University of Limerick)**

It has been extensively and popularly documented how Irish traditional music has diversified as a performance practice since the end of the nineteenth century. Common perception is of a rural, peasant tradition that now features in many mass-mediated, contemporary contexts. However what has not been accounted for or documented has been the development of structures of knowledge surrounding and informing the use and aesthetics of that tradition.

Such structures have developed in the past two centuries, sometimes within institutional contexts and to various degrees of consistency and efficacy. This paper will illustrate how the development of such knowledge has been primarily achieved through the prism of metaphors of nationalism and nostalgia while the process is encouraged and enabled by mass-mediation. These two related phenomena of nationalism and nostalgia have informed the development of often conflicting knowledges about this music practice, creating hierarchies of identity and authenticity and going so far as to reshape performance practice itself. This has led to a crisis of creativity for a community of musicians who attempt to engage their tradition as a contemporary western arts practice while maintaining knowledge structures which can mitigate against such engagement.

**Band Practice: Taste, Competence and Identity in Ulster Loyalist Marching Bands  
Ramsey, Gordon (Queen's University, Belfast, UK)**

Within Northern Ireland, loyalist marching bands are a vibrant musical tradition, with over 600 bands active within the province. Flute bands constitute the most dynamic sector of this scene, in terms of numbers of bands and frequency of performances. An intensive summer parading calendar is complemented by winter concerts and contests.

Almost entirely from working-class backgrounds, flute-bands vary widely in their instrumentation, performance practices, and their repertoires, which can range from Mozart, to Abba, from traditional jigs and hornpipes to the 'Orange' tunes with which they are most frequently associated. Within the flute-band world, there are three distinct genres – 'part-music', 'melody', and 'blood & thunder' – each with its own aesthetics, practices, events and hierarchies.

In this paper, I will draw on Bourdieu's (1984) formulation of 'taste', Wenger's (1994) conception of identity as 'competence', Ingold's (2000) assertion that cultural difference consists primarily in different embodied skills and Milton's (2002) description of emotion as embodied cognitive evaluation. I will examine the ways in which band-members from particular genres learn to embody specific musical skills, and to value the distinctive musical experiences which those skills facilitate, and will show how the interaction of skill and taste, of embodied competence and embodied evaluation, comprise the distinctive systems of musical knowledge pertaining to each specific genre.

**Processes of the Transmission of Musical Knowledge within the Living Tradition: Ennis,  
Co. Clare, Ireland 1970-1980  
Cotter, Geraldine (Irish World Academy of Music and Dance, University of  
Limerick)**

The purpose of this paper is to examine the teaching and learning of traditional music in Ennis, Co. Clare, Ireland, during the 1970s; focussing on both the formal and informal transmission of knowledge. In this respect I will examine a variety of learning contexts, looking at the type of knowledge transmitted in each example. As well as examining the formal classroom based learning of this tradition, I will also explore how it led to less formal experiential learning within the community. While formal classes at this time were primarily concerned with the learning of fundamentals, students progressed and became more accomplished in their instruments and their interest increased: it was inevitable that opportunities for group performance would follow. In the first instance opportunities to participate in established community practices presented themselves. In addition, changing economic and social conditions together with the growing numbers of musicians in Ennis, became a stimulus for the development of new performance contexts and practices. Accordingly, music became relevant and part of life, as opposed to being something associated with the classroom.

I will explore a number of questions: What type of learning took place in each context? What type of knowledge was transmitted in these contexts? What type of musical knowledge was formally taught and what was taken for granted? Who were the teachers? What pedagogic strategies did they employ? The teachers also served as bridge builders between the community and the classroom. I will focus on their role in facilitating learning by experiencing and taking part in a living tradition within the community. In addition, I will consider the role played by the audience in determining the form and approach to the teaching and learning of performance. In this regard I will identify the types of musical groupings, examining the motivation for their formation, the performance contexts, the music they produced, the mediators, the teaching and learning of each group performance practice.

**“Re-traditionalizing music transmission”: Irish traditional music learning encounters at the Willie Clancy Summer School.**

**Commins, Verena (NUI Galway, Ireland)**

The oral transmission of style and repertoire within local communities is central to our understanding and labeling of traditional Irish music. Print culture and modern technology offer all musicians a host of new learning contexts devoid of any local exchange of cultural capital fundamental to these original contexts.

The last thirty years has seen a significant growth in weeklong summer schools offering musicians the opportunity to learn ‘at the knee of the master’ in immersive workshop scenarios. This paper examines the earliest model of these - the Willie Clancy Summer School (WCSS), an annual, international, summer school of traditional Irish music held in the small coastal town of Milltown Malbay, Co Clare. The School offers approximately 130 different workshops of 3-hour duration on a daily basis for the week: these cover a broad range of instrumentation and dance and are graded according to ability. Over 1,000 people attend the workshops and along with lectures and recitals, comprise the structured core element of the school, while the myriad ad hoc music sessions attract thousands of people to the region during its one-week official duration.

This paper identifies the workshop as the location of both innovation and tradition at the heart of the WCSS’s success. It argues for the workshop situation as a ‘re-traditionalization’ (Ó Giolláin, 2000) of music transmission by recreating new intimate learning encounters between students and master musicians. It draws on current research that traces the genesis and development of the school and accounts for the processes leading to its achievement as a dynamic site of cultural and economic renewal.

**Friday 8.30-10.30 Panel 8)**

**Lecture Room B, Faculty of Music**

Chair: Annemette Kirkegaard (University of Copenhagen, Denmark)

**‘The papers won’t make you a musician’: knowledge and powerlessness in the Athenian music industry.**

**Tsioulakis, Ioannis (QUB, UK)**

The Greek popular music industry is dominated by three genres: the *urban folk* (*laiká*), the *pop*, which includes the westernised hit songs, and the *art song* (*éntehno*) that resembles the singer-songwriter styles developed in Western Europe. Although the three genres have diverse histories and employ quite diverse aesthetics, their performative practices are quite similar. Since the vast majority of the local music production is sung in Greek, popular music stars rely solely upon the support of intra-national audiences. They tend to perform at fixed Athenian night clubs for seasons that start in autumn and last usually until spring, in order to maintain their popularity among those audiences and earn financial profit.

These nightclubs provide the performative context for a number of specialised professional

groups such as singers, entrepreneurs, technicians, choreographers, dancers, musical directors and instrumentalists. The latter often regard their engagement with the nightclubs as a necessary evil for financial survival. They perceive this context as undeserving of their extended musical studies. This paper will examine the various power struggles within the polymorphic workspace of the Athenian music nightclub. More specifically, by focusing on the viewpoint of the professional instrumentalists, this presentation will show how their musical knowledge affects the outcome of the constant micro-battles of power and authority.

### **Standard Truths, Creative Knowledge: Expertise and Danzón in Mexico**

**Malcomson, Hettie (University of Cambridge, UK)**

This paper is about the acquisition and transmission of knowledge about danzón, a popular Cuban music-dance form performed daily in various cities in Mexico. Specifically it is concerned with Mexico's danzón experts: the masters of ceremonies who pontificate between tracks during danzón events, academics, journalists and particularly aficionado investigators. When I asked musicians and dancers about danzón, they often told me that they knew very little, since the kind of knowledge they thought I wanted was the huge swathes of 'truths' that these experts expound. Danzón experts' knowledge primarily consists of historical data about danzón's music, musicians and generic shifts, with somewhat less attention paid to the dance. One expert, for example, divides his lectures into four parts which translate as: 'the historical antecedents of danzón; the most widely-disseminated history; the most widely-disseminated myths; and the seldomly-disseminated truths.' Not only are these the four areas of interest of Mexico's danzón experts, but they point to a hierarchy of knowledge, a hierarchy that includes moral-laden notions of 'myths' and 'truths.' Here I explore how danzón experts attain, analyse and create their knowledge; the sources and books they write and refer to (many emanating from Cuba), and how they represent, standardize, moralize and pass on their findings. I analyse the standard ways in which they construct themselves as experts and their relationships with (other) musicians and dancers. Finally I consider my own position in relation to their expertise, to their methodologies and knowledge production.

### **On Playing Badly and the Limits of Musical Knowledge**

**Solomon, Thomas (University of Bergen, Norway)**

How representative of a musical culture can a research report be when it excludes the knowledge and experiences of the vast majority of that music's practitioners? When phrased this way, the question seems rhetorical — obviously such research must be severely lacking. But ethnomusicological research has often been guilty of this kind of exclusion.

Ethnomusicologists have historically sought out the best performers they can in order to learn the musical traditions they are interested in, whether their aim is actually to learn to perform in those traditions, or to learn expert knowledge about them. Performer-ethnomusicologists routinely tout their credentials of having learned from "master musicians" who are, by virtue of their high performance skills, endowed by the ethnomusicologist with the authority to speak for the musical cultures they belong to.

But what about the average, mediocre, or even incompetent performer? For every "master" performer in a given musical tradition, there may be hundreds or thousands of fair-to-middling ones. In privileging musicians capable of the most virtuosic performances, we in effect discount the abilities, experiences and musical knowledge of the vast majority of performers in their respective traditions. In effect, and perhaps unwittingly, we import western ideologies of talent and musical value into our studies of other musical traditions where such ideologies may be foreign, or play out in very different ways in the social negotiations that characterize specific performances. But musicians who do not necessarily have the chops to perform at the highest technical level are also holders of musical

knowledge. Their theoretical knowledge of their musical system may be as expansive as that of so-called master performers, or even more so. Or it may be knowledge of a different sort, the practical knowledge that comes with the experience of everyday music-making.

In this paper I argue that we need to take these other, "lesser" performers seriously as holders of musical knowledge. By seeking out the virtuosic, we disenfranchise the majority and discount their musical knowledge, effectively excluding them from our accounts of musical cultures that they also take part in and make contributions to on an everyday basis.

**The politics and value of sound: A Norwegian jazz case**  
**Hans Weisethaunet, University of Oslo**

The presentation is based on the ongoing project "Contemporary Soundspaces: Acoustemology and Musical Agency" at the University of Oslo, Norway. The relevance of this project lies in its theoretical and empirical investigation of agency and decision making related to auditory processes involving negotiations between "natural sound" and "culturally produced sound". How do we understand sound? How does sound become attached to or invested with values? And what is the nature of the specialization, institutionalization and mediation of sound as musical knowledge? Based on interviews with musicians, technicians and discourse producers more broadly, a case pays particular attention to aspects of the globalized Norwegian jazz scene of the early 1970s, and in particular the development, aesthetics and mediations of the ECM sound, featuring central Norwegian jazz performers. The project deals with the aesthetic and social significance of sounding processes and aims to map out and analyze agency (sound actions) and the discursive values ascribed to these processes.

**11:00-12:30**

**Friday 11.00-12.30 Panel 9)**

**St. John's College, Auditorium**

**Embodied Musical Knowledge in South and Southeast Asia**

Chair: John Baily (Goldsmiths, London)

**The Embodiment of Musical Knowledge**

**Koskoff, Ellen (Eastman School of Music, NY, USA)**

From June 2007—May 2008 I lived in Bali, Indonesia, conducting fieldwork and performing with a gamelan angklung group, an ensemble of musicians who play for local Hindu cremations. I had come to Bali to learn this repertoire of centuries-old pieces and to perform them within their own specific ritual context. I was already familiar with some of this repertoire, having learned it from various Balinese master performer/teachers who had been teaching at the Eastman School over the years. These men, graduates of the Denpasar-based KOKAR (The Conservatory of the Arts) and ISI (Institute of Indonesian Arts), are regularly sent abroad by the Indonesian government to be cultural ambassadors in the west, and to contribute to Indonesia's positioning in a new global economy.

Upon entering the field, however I quickly understood that my learning experiences in the rural village of Kerambitan would differ significantly from what I had experienced at home. This had nothing to do with the inherent musicianship or skill of the men with whom I worked; rather, it had everything to do with different Balinese concepts concerning music, performance, and community.

This paper examines my immersion in village ritual practice and my struggle to learn a traditional, sacred repertoire from local musicians not used to (an not especially interested in)

the activities, needs, or training of western ethnomusicologists. I use the metaphor of the body here, both the physical body that actually performs the music, and the collective social and political body that forms and disciplines the corporeal body, as a lens through which to analyze two separate systems of musical training in contemporary Bali: one that seeks to regulate individual bodies into a “formal, professional body” (i.e. a performance ensemble) ready to enter a global musical arena, and the other, "a local, community body" that encourages a more fluid, interactive, and cooperative engagement in good, Hindu practice.

**Language and Embodied Politics in South India**  
**Putcha, Rumya (University of Chicago, USA)**

This paper examines the intertwined discourses and debates of linguistic regionalism, secessionist politics and classicism in the case of Indian dance. By focusing on a dance form, Kuchipudi, which was dubbed “classical” only at the behest of its practitioners and more than a year after the original canon had been formed, this study exposes the important connections between postcolonial Indian identity politics and the creation of cultural-religious icons such as classical dance. I examine the paradoxes of Kuchipudi’s classicization as it underwent drastic aesthetic modifications to represent "classical," authentic, Telugu culture, on the one hand, and, the projects of Indian modernity, on the other. My primary questions are: What defined classicism in Indian dance? What kind of cultural policy was the project to create a canon of dance forms and how did this policy translate into practice? How did classicism in dance create and support certain hegemonic versions of Indian history? How and why did Kuchipudi become a metonym for a homogenous Telugu culture? How have these narratives been challenged by the recent political movement to create a separate state of Telangana? How has the classicization of Kuchipudi affected its practice(s), including the way it is taught, today? Fundamentally, this study brings the discourses and embodied history of Indian classical dance to bear on our understanding of identity politics in modern India.

**Knowledge, meaning and embodiment in the performance and reception of North Indian classical music**  
**Leante, Laura (Open University, Milton Keynes)**

In this paper I will focus on issues of knowledge, embodiment, and performance in the North Indian classical tradition. In particular, I will investigate how musical knowledge shared by musicians relates to knowledge shared among listeners. I will argue that both forms of knowledge – although often distinct and invested with different status – derive at least in part from processes of embodiment of the music; such processes inform performance and contribute to making the experience of music meaningful.

To this extent I will discuss the importance of imagery and gesture in the transmission and in the aesthetic appreciation of Hindustani classical music, highlighting how embodied patterns of movement encoded in the music can be verbally articulated through images and expressed through gesture. I argue that such patterns of movement form an essential, if rarely verbalised, aspect of musical knowledge in this tradition.

The research referred to was conducted using a methodology drawing on ethnomusicology, studies of gesture in verbal communication, research on metaphor, and semiotics; this method is based on extensive ethnographic among performers and listeners carried out in the Indian

states of West Bengal and Maharashtra between 2007 and 2010.

**Friday 11.00-12.30 Panel 10)**

**Dennis Arnold Hall, Music Faculty**

### **Rethinking Bimusicality**

Chair: tba

#### **Expansive Horizons: Musical Knowledge and Egyptian Violinists**

**Gordon, Lillie S. (UC Santa Barbara, USA)**

Ethnomusicologists have long held that political and even regional boundaries do not necessarily delineate musical communities. However, the concept of regionally defined musical communities continues to play a significant role in the way we organize our departments, scholarly meetings, doctoral exams, interest groups and publications. In the case of Egyptian violin players, both past and present, categorization based on region fails to encompass the broad training and experience of most musicians. These performers often have backgrounds in what the scholarly community would categorize as multiple musical traditions, specifically Western classical music and Arab Art music (*al-musiqa al-'arabiyya*) and have spent time living abroad. Indeed, these musicians at times discursively create but also strategically deny distinctions between these traditions to serve the specific goals of musical projects. These performers live music lives that, from the beginning, include Tchaikovsky and *taqsim* (Eastern Arab modal improvisation) to the point that drawing a line between their playing of each is rendered problematic. Their position thus complicates insider/outsider or emic/etic distinctions for both these violinists as research consultants and ethnographers themselves. Based on over a year of ethnographic fieldwork (2005, 2008-2009) with contemporary violin players in Cairo, as well as historical research and oral histories on past performers, I argue that violin players in Egypt learn to be musical, with a musicality applicable to all the musics they eventually perform, rather than bi-musical as Mantle Hood would have it. As opposed to multiple musical languages, these musicians see what they do as a multifarious whole. These violinists necessarily learn as musical knowledge what ethnomusicologists might call separate musical knowledges, pointing to a tendency in ethnomusicology to sometimes turn the scholarly gaze away from the expansive musical horizons of those we study.

#### **Multi-Musicality and the Acquisition of Musical Knowledge in Thailand and Japan**

**Moro, Pamela (Willamette University, USA)**

This paper takes as its starting point the concept familiar to ethnomusicologists as “bimusicality,” to consider the social construction of musical knowledge among performers in Thailand and Japan. Through contemporary contexts of music education in Thailand and Japan, many performers of national art music traditions become, to varying degrees, bi- or multi-musical. What are the consequences of training and competence in multiple musical traditions? How do power and constructions of prestige enter? What does musical cross-training in these Asian contexts tell us about our own reification of cultural/musical boundaries?

This paper draws on the researcher’s experiences in Thailand over twenty years’ time, most recently at a regional university in 2007, and a small set of interviews in Japan, 2009. In contemporary Thailand, training in Thai and Western music is intertwined in multiple ways, especially for students who aim to become schoolteachers. The ability to gain competence in one or both traditions is considered a matter of skill, of exposure to and accumulation of knowledge. In the academic setting, practitioners of either Thai or Western music can become ethnographers of local folk music, seeking documentary knowledge of music outside

the hegemonic traditions. Yet rituals that honor teachers and deities of music (*way khruu* ceremonies), crucial to integrating students into the Thai tradition, suggest maintenance of social and epistemological boundaries. In Japan, where nearly every musician begins training in Western European art music, those who switch to something else—be it Japanese music, other Asian musics, or jazz—have a sense of WEAM as the foundation from which other musical knowledge deviates. The Thai and Japanese cases suggest that understandings of musical knowledge vary in subtle and complex ways, shaped by history, power, prestige, and constructions of knowledge itself.

**"Copy Thachin: How Burmese Musicians Learn American Rock'n'Roll  
MacLachlan, Heather (University of Dayton, Ohio, USA)**

"Copy thachin," or copy songs, are a mainstay of Burma's pop music repertoire. These songs feature Burmese lyrics sung to the tunes of American Top 40 hits. (Musicologists' technical term for these kinds of songs is "contrafacta.") Burmese rock and pop musicians pride themselves on performing these songs exactly in the style of the originals. Of course, Burmese musicians have little or no contact with the British and American musicians who first created this style and have only sporadic access to music theory books printed in the West. Yet they perform the world's best-known rock and pop songs with astonishing confidence and accuracy. How do they learn this musical tradition? The presentation will introduce the Burmese notion of *kya-saya-myin-saya* ("teacher that I hear, teacher that I see"), and will explain how this idea was adapted by rock musicians in the late 20th C. Further, the presentation will provide an overview of what it is that Burmese pop musicians know about meter, melody and harmony in Western tonal music, and will include an example of locally developed notation (called "C Rule"). The presentation is based on fieldwork conducted in Yangon, Burma, in 2007 and 2008.

**Friday 11.00-12.30 Panel 11)**

**Lecture Room B, Music Faculty**

**Musical Knowledge in Northern Norway**

Chair: Britta Sweers (University of Bern, Switzerland)

**Appropriating knowledge**

**Jorgensen, Svein-H. (Nesna University, Norway)**

Over the last 30 years we have seen a substantial shift in the public understanding and recognition of musical production in the northern parts of Norway. This region was excluded from the chosen traditions established as "Norwegian" in the nation-building process. The knowledge of music from the north in the public outside of this region was for a long time very limited, and academic knowledge production practically non-existing. The north has more recently claimed its right, both as a region with rich traditions, and a site where global trends are appropriated into a regional setting, producing music recognised as Norwegian. Furthermore, research on the region, performed from within, has been established. Hence, knowledge of musical traditions and contemporary production in the north has been established through musical practices, and further strengthened by academic knowledge production. This paper will give a brief outline of the historical development from a marginalised periphery to a site of trendsetting glocalisation.

**Fiddling for northern Norway**

**Larsen, Ove (Nesna University, Norway)**

In this paper we will talk about the new role of folk music as a marker of local identity in the north of Norway. The speech will be accompanied by musical examples played on fiddle and

guitar. The paper will give a brief introduction to the fiddle music of northern Norway, contrasting how Norwegian folk music has come to be synonymous with music from the landscapes of central Norway, and thus leaving the periphery north, and the musical knowledge of the northern regions out of the nation's folk music canon. The paper reflects upon how the growth of local knowledge, materialised as articles, doctoral thesis and recordings, have given this music a new role as a marker of the rebellion and "otherness" of the north.

### **Rapping for northern Norway**

**Paal Fagerheim (Nesna University, Norway)**

Rap music may be seen as a musical practice where local and regional knowledge have been major strategies for identification. The local and regional can be seen as forms of symbolic capital. This paper discusses how some performers invest in such capital, and how it is maintained, to establish borders and differences between themselves and others, in the field of a national popular culture. Local knowledge in this context is often "internal" and based on hidden and double meanings. Rap music from northern Norway portrays a sense of realism of Northern Norway as a cultural area. This realistic picture contrasts in many ways with an often romanticized, exotic but also derogatory view of northern Norway as a periphery. This paper argues that their strategies of realism is to use over-communication, double binds and self-parody in ways to strategically create uncertainty about what it means to be northern Norwegian and to invest in the 'real' as symbolic capital.

**Friday 11.00-12.30 Panel 12)**

**Lecture Room A, Music Faculty**

### **Musical Knowledge and State Socialism**

Chair: Dafni Tragaki (University of Thessaly, Greece)

#### **Interpreting 'Light Music': Intellectuals, Musical Knowledge, and Power in 1960s**

**Albania**

**Tochka, Nicholas (Stony Brook University, USA)**

In December 1962, Radio Tirana broadcast twenty 'light music' (Alb. *muzikë e lehtë*) songs during the first popular music concert Festival of Song. Over the next decade, this annual event prompted a number of analyses and formal debates that came to structure musicians' and listeners' discourses on beautiful, national, socialist music. With its cosmopolitan sounds, drawing on jazz, Italian song, and Anglo-American pop, and its popularity with listeners, the Festival also motivated pronouncements on musical culture from Party of Labor organs up to the Central Committee. Musical intellectuals transformed these general edicts ('make beautiful music,' 'educate the people with your songs') into concrete musical discourses and modes of musical analysis in articles and 'creative discussions,' debates organized by the radio, artists' union, and Ministry of Education following each Festival. The interpretation of a Party line thus emerged as a mode through which intellectuals fashioned and claimed expert musical and ideological knowledge. In this way Tirana musicians, and especially composers, negotiated elements of cultural production and Albanian Marxism-Leninism into existence. An ethnomusicology of socialism should attend not only to how cultural policies centralized a means of cultural production, but how they facilitated the accumulation of expertise in the hands of intellectuals. Drawing on archival research and interviews, this essay describes the practices of musicians and the structures within which they worked to illustrate one example of a state-socialist accumulation and deployment of musical knowledge. I argue that in 1960s Tirana, interpretation and musical analysis emerged as instruments of ideological power that composers, singers, and music scholars exercised as a means to structure popular music production and to position themselves vis-a-vis the state, other groups of intellectuals, and one another.

**The Politics of Musical Knowledge during Polish Martial Law**  
**Bohlman, Andrea (Harvard University, USA)**

On 13 December 1981 an announcement from the General Secretary of the communist party interrupted the morning schedule on Polish Television to declare a state of martial law. This surprise aggression curbed the ascent of the independent trade union, Solidarity, which had gained power through local organizing efforts between the Roman Catholic Church, workers, and Polish intelligentsia. Tanks and militia occupied city streets and the police arrested prominent dissidents, placing them in internment camps.

In this paper I examine the media utilized by the oppositional movement to break the silence martial law had imposed upon networks of communication. When independent newspaper presses were at a standstill and telephone lines cut off, the transmission and analysis of news were forced underground, with activists working to correct the party's distorted account of their actions. The process of historical revision depends on the reinterpretation of known quantities to tell a new version of history, and nowhere is the prominence of rewriting martial law more prominent than in musical texts and music's texts in the underground cassette culture and pamphlet. Significantly, the dissident movement used contrafacts and covers of political songs, patriotic hymns, and popular anthems to explicate the realities of internment, of military aggression, and of everyday hardship to the general public.

The internment camps' song repertory forms the foundation of my two central investigations into the relationship between written and aural musical knowledge. First, how did performers rely upon their audiences' familiarity with these songs when imbuing them with their own politics? I explore the instances of music at the foundation of Solidarity's reinterpretation of the self-consciously historic moment of martial law. Second, how do these songs continue to provide access to historical knowledge? Ethnography among Polish activists in the present reveals that musical tropes and sonic hooks from the martial law soundscape configure the historical narratives of political support and opposition in contemporary revisions of the final decade of the Cold War. Musical knowledge anchors this history as it emerges from archival sources and surviving social circles in Poland.

**Folk Music Between Power and Culture: Instrumentalization of Ethnomusicological Knowledge in Socialist Romania**  
**Mengel, Maurice (Ethnological Museum, Berlin, Germany)**

By putting forward his famous three-part concept linking musical behavior, concepts and structures, A.P. Merriam established musical knowledge as an integral part of ethnomusicology, moving what had been a side issue to center stage. Since then colleagues have rightly pushed the borders of what can constitute musical knowledge even further and have looked at far-fetched cases, such as bird singing in remote jungles, even avoiding the term "music" altogether. This has led to the perhaps surprising situation in which the most neglected musical knowledge in the discipline today is that which is - in some sense - the closest to home: the knowledge of our fellow ethnomusicologists.

The specificity of ethnomusicological knowledge is not well understood. Often it is less practical than that of musicians and yet more practical than that of theoreticians; not rarely it lingers between the emic and the etic, maybe even more so since these categories have been deconstructed in the writing culture debate. And even Bourdieu's decided emphasis on reflexivity -- although regularly quoted in ethnomusicology since at least the 1990s -- has not changed this situation dramatically.

This paper looks at a specific instance of ethnomusicological knowledge and its interaction with the socialist state in Romania (1947-89). In an attempt to revise and consolidate methodology and terminology in this area, I present an overview of political instrumentalization of ethnomusicological knowledge in this case.

To do so, I draw on literature from two fields - cultural policy analyses and ethnomusicological works on socialist states. Existing literature often fails to combine subjectivist and objectivist positions in the manner established by Bourdieu (and others) and thus treats political contexts naively. Where this fallacy is avoided, music is either excluded -- as in Verdery's influential work on nationalism in Romania -- or the right conclusions are drawn without providing a social-theory-informed explanation of the *modus vivendi*. I try to combine the best of two worlds in one coherent approach. On the level of my concrete case, I use the discourse produced in one central research institution, the Institut de Etnografie si Folclor in Bucharest, as a focal point to show the main lines along which the political sphere has attempted to instrumentalize ethnomusicological knowledge. To this end, I look at examples of scholarly work, including folk music anthologies and typologies, as well as cases which belong more to the domain of applied ethnomusicology, such as the establishment of folk music orchestras, folk dance groups, folk music activities for amateurs, and festivals. In these areas, different reactions to the attempted instrumentalization can be shown, ranging from adoption to resistance.

**12:30-2:00 Lunch Break**

**2:00-3:30**

**Friday 2.00-3.30 Panel 13)**

**Lecture Room A, Music Faculty**

### **Musical Knowledge and Dance**

Chair: Suzel Reily (Queens University, Belfast)

#### **“Hearing” Music: Performing Musical Knowledge in American Ballroom Dance Bosse, Joanna (Michigan State University, USA)**

This paper, based on ethnographic fieldwork in dance clubs in the American Midwest, addresses the ways in which American amateur ballroom dancers understood their own musical experiences through the embodied practice of ballroom dance. Much in the way Anthony Seeger (1974, 213) discusses the social value of the concept of “kumba” (to hear) for the Suyá of Brazil, I will engage the concept of “to hear music” as it is understood among ballroom dancers. This phrase and concept encompassed a wide range of cognitive, performative, and embodied practices that held important social meaning for the performers of this genre. “To hear music” encompasses a larger universe of meaning that speaks to the literal act of perceiving sound, but also knowledge, communion, understanding, morality, beauty, and personhood.

This paper outlines what it means “to hear music” in American ballroom dance, the competencies required, and the social significance such practice holds for dancers. I propose that dancers conceptualize, and thus hear music differently than professional musicians and music scholars. To truly understand the relationship between music and dance in social life, music scholars must acknowledge this fact in their analysis of popular forms.

#### **The abandonment of musical knowledge in dancers Lee, Rosita (Chinese University of Hong Kong)**

No one dances without music; however, music is often being neglected when talking about

aesthetic level of a dance that induces an issue to be discussed in this paper on the abandonment of musical knowledge in dancers. Taking situation of belly dance, an imported dance belongs to a foreign culture in Hong Kong, as the subject of the paper, there are several perspectives that I want to discuss such as the influence brought by the history of the dance; the reciprocal relationship between dancers and audience; and how both the teachers and students weigh musical knowledge when they teach or learn the dance.

Belly dance, originates from the oriental countries, does not have a long history in Hong Kong and it is also not a mainstream dance in Hong Kong that people have priority learning belly dance. Famous for its body movements, especially the lower part of the body, it used to be one of the very few leisure activities that women in Islamic countries could enjoy. Having brought into Hong Kong, performances of this dance often lead audience pay no attention to the music unintentionally due to its unique body movements of dancers; at the same time, contribute a demand and supply relationship between the dancers and audience that could be easily explained; the focus of audience reinforces dancers to refine their body movements in the dance. Last, belly dance teachers play a key role as they could affect this phenomenon directly by leading their students further away from music.

### **Social dancing and role performance: Do girls just want to get led?**

**Prentiss, Bea (Queens University, Belfast, UK)**

“What do we come to know through learning to perform?” In my 4 years as a salsa dance instructor for the Oxford University Dancesport Club, I have grown ‘curiouser and curiouser’ about the historically gendered roles/rules of social dancing. Why is it ‘universally acknowledged’ that men lead, and women follow? If every self-respecting female student at Oxford considers herself independent and intelligent, why is she SO keen on letting him make all the decisions on the dance floor? And why is he determined to take charge when he could enjoy dancing without the responsibility for choreography and direction? And so I began an investigation: a role reversal class where women lead and men follow. What effect does embodying the Other have on the performers? Can they identify and separate the qualities needed to do both? Knowing both, which do they prefer...and why? Does any of this transfer to situations outside the dance hall? In this paper, I will look at the opinions of experts in the field of dance and behaviour, report on the progress of the role reversal class, and explore if we are what we dance.

**Friday 2.00-3.30 Panel 14)**

**Dennis Arnold Hall, Music Faculty**

### **Intercultural and Intergenerational Formations of Knowledge and Values**

Chair: Byron Dueck (Open University, UK)

#### **Exchanging Knowledge, Valuing Music as Moral Engagement in Aboriginal Australia**

**Fiona Magowan, (Queen’s University, Belfast, UK)**

Amongst Yolngu of north east Arnhem Land in the Northern Territory of Australia, Methodist hymnody and evangelical choruses introduced by missionaries in the 1920s have been extensively elaborated through wide ranging external and internal socio-religious influences and charismatic musics. Music offers a dynamic arena for the exchange and negotiation of theological, moral and emotional values in which translocal and transnational expressions of Christian sentiment may also be voiced. This paper considers how music is invoked as self-knowledge and emotional response in conversion accounts and examines its influences upon kin-relatedness and moral reasoning for both missionaries and Yolngu. It explores how Methodist training and musical instruction were delivered by missionaries and received by particular Yolngu in the communities of Yirrkala, Milingimbi and Galiwin’ku

and asks why the values associated with hymnody have had a lasting presence in the region amidst denominational changes and an ever-growing field of contemporary Christian and popular musics. It raises questions about how mission memories, styles and narratives have impacted Yolngu Christianity from one generation to the next; how musical reasoning may be related to charismatic conversion practices and experiences; and how competing moral frameworks variously contest or are integrated within differential musical practices, theological developments and associated moral sentiments. This paper has broader comparative ramifications for understanding the ways in which the performative dynamics of hymnody and other musical genres in Indigenous Australia and elsewhere, may affirm personal values and collectivizing moral practices whilst affording complex counterpoints of knowing to the effects of socio-economic and political interventions.

**Cantonese Rap Music in the Making of Hong Kong's 'Underground'**  
**Watkins, Lee William (University of Hong Kong)**

This paper focuses on the music and alterity of hip-hop crew, Lazy Muthafuckers (LMF), a member of what may be considered the 'underground' entertainment scene in Hong Kong and for whom it is possible to argue that their music does not only mark ideological boundaries and musicological innovation, but that it is also an opportunity for participating in a global imaginary that is local in articulation. The 'underground' I perceive as the place outside the mainstream in Hong Kong and shared by diverse music styles such as rap, rock, indie, and an innovative band such as SIU2. These musicians are on the margin of a metropolis where there is an emphasis on the consumption of brand names, rampant materialism, and an excess of everything from people to waste. Hong Kong is also home to a thriving entertainment industry where all styles of music, from European classical music, jazz, Chinese art and traditional music, and the ubiquitous Canto-pop, compete for recognition and status. The dominant music styles in Hong Kong are European classical music, which is considered the pinnacle of advancement and is associated more and more with high capital, and Canto-pop, a music style that is formulaic, saturated with narcissism and images of desirability, and mediated as a commercial product without much musicological interest. These styles of music are intended for enjoyment and reflection, and to procure social and economic dividends. While it cannot be denied that LMF does have an interest in material welfare, through their music and attitudes to Hong Kong society they nonetheless refute consensus with the dominant interests of the entertainment industry and emphasize their otherness. Their music is performed in a distinct space where the 'underground' is marked sonically and ideologically, since their music and attitudes flout the conventions of Hong Kong society and its entertainment industry.

In their relationship with the outside, the 'underground' styles of music in Hong Kong and China require a lot more scholarly attention than at present. My interest in this music is motivated by the fact that it does not easily compromise its integrity and that it is part of the soundscape unique to Hong Kong as well as being representative of a transnational groove and movement. In this paper, the rap music and hip-hop scene in Hong Kong by way of LMF's music will be considered as a space where cross-cultural and anti-hegemonic identifications through musical performance are produced, in an imaginary space that is redolent of the post-industrial music cultures of its western counterparts.

**Emerging from the ruin: The production of musical knowledge and traditional music in southern Vietnam**  
**Cannon, Alexander M. D (University of Michigan, USA)**

When queried as to the source of their musical knowledge, most Vietnamese musicians of traditional music cite their teachers; however, students increasingly credit their own creative

proWess and lament the ‘old-fashioned’ practices of their teachers whilst teachers claim students have abandoned ‘tradition’. This paper examines the scene of traditional music performance in Hồ Chí Minh City, and in particular, highlights how the interaction of two musicians—Phạm Thúy Hoan, a *Meritorious Teacher* of *nhạc dân tộc* (‘national music’), and her former teacher, Nguyễn Vĩnh Bảo, a master musician of *nhạc tài tử Nam bộ* (‘the music of talented amateurs’)—produces knowledge of southern Vietnamese musical traditions among Hồ Chí Minh City audiences. Phạm Thúy Hoan’s strategies involve ‘developing’ and ‘modernising’ traditional music applicable to the ‘masses.’ Nguyễn Vĩnh Bảo reacts viscerally to these strategies, and in both conversation and performance, rejects specific performance practices he considers ‘wrong’ or ‘ruined’. I borrow philosopher Dylan Trigg’s definition of the *ruin* as a damaged physical location that does not match one’s memory of it in order to theorize the process of interacting with a ‘ruined’ musical form. I define the *musical ruin* as a musical composition that has undergone devastating and alienating alteration and postulate that musical knowledge emerges from the rejection of the ruin in performance. Nguyễn Vĩnh Bảo imbues performances of traditional music with his personal memories in an effort to resuscitate ‘lost’ practices and also makes these practices applicable to the existent knowledge of Vietnamese traditional music consumers. One can therefore understand the production of knowledge of traditional music as not simply a reversion to or a continuous development from previous practices but as an active engagement with music deemed decayed or ruined.

**Friday 2.00-3.30 Panel 15)**

**St. John’s College, Auditorium**

### **Ritual Music, Trance, and Knowledge**

Chair: Henry Stobart (Royal Holloway, London)

#### **Jewish Ritual Music as a Cognitive Process**

**Ross, Sarah (University of Bern) and Gabriel Levy (University of Aarhus)**

Scholars have argued that music has only recently been dissociated from the rhythms of everyday life in the West, that is, compartmentalized like other institutions in the modern age. Moreover, postmodern deconstructionists have contended that there is no essential relationship between music and emotion, and that the non-musical associations people ascribe to music have nothing to do with music *per se*. Rather, according to postmodernists, the emotions are the result of the human need to endow everyday phenomena with animate qualities. In contrast, we think music is a natural faculty of the human species and was almost certainly more integrated in the lives of our ancient human ancestors. We argue further that religious communities in the West may retain this ancient integration of music into the rhythms of communal life, where music still serves the basic cognitive and emotional function of synchronizing the collectivity. We thus explore how Jewish ritual and musical knowledge are interconnected, and how they are embodied as a distributed process.

Acknowledging the fact that Jewish ritual music provides an important emotional component to the synagogue worship experience, and moreover makes prayer meaningful, as it enhances the liturgical text and helps to demarcate the sacred from secular time, central research questions that will be addressed in the paper are as follows: What musical knowledge on Jewish ritual music exists in Jewish communities? How is this communal musical knowledge exploited – consciously or unconsciously – to create religious sentiment and thus religious meaning, and how is this experienced by the individual worshipper? How do Jewish ritual and musical knowledge (e.g. the knowledge on *nusah* [the Jewish prayer modes]) and religious/musical emotion relate?

To answer these questions, we will first present some background to the history of the Jewish liturgical cycle. Then, we will investigate the religious/liturgical and emotional development

of a 24 hour Shabbat [Sabbath] cycle in a Jewish community in Berlin. We choose the Shabbat liturgy as it shows best the transition of the worshipping community from secular to holy time and back into secular time in both ritual and musical terms (from *Kabbalat Shabbat* to *Havdalah*). We juxtapose the structured performance of Jewish liturgy, paying particular attention to the emotional ebbs and flows, along with a detailed analysis of the musical progression through the day. In doing so, we will draw on tools of cognitive science and ethnomusicology, as well as on theoretical concepts of so-called *Religionsästhetik* ('aesthetics of religion'/ 'anthropology of the senses'). The latter asks for the aesthetic production and aesthetic cognition/reception of religious ideas.

The paper contributes to the conference section on "Musical Knowledge as Cognitive Process". The paper will also be a contribution to both ritual theory and ethnomusicological theory/music theory. Moreover it will be a first step to a more general theory about the relation between ritual and musical knowledge, using a specific case study that could serve as a source for comparison in other cultural contexts.

**Melodies for the unseen: Exploring musical events in trance possession rituals of Morocco**  
**Sum, Maisie (University of British Columbia)**

What are the relations between music and trance? Answers to this have to a large extent foregrounded trance phenomena, and considered music in terms of how it acts to initiate trance (Lapassade 1976, Rouget 1980, Becker 2004). How does music act in the various stages of trance possession rituals – onset, sustenance, departure (Rouget 1980)? How do musical knowledge and trance phenomenon relate to each other? What happens in the music at the borderlands between the seen and unseen worlds? How is this knowledge embodied among the musicians and dancers? Does a transitional phase exist that is expressed in a musical phrase? My analysis juxtaposes musical events with the possession process in Gnaoua rituals, a sub-Saharan-Islamic brotherhood found in Morocco, and explores variations in rhythm, melody, pitch and periodicity, by isolating moments of possession. Sociologically relevant data is integrated within the combined framework of Turner's processual view of ritual and Levi-Strauss' method of structural analysis. Despite the strength of Gnaoua tradition and the popularity of Gnaoua music in Morocco and parts of Europe, there have only been a handful of papers and monographs on the Gnaoua which focus on the ritual ceremony (Schuyler 1981, Paques 1991, Hell 2002, etc.) and more recently, on Gnaoui identity and globalisation (Kapchan 2007, Majdouli 2007). By placing music in the foreground of trance phenomenon, I hope to contribute another perspective to Gnaoua rituals, shed new light on the relations between music and trance and offer new possibilities to future research in ethnomusicology along similar lines of musical analysis and ethnography.

**Of Dreams and Trance and Knowledge**  
**Roseman, Marina (Queens University, Belfast, UK)**

What kind of knowing comes when songs are received in dreams and sung during singing and trance-dancing ceremonies? How are compositional processes affected when songs are received in dreams? What other types of knowledge come with the receipt of songs in dreams? What further knowledge exchanges transpire when singing such songs during ceremony? In this paper, I investigate dream-song receipt among the Temiars, singers of the rapidly disappearing rainforests of Malaysia, and explore the particular knowledge of and relationship with the world that is established through the receipt of dream songs from the spirits of the surrounding flora, fauna, and landscape, and their singing during ceremonies. The paper is based on musical ethnography conducted with Temiars of peninsular Malaysia over the last twenty-five years, and examines changes and continuities in dream song receipt

over that time. I explore the changing sources of dream song knowledge, as the things Temiars become involved with each day change from forest items to market items, and their dream songs change accordingly. What does it mean to be the recipient of dream song knowledge? I examine the special category of adept that one achieves upon receiving a number of dream songs, and performing them in ceremonies. I also investigate alternate forms of knowledge and practice available to women, leading to their own realms of dream song knowledge.

**Friday 4.00-5.30 Panel 16)**

**Bate Collection, Music Faculty**

**Transmission and Modern Musical Pedagogies 1: Musical Instruments**

Chair: Veronica Doubleday, University of Brighton

**Misinformation and distorted perceptions: the cases of *ney* and *kemençe* in Turkey  
Soydaş, M. Emin (Çankırı Karatekin University, Turkey)**

*Ney* and (*klasik* or *armudi*) *kemençe* are essentials of a classical Turkish music ensemble and both are therefore among the best-known instruments of Turkish music. *Ney*, the widespread end-blown flute, has existed in most genres of Turkish music tradition for centuries. On the other hand, *kemençe*, the pear-shaped fiddle of Turkey and Greece, was first used in Turkish music in the nineteenth century. Besides having basic roles in current Turkish classical music, these two instruments have another feature in common: both have an image that contradicts the historical facts. Most people in Turkey think that *ney* has always been used only within religious (or sufi) music and not a few of them suppose that *kemençe* is a very old Turkish instrument. Although both of these assumptions are incorrect, they remain true in the minds of many ordinary people and even musicians. This paper will naturally refer to the evidence – which in fact is not a new finding – that disproves these assumptions, but it will mainly discuss why and how these perceptions arose and still exist. Among the examples, opinions of some musicians that are based on these assumptions will be emphasized since – as they are considered to have a voice in traditional music – they may unintentionally mislead other people. The reasons and the process that have resulted in these perceptions differ with regard to *ney* and *kemençe*, but they both originate from the lack of true information. In addition, even though this information exists, it may not be common for a number of different reasons. On the other hand, in some cases, misinformation may cause improper judgments or suggestions. By examining and comparing the situation of these two instruments in Turkey, this paper will argue that musical knowledge within a society may include false assumptions because of the non-existence of, or despite the existence of, true information and that these need to be corrected in order to prevent negative effects.

**Musical knowledge and apprenticeship in modern Greek luthiers: a case study  
Tsaftaridis, Nikolas (University of Athens, Greece)**

Learning the secrets of instrument making has traditionally been a closed affair; it has been either the result of a lengthy apprenticeship process in the shadow of established instrument-makers, or a profession inherited within the confines of families specializing in the art of making instruments. In recent years, however, there has been an increasing production of books, music journals articles and internet sites devoted to the dissemination of this kind of know-how (amateur makers' blogs, professional makers' websites, e-journal articles). In the last 30 years or so a vivid community of instrument-makers has developed in Greece, specializing particularly in the design and construction of traditional string instruments. This context has led to the dissemination of expertise which enabled the development of proficient instrument makers outside the confines of the traditional forms of apprenticeship, who, moreover, come from diverse backgrounds, combining, at times, advanced skill in

instrument-making with forms of educational and cultural backgrounds hitherto unknown to previous generations of instrument-builders.

This paper stems from a larger study which has sought to study these newly developed communities of learning (Lave & Wenger, 1991) and the ways they foster knowledge and its development through action and doing (Kouzelis et al. 2005). This paper focuses on the ways in which this community of learning has developed a network for sharing information, experimenting and evaluating, as well as re-visiting the history of older forms of instrument building. Also it focuses on how this community creates avenues for generating, organizing and sharing information. Through the study of interviews with members of this community we will try to address questions such as: What is the nature of musical knowledge that is developed through the process of participation in the development of this form of communal apprenticeship? How does this knowledge develop and is re-contextualized as individuals attain higher levels of skill in instrument building? What forms of institutionalization of these new ways of apprenticeship have been developed? How does the musical knowledge developed within this community of learning affect the cultural boundaries of the musical traditions on which it draws?

How and when does it cross cultural boundaries? In what ways is this knowledge connected to forms of power? What would be the educational implications of this study of these informal forms of apprenticeship?

Lave, J & Wenger, E. (1991). *Situated Learning. Legitimate peripheral participation*. Cambridge: Cambridge University Press

Kouzelis, G. Pournari, M. Stöppler, M. Tselves, V. (eds.). (2005). *Knowledge in the New Technologies*. Frankfurt am Main: Peter Lang

**The naughtier the better: The role of 'dissident' players in the transmission of the *shakuhachi* tradition today**

**Day, Kiku (SOAS, University of London, UK)**

The *shakuhachi* is – as many other musical genres in Japan – bound to a rigid *iemoto* (guild) system that controls the transmission of the music and thereby the transmission of musical knowledge to the next generation of players. The *iemoto* or the single leader of each guild is in principle the sole person to decide on aesthetic changes in the music played within the guild. Moreover, each school has its own somewhat different notation system, rendering switching between schools by students difficult.

However, since the 1960s, individual players opposed to this rigid system have broken away and started their own schools, thus creating a resistance to the traditional uncompromising institutionalisation of musical knowledge. Despite this breach with the main guild association, these 'dissident' players claim to be authentic to the tradition, at the same time asserting that the ideology which governs their music and the sound of the music itself are clearly distinguishable from those characteristic of the mainstream *shakuhachi* schools in the *hōgaku* (Japanese traditional music) world. During the past decade, an increasing number of people have shown an interest in and chosen to study with these performers who, to a greater extent than *iemoto* players, tend to exhibit individual character in their playing style, interpretations, and teaching methods. I shall here examine how the music of these players differs from that of their counterparts within the *iemoto* system.

This paper will furthermore assess how these outsiders of the strict *iemoto* system have influenced transmission of musical knowledge and transmission methods of *shakuhachi* playing both in and outside Japan. The *shakuhachi* has become an instrument with a large international following, thus I will compare the transmission methods by teachers inside and outside Japan. I will in particular examine to what extent these methods of transferring

musical knowledge and playing skills to a younger generation are culturally bound and how this binding expresses itself.

**Friday 4:00-5:30**

**Friday 4.00-5.30 Panel 17)**

**Dennis Arnold Hall, Music Faculty**

### **Practices of Hearing**

Chair: Iain Foreman (University of Aveiro, Portugal)

#### **Pragmatism and the ethnomusicology of hearing**

**McKerrell, Simon (Sheffield University, UK)**

‘Pragmatists think that the question to ask about our beliefs is not whether they are about reality or merely about appearance, but simply whether they are the best habits of action for gratifying our desires’ (Rorty, *Philosophy and Social Hope*, Penguin Books, 1996:xxv). Following Richard Rorty’s lead, in regarding pragmatism’s central concern, this paper examines how ethnomusicologists can begin to formulate questions that ask how people conceive musical aesthetics and what theoretical positions can be useful for relativists who are interested in comparative analysis. In combining pragmatism’s focus on experience with ethnography of music this paper attempts to lay out a theoretical position (after Feld’s ethnoaesthetics) that would allow comparative analysis of different musics on a more interdisciplinary platform. Understanding music pragmatically means abandoning the Cartesian focus on the ‘truth’ of performance and what it means; it shifts the focus onto an ethnomusicology of hearing. Through combining pragmatist philosophy and fieldwork as, and with, listeners we can comfortably begin formulating new questions without denying the value or specificity of the local. In so doing, we can improve our, and others’, aesthetic experience.

#### **How metrical is man? Bringing regimes of rhythmic knowledge to bear on ‘minimally metrical’ music**

**Dueck, Byron (Open University, Milton Keynes, UK)**

Indigenous performers from western Canada often employ rhythmic approaches that differ from prevailing Euro-Canadian ones. This distinctiveness is evident in a number of contemporary styles – including country music, hymnody, and fiddling – and consists in a particular approach to rhythm. As the analyses in this paper suggest, certain genres of Euro-Canadian song exhibit a tendency towards *maximal metricality*: namely a thoroughgoing rhythmic regularity that rigorously structures temporality well beyond the three- or four-beat groupings that are often called bars. When certain aboriginal musicians perform songs from these genres, they make them more *minimally* metrical. In such performances there is a steady and consistently subdivided pulse, but this pulse tends not to be grouped into larger metrical units. From the etic perspective of the music analyst these aboriginal artists appear to remove entire rhythmic layers from rigorously metricalised pieces.

From the emic perspective of musicians who play in regular metres, minimal metricality is often conceptualised as failure or lack: ‘bad timing’, ‘bad musicianship’, ‘old-fashioned’ playing. Conversely, others more sympathetic to such performances (including some music scholars) may be tempted to aestheticise them as examples of how clever composers and performers play with the metrical expectations of listeners. But such condemnations and celebrations are alike in certain ways. Both reactions subject distinctive indigenous rhythmic approaches to a similar regime of knowing and evaluating, in which metre, and maximally metrical structures of attending and expectation, are normative. Interpreted from this perspective, indigenous music either fails because it is not metrical enough, or succeeds

because it cleverly subverts metrical expectations. The question is whether indigenous rhythmic difference can be understood in terms that escape a universalising metrical conception, and whether there are other, emic ways of judging its efficacy.

### **Hearing India: sound, knowledge and A Passage to India**

**Zhou, Mi (Clare Hall, Cambridge, UK)**

Sound, as Walter Ong, Marshall McLuhan and Tim Ingold have argued, positions the listener in the centre of the spherical auditory space. In contrast to sight, where looking positions the seeing subject outside of the world, the perceiver of sounds remains within the world. Sound envelops, crosses walls and boundaries, and seeps into the cracks and crevices where sight cannot penetrate.

In E. M. Forster's *A Passage to India*, depiction of sounds enlivens the novel: chatter and conversations; itinerant musicians and their doleful chants; Godbole's bhakti; ritual songs at Gokul Ashtami; the chanting of Mrs Moore's Indianised name and the disorientating echo in the Marabar Caves. For Forster, the contradictions of India as she asserted her independence from the colonisers are reflected in the cacophony. The noises of India serve as an inescapable reminder to the Anglo-Indians that they are in India. The walls of the Club and the Magistrate's Court where Indians are excluded prove insufficient barriers to the sounds of India. This richly 'sounded' novel, my paper argues, explores the potential of a knowledge derived from the ear rather than the eye. Or, to invert that celebrated question from Gayatri Chakravorty Spivak: can the subaltern be heard?

This paper explores two key sonic events of the novel – Godbole's bhakti and the echoes of Marabar Caves – and argues that the sheer sonority of sounds heard overwhelms the attempts of Anglo-Indians to rationalise, categorise or textualise experience. As McLuhan writes, the echo in the caves represents 'a moment of truth and dislocation from the typographic trance of the West' that challenges the 'reasoning powers' of the imperialists. Indian music and sounds fail to conform to colonial modes of knowledge and resists colonial investigative modalities. More than that, though, I argue that music and sounds offer an alternative to an ocular-based knowledge: Forster's evocation of sound and song on the pages of the novel might be understood as casting of the 'presence effect' – an effect that appeals to the senses.

Following Hans Ulrich Gumbrecht, the production of presence is offered as a complement form of knowledge to the production of meaning. The world is not so much to be interpreted but to be un-concealed: the dominant referent is the body rather than the mind. The depiction of sounds in literature challenges literary criticism to produce readings that allow for the emergence of a noninterpretative presence. Moreover, by attending to the richly sounded textures of the novel, I argue that sounded knowledge (including musical knowledge) suggests a more intimate, embodied, form of knowing.

**Friday 4.00-5.30 Panel 18)**

**Lecture Room A, Music Faculty**

### **Law, Policy, and the Shaping of Musical Knowledge**

Chair: Fiona Magowan (Queen's University of Belfast)

#### **Cultural Neutrality and Ideal Listeners in Multiethnic Sweden.**

**Teitelbaum, Benjamin (Brown University, USA)**

Music theorists often posit an ideal listener in their analyses. This listener can be an expert or a novice of a particular genre, informed or ignorant of the theorist's ideas, attentive or passive. But most theorists' ideal listener could be conceived of as a real person, albeit at times a

person with unlikely capabilities or deficiencies. Sven Ahlbäck, influential fiddler, music theorist, as well as chair and curricular architect of the Swedish and non-Western folk music department in Stockholm's music conservatory, breaks from this trend. In 2004 Ahlbäck published a thorough exposition of his system of monophonic melody analysis, a system based on principles of cognitive psychology. The analysis implies a listener with no recognition of language, no body, and who, in Ahlbäck's words, never hears music in a "cultural/stylistic context." My paper is not a critique of Ahlbäck's theory. Rather, I ask why the idea of a cultureless listener became compelling and useful at this particular time and place. Sweden's efforts at integrating its immigrant populations provide an answer to this question. Following the 1974 constitutional reforms, Sweden aimed to create culturally neutral public institutions would encourage ethnic minorities to project their cultural difference. Similarly, I argue that Ahlbäck anthropomorphizes such ideal public institutions in his listener with the intent of providing the diverse student body in his department a venue to display musical and cultural distinctiveness. I base this explanation on interviews with Ahlbäck and his students, as well as a review of public discourse on ethnic integration in Sweden. My study draws continued attention to the political investment people place in methods of conceptualizing music and music listening.

**Legal Pluralism, Copyright Law, and Rights in Tanzanian Music**  
**Perullo, Alex (Bryant University, Rhode Island, USA)**

Intellectual property rights (IPRs), such as copyrights, trademarks, and patents, are a significant concern in trade relations between western and developing countries. In most parts of sub-Saharan Africa, African governments have introduced new laws to accommodate international pressure being placed on them. The passage of these laws remains contentious as some argue that IPRs only provide opportunities for the west to "plunder the ideas" of these countries rather than promote creativity and economic sustainability. Others, however, see IPRs as a necessary means to protect the rights of peoples who could otherwise be exploited by the nefarious activities of some international companies and individuals. The possibility of being exploited *either* with or without IPRs is a significant issue facing African countries in the neoliberal period. This presentation examines the uses and conceptualizations of one area of IPR, copyright law, among musicians in Tanzania. It will illustrate the ways that intellectual knowledge is held in many diverse forms where people have a flexible relationship to tangible and intangible forms of property, such musical works. In particular, this study examines the arrangements and strategies that were in place in Tanzania in the absence of formal enforcement of IPRs and changes that occurred through the introduction of copyright legislation in 1999. How does the introduction of foreign legislation impact, disrupt, or change local level strategies and economic interests among musicians making a living from music? Or, do local level strategies ultimately overpower legislation that cannot be effectively enforced in a country with limited history of such practices? The answers represent an important means to interpret the nexus of international law and local notions of ownership, rights, and knowledge in Tanzanian music.

**Recording the artwork: classical music and copyright law**  
**Aguilar, Ananay (Royal Holloway, London)**

In my doctoral research I explore the values of classical music through its recording practices. Recording practices are here broadly defined, and include—but are not limited to—engineers' recording techniques, current marketing strategies and the management of rights. The research is based on fieldwork with the London Symphony Orchestra during the 2007/2008 season, when the orchestra, under Valery Gergiev, was recording all of Mahler's symphonies for its label LSO Live. Through ethnographical methods, including observations of and interviews with the LSO's musicians, engineers and staff, I have sought to trace the activities and institutions in which the values of classical music are negotiated on a daily basis.

Approaches drawn from popular music studies inform my discussions of recording techniques and developments in the record industry more broadly.

Performers dissatisfaction with current compensation models, expressed during my fieldwork, prompted me to investigate the legislative framework that governs recorded performance. As Feld (1996) and others have pointed out, copyright law significantly overlaps with musicology's concept of the artwork, which entails a biased focus on specific aspects of music, i.e. those crystallised in notation. This concept is also key in defining and organising the roles of composers and performers in clear-cut hierarchies that fail to encompass the different ways in which creativity may occur. Anne Barron (2006), in particular, has examined the history of copyright law and its move during the mid-eighteenth century from a physicalist to a formalist conception of the law. She asks whether a similar process may be taking place in relation to contemporary rights in recordings and what this shift, if possible, would entail for performance and the conceptualisation of sound. It has been widely suggested that this has implications for musics outside the musicological tradition, i.e. outside the realm of classical music, but, I shall argue, it also has within this tradition. What is the performer's role in classical music and how do recording practices, as defined here, frame and regulate their activities?

Finally, by drawing attention to how recording practices afford direct access to classical music's values, I will point towards these practices' traditional under-representation in musicology. I shall suggest that musicology's failure to attend to the different aspects involved in classical music-making reproduces and perpetuates classical music's wide-reaching values, making musicology complicit in shaping performer's regulatory frameworks.

**Friday 4.00-5.30 Panel 19)**

**St. John's College, Auditorium**

### **Cross-Cultural Performance**

Chair: Pavlos Kavouras (Kapodistrian University of Athens)

#### **Cross-cultural musical knowledge: A contemporary study of Sattriya performance in India and UK**

**Bora, Menaka P.P. (Goldsmiths College, London)**

This paper/demonstration is an interdisciplinary study of 'musical knowledge' of *Sattriya* performance culture of India. *Sattriya* culture is introduced as a rare 15<sup>th</sup> century old living music and dance tradition of male monks living in the Hindu monasteries of Assam in northeast India. Originally performed, preserved and practised as a sacred performance art exclusively by male monks, this culture is now developed into an inclusive contemporary classical performance through an ongoing period of professionalization and institutionalization in India. It has embraced three layers of transition: From a ritualistic art form to that of a performing art form and from a male oriented performance form to that of a female oriented performance form.

This paper will explore the inter-relationship between existing male-oriented musical knowledge systems within the monasteries and the research works of female performers in the secular public sphere using audio-visual materials. How does the process of mediation take place? What are the ethical concerns behind such processes? Whose voice is included and whose voice is excluded in this process? What kinds of knowledge are we producing and for whom?

It aims to discuss the relationship between traditional *Sattriya* musical knowledge and musical activism in the larger context of developing cross-cultural academic and artistic resources for world music and dance in the UK with particular reference to higher education, museums and public galleries in the UK. As a case study, I will be discussing my own work

as a female interpreter and performer of *Sattriya* performance art in Assam (India) and the UK.

**Another samba: Northeastern Brazil musical traditions in European festivals**  
**Campos, Lúcia (École des Hautes Études en Sciences Sociales, Paris)**

In this research, I aim at understanding some of the mediations between the daily playing of *maracatu de baque solto* musicians in Brazil, and their presentations on stages at World Music festivals in Europe. From one extreme to the other, several negotiations of the meaning of musical knowledge take place, such as the professionalization and the learning of the discipline of a musical craft, the performances in diversified contexts, for different audiences, in a changing dynamics. *Maracatu de baque solto* is a musical tradition in the state of Pernambuco composed by a carnival parade of several characters and animated by music and poetry. During a multi-situated ethnography both in Pernambuco and in World Music festivals in Europe, based on participant observation, I decided to focus the work of a particular group – the “Fuloresta” – whose musicians participate at the local traditions of “Zona da Mata Norte”, a region known for the sugar cane monoculture. The group director, Sergio Veloso (surnamed Siba), is a professional musician born in Recife, the state capital, having developed an international career during the 1990s in the World Music scenes in Europe. The group “Siba e a Fuloresta” suggests two movements: on one side, the traditional musicians of *maracatu*, who learn all the necessary steps required to become professionals and, on the other side, Siba, who has achieved several “passage rituals” for being accepted in the *maracatu* tradition, thus becoming a master. Here, “tradition” is not merely a source of materials, of influence or of authenticity; it is taken as a school whose protocols must be respected. The circulation of their music in Europe evokes other types of “passage rituals”, especially the transformations or formalities that their music must accomplish in order to be labelled and to enter the scene of World Music. Traditional musicians turning into professionals, a professional that becomes traditional, this dynamics is a good example to think how different “musical worlds” are distant and, at the same time, permeate each other. With Howard Becker, I focus “artistic worlds” as cooperative networks. Among other questions, I want to know how musical knowledge is created and experienced through daily practices performed by several actors. (Alban, CAPES)

**A Meeting in Israel of Two Diverse Ethiopian Traditions of Musical Knowledge**  
**Herman, Marilyn (independent scholar, UK)**

Betä Israel (Ethiopian Jews) speak in terms of being able to “hear” music, which relates to the way in which they know music. Implicit in this term is the idea of understanding the music in terms of language, and in terms of the words having meaning through context, association, reminiscence and history. Through having imbibed their music “with their mothers’ milk”, they feel a particular closeness, familiarity and love of their music. This, too, seems to be implied in the term “to hear” with reference to their music. Other kinds of music that are completely strange to them may not make any kind of sense: they cannot “hear” them.

In Israel, I witnessed a meeting of two diverse musical traditions stemming from separate musical histories. These two traditions co-existed in the same region in Ethiopia – without apparently impacting on each other. It was only in Israel that they actually engaged with each other.

Aklilu Seyoum, a well-known Ethiopian, originally Christian, professional singer and musician, is situated along a line in Ethiopian musical history that stems from institutional bands comprising of Western instruments – particularly brass. This line can be traced back to the Imperial Orchestra of Emperor Menelik, following a gift of 40 brass instruments made by

the Russian Tsar, Nicholas II, together with the services of a Polish bandleader and music teacher. The line continues with the brass band of the forty Armenian orphans which greeted the Prince Regent Ras Tafari in Jerusalem in 1924, which so impressed him, that that he brought them back with him to Ethiopia to form his Royal Orchestra, together with an Armenian bandleader trained in Western music. This particular historical and stylistic stream continued with the formation of other institutional bands in Ethiopia affiliated to the army and police, and the importation of further bandleaders trained in the Western music tradition. Influenced by the big bands of the United States in the 1950s, swing rhythm became entrenched in what came to be referred to as “modern” Ethiopian music. Further influences from the United States continued to permeate Ethiopian music through various sources. It was at this juncture in the history of “modern” Ethiopian music that Aklilu is situated.

Unlike that of Aklilu, the musical knowledge of most Betä Israel comes from observation and social participation, rather than through training. While Aklilu “knows” music in relation to rules relating to key, tonality, mode-mood intervallic systems, and possibilities and limits of improvisation, it is not within the cultural vocabulary of Betä Israel to verbalise their customary musical knowledge in terms of rules. Theirs is a specifically regional style, which includes *zefen*: the form performed by the Betä Israel Band of Blossoming Hope in Israel. *Zefen* refers to a type of music that is suitable for dance, and it also refers to the dance itself. It is a concept which reveals their knowledge of *zefen* to consist of a perception of the unsegmented wholeness of this phenomenon which incorporates both song and dance, from which the purely “musical” (as defined according to the musical knowledge of the Western anthropologist) cannot be extracted.

When Aklilu came to coach the Band, both he and the band members assumed their respective musics to be the same, according to the way in which they define their music: through language. What went unacknowledged and outside their explicit awareness were the ways in which the two systems of musical knowledge were so fundamentally different, judged by criteria outside their conceptual frameworks. Aklilu’s assumption was based on his lack of awareness of his place in the stream of the history of “modern” Ethiopian music. Betä Israel, on the other hand, saw the difference between their own music and commercial styles exemplified by Aklilu, to consist “merely” in the instrumentation. Yet this difference was fundamental: Aklilu accompanied himself on keyboards with its tempered tuning, and with its preset rhythms which were incompatible with Betä Israel traditional drumming beats, to the extent that the latter was expected to become silent in deference to the former. In deferring to Aklilu’s professionalism, the Band were deferring to another system of musical knowledge: they were accepting a change in the essential character of their music.

5:30-6:00 *Bate Collection, Music Faculty*

### **Bate Collection Reception**

6:30-8:30 *Denis Arnold Hall, Music Faculty*

### **Gamelan Concert**

## **Saturday 10 April**

*Saturday 8.30-10.30 Panel 20) St. John's College, Auditorium*

### **Cross-Cultural Pedagogies**

Chair: Jonathan Stock (Sheffield University, UK)

#### **“Much ado about music”: exploring musical knowledge through music education projects within diverse Muslim communities in London**

**Landau, Carolyn (City University, London, UK)**

In 1993 the (London-based) Association of Muslim Researchers organized a conference entitled “Much ado about music”, in response to concerns by some Muslims in Britain in light of recent government policies making music a compulsory subject in the National Curriculum. This led, in some cases, to parents choosing to remove their children from music lessons in State Schools. Although the debate surrounding the permissibility (or otherwise) of music has continued amongst Muslims in Britain and worldwide, this has not hindered a recent surge in the production and consumption of Islamically inspired, devotional music compositions, which have rapidly increased in number, musical diversity and popularity over the past ten years or so. This phenomenon has led to a reappraisal by some Muslim families and communities of the perceived value and permissibility of music and some communities have initiated music education projects. In light of these recent occurrences and issues, this paper explores how musical knowledge in multicultural, multi-faith educational settings might be understood and how religious interpretations of what music is, or should be, can affect such knowledge and how it is transmitted. Case studies are taken from ethnically, socio-economically and denominationally diverse Muslim communities in London.

#### **Across Generations and Cultures: South Asian music in Bradford's schools**

**Thomas Hodgson (University of Oxford, UK)**

National and international politics have an important bearing on Britain's Muslim communities, but the increasingly pejorative and partisan nature of news stories tends to focus on the puritanical sobriety of orthodox Islam, often obscuring the complex ways in which Muslims interact on a day-to-day basis. It is thought that, due to the spread of Wahhabism in many of Bradford's mosques, the city's Muslim population is undergoing a process of ‘Islamicisation’. In the face of increasingly orthodox interpretations of Islam, what happens to musical knowledge within a Muslim ‘community’? How is musical knowledge transmitted within a society undergoing radical shifts in its notions of piety and ethics?

This paper explores the ways in which musical knowledge is taught in two of Bradford's schools. Focusing on schools where children of Pakistani descent make up a large part of the student body, it seeks to establish the conditions under which music (South Asian music in particular) is taught, performed, rehearsed and auditioned. Within the context of the so-called ‘Arabisation’ of Bradford's mosques it then questions the extent to which parents are in dialogue with schools' governing bodies and how their collective pressure is changing the way in which music is promoted and received in education. It then goes on to make clear how these ‘issues’ are specific to certain parts (sects) of the Muslim community and in contrast Bradford's smaller Hindu and Sikh populations. Paying attention to these intra-

communal debates, within the broader context of a Muslim ‘polity’, can offer fresh insights into the social (re)positioning of Muslim diasporic communities and how this then speaks back to debates on religion, secularism and nationalism; debates that are historically rooted and thus pervasive and enduring.

**Presenting African music in US American Universities: Towards a Postcolonial  
Philosophy of Music Education  
Spinner, Steven (University of California, Davis, USA)**

This paper is a preliminary attempt at constructing a philosophy of African music education in the US that avoids the pitfalls of orientalism (Said 1978). I believe that a critical engagement with African music through performance can lead to a realization of the importance of participatory music. Through the vocabulary of semiotics Turino (2008) describes the value of participatory music in strengthening individual identity and community cohesion. Participatory performance can be found as an integral part of both urban and rural musical life in Africa. I analyze my recent interviews with and the published work of Professors David Locke, Kwasi Ampene, and Michelle Kisliuk in order to ground my philosophy in the context of current practices. Although there may be tensions in their approaches, including a focus on the universal versus the particular, and popular music versus traditional, there is a common understanding that the African music ensemble is not only a place where perceptions of Africa are realized but also a place where students' own identities are negotiated. I suggest that the importance of Africa to the development of US American musical styles (i.e. jazz, rock) be reconciled with the continued differences in worldview that exist due to a history of marginalization. This can be done through ensembles and lectures which foster an ethic of participation and realize the need not just to re-create African musical practices, but to internalize them in a way that is relevant to our own time and place.

**Arabic Music in North America: Teaching, Performing, and Representing a Musical  
Culture  
Moufarrej, Guilnard (Fremont CA, USA)**

Recently, there has been a growing interest in North America in Arabic music. Master Arab musicians are receiving invitations to perform and give lectures at major universities and cultural centers. Arab and Non-Arab musicians and amateurs are striving to sing and play Arabic musical instruments either by joining Arab music ensembles or through private instruction. Nevertheless, the complex system of melodic and rhythmic modes in Arabic music and the use of microtones present many challenges for both teachers and students. The language present other barriers due to the many Arab dialects used in the Arab countries. Most importantly, however, communicating across cultural divides is often intricate.

This paper discusses the main issues that Arab musicians face and the strategies they employ when teaching and performing outside their musical culture. Specifically, I examine these issues as they apply to different musicians and students in San Francisco, California, where I have been conducting fieldwork since 2008. I explore various teaching methodologies and their restructuring into a framework accessible to those with limited knowledge of the music's context and different degrees of musical skill. My discussion is based on lessons and interviews with master musicians, observation through concerts and rehearsals, and interviews with several students. The paper particularly reaches beyond the learning techniques to address approaches taken by both instructors and students with regard to the Arabic concept of *ṭ arab* that may be best described as “a musically induced state of ecstasy” (Racy 2003), and which constitutes the main component of the Arabic music performance.

**Curation, Archives, and Community**

Chair: Angela Impey (SOAS, London)

**Recording the vitamins of music: Hugh Tracey's *The Sound of Africa* Series and The International Library of African Music.**

**Lobley, Noel (Oxford University, UK)**

This paper will examine the contemporary relevance of the archival practice of Hugh Tracey and the International Library of African Music. It will consider how ethnomusicological recordings from previous eras can be accessed and used to build and circulate knowledge about music and societies today.

Ethnomusicologists have historically favoured the accumulation and collection of ethnographic field recordings, whether for transcription, analytical or demonstration purposes. However, to date there has been little writing about the processes of making, accessing and using these recordings. Consequently, sound archives and private collections of recordings can remain full of material that is often unknown and even unknowable. The current archival focus on digital preservation and Internet publishing succeeds in bringing the recorded material to new and broader audiences. However, it frequently serves to further divorce sound recordings from the communities that created the music they contain. Such source communities can significantly enhance the knowledge contained in recordings, and can also put them to good use.

I will present an archival analysis of Hugh Tracey's recording aims and methods and then consider the relevance of his recordings today to the changed social and political realities of some of the communities that he recorded. I will assess the validity of 'sound elicitation' work whereby selected recordings of *Xhosa* music made in the 1950s were circulated over fifty years later among *Xhosa* communities in some of the townships in South Africa's Eastern Cape. I will present some of the voices and knowledge that can often be left behind by academic and archival approaches to recording indigenous music. Such local responses to an archival project may suggest new creative and ethical approaches for the production, enhancement and circulation of sound recordings.

**Circulating Musical Knowledge: The paradigm of Megaron Orchestra Camerata and Music Library of Greece "Lilian Voudouri".**

**Anastasiou, Marianna (Music Library of Greece "Lilian Voudouri", Greece)**

The presentation will focus on a pioneering educational program of the Friends of Music Society carried out in high schools in Athens (Greece) with the collaboration of *Megaron Orchestra Camerata* and *Music Library of Greece "Lilian Voudouri"*, attended by 3,500 students per year.

The educational program was developed in successive activity phases with the contribution of musicians, music educators, composers and musicologists. Camerata's concert program in the participating schools included a new interactive music piece that required the participation of 25 students. Knowledge of music was not required from the students participating, since they were taught to use their bodies, nature material and even their cell phones! They were able to perform with the orchestra after attending two meetings with a music educator and the composer of the piece himself. The program concluded with the visit of the students in [Athens Concert Hall](#) for a performance held in Friends of Music Hall, where the new music piece was recorded in real studio conditions.

Music Library of Greece “Lilian Voudouri” participated in the project in two ways: Firstly, the Library’s web page hosted a number of texts, photos, sound recordings and videos concerning the music pieces performed by Camerata, so that they could be used by the students in projects under the guidance of their music teachers. The student’s projects themselves (paintings, posters, choreographies) were also held in Library’s page. Secondly, after they had accessed the virtual Library, they were given the opportunity to get to know its actual premises during their visit to the Athens Concert Hall.

The presentation will demonstrate the need for organizations and institutions (such as music halls, orchestras and libraries in this case) to find new, effective ways of approaching teenagers and carrying the musical knowledge into schools. Acquiring musical knowledge in less obvious and direct ways, such as the pleasure of music listening, will also be highlighted. Enhancing musical knowledge and perception by teaching students to perform was the goal of the whole project and will also be the core of this presentation.

### **Oral tradition and archival storage: music and memory in the Somali community of King’s Cross**

**Brinkhurst, Emma (Goldsmiths, London, UK)**

Since the 1980s violence in Somalia has led to the dispersal of over two million Somalis across the globe. My study focuses on the role of music within the Somali community in London’s King’s Cross, which has developed since 1991 as Somalis have fled from fighting in their homeland.

Today Somalia is synonymous with terrorism, war and piracy. Less publicised is the celebration of Somali people as a “nation of poets” with a vast oral heritage. With no official written language until 1972, historical and genealogical knowledge in Somalia has traditionally been stored and disseminated through sung poetic forms. In the context of King’s Cross, musical habits of first generation Somali community members substantiate Muller’s assertion that “song composition provides a mechanism for archival deposit, care, and retrieval in contexts of immanent loss” (2002). Places remembered and newly encountered are mapped out in song and historical events recorded. However, a perceived generation gap within the Somali community raises a question mark over the future of cultural knowledge contained in oral artforms, currently archived in memory alone.

In this paper I will explore the capacity of music to capture and express cultural, geographical and historical knowledge. Using recordings of Somali song made during my fieldwork in King’s Cross I will examine contemporary transmission of cultural knowledge in the Somali community and consider the reinvention of traditional forms in a diasporic context. I will consider the fate of such knowledge when oral dissemination is disrupted through dislocation, and the potential of the British Library Sound Archive, located in the heart of King’s Cross, to work with its Somali neighbours.

The use of archival recordings and creation of new recordings is central to my research methodology. Thus I shall also discuss the ways in which sound archives, as knowledge holders, may inform ethnomusicological research and engage with diasporic communities.

### **The authority of ‘knowing’ Syriac chant in the Suryani neighbourhood of Aleppo Jarjour, Tala (Cambridge University, UK)**

In an oral tradition of ancient Christian liturgical singing that is continuously sung in Syriac (a dialect of Aramaic), ‘knowing’ is usually ascribed to the *malfono* (teacher). In this paper I explore how the concept of knowledge in the Suryani church is synonymous with possessing a perceived form of authenticated authority that is legitimated by historical and spiritual

criteria, and how this authority of knowledge is manifested through socially and musically articulated power dynamics.

This notion of the interconnection between knowledge and authority is most acutely discernible in the local concepts of knowledge when relevant to chant and its music. On the one hand, the local concept of knowing chant has medieval roots established by teachings of church Fathers that gained canonical status over the centuries. On the other hand, power ascribed to the knowledge of sacred music is manifested in contemporary social practices and in the collective awareness, inside as well as outside church; it even touches on extra-ordinary realms. While considering that the former concept applies to most churches under the aegis of the Syrian Orthodox Church of Antioch, I make the latter proposition in relation to the specific locale of *ḥay al-Suryān*, the Suryani neighbourhood in Aleppo, home to the Edessan school: one of the oldest and most celebrated schools of Syriac chant. From a broader theoretical perspective, I propose that this approximation of the local hermeneutics should inform the tools of knowledge with which scholarship might approach the subject of Syriac chant as a whole.

**Saturday 8.30-10.30 Panel 22)**

**Lecture Room A, Music Faculty**

### **Fieldwork and Reflexivity in Knowledge Production 1**

Chair: Steven Cottrell (Goldsmiths, University of London)

#### **Some issues on field research and musical knowledge among Finnish Kaale (Roma) Åberg, Kai (University of Joensuu, Finland)**

I argue that the best way to understand music or music-culture is locally, through a cultural and a social context with somewhat definite geographic boundaries. An in-depth study based in fieldwork is, I believe, the best if not the only way to approach such nebulous but extremely important issues, and it is herein, in the thoughts of members that the strength of this study lays. Although field research is mostly seen as the ‘method’ you are not talking about, as something you are just doing, it is essential for the results.

On the basis of my field research among Finnish Roma (Kaale) between the years 1994 – 2009, I will focus on the formation of musical knowledge. I will show that a researcher is a factor operating actively in the study process, who decisively affects the forming of his or her material and is present in different phases on interpretation. Thus, my study is epistemologically based on dialogic anthropology that goes hand in hand with the hermeneutic knowledge. With the concept of dialogic research I mean the different phases of my studying process: the meeting of the researcher and the informant – the interview and musical interaction –, the relationship between the taped and written field material, and the written study and the reader. In addition, as a researcher I interact with other researchers, at least through their writings. The study process is also a dialogue of nature as an interaction between theories, concepts and cultural, social and historical factors. Especially important in the forming of my material is that it is not only the researcher and the informants who met in the interactional situation but also the historical, cultural, social and musical interest of these. Particularly the fact that my fieldwork has been dialog of nature both through linguistic conversations and music, affected the material in many ways depending on the age and gender of the interviewees as well as the time and place.

#### **Fieldwork as a way of Generating Musical Knowledge: The Case of Roma Musics Kertesz-Wilkinson, Iren (Independent scholar, UK)**

Fieldwork has in the last decades become the absolute trademark of ethnomusicological and anthropological studies providing individual researchers with a cavalcade of knowledge about

the musics of a specific area or group. Understandings may collide with each other or with an already established view, which I believe is an important and valuable part of constructing knowledge. Yet little debate has found its way into publications but remained on a level of personal power fights. One way of dealing with disagreement is ignoring previously done research. The ethical considerations that have been embraced towards those researchers study do not always parallels towards one's colleagues. In my paper I would like to discuss how my knowing of Hungarian Roma music has come about through my fieldwork, my educational background and the work of colleagues whom I may disagreed at points and times. I also wish to outline the ways fieldwork and research opened up a different understanding of all kind of musical performance and in various social contexts.

### **Interrogating "Artistic Research" of Music**

**Antti-Ville Kärjä (University of Turku, Finland)**

Since 2007 in Finland, the only national doctoral programme of music has promoted the idea of "artistic research", and the explicit slogan of the programme reads: "Artist as researcher – researcher as artist" ([http://www.siba.fi/fi/opiskelu/tutkijakoulu/in\\_english/](http://www.siba.fi/fi/opiskelu/tutkijakoulu/in_english/)). However, as the doctoral programme is a joint operation between seven Finnish universities, two of which focus exclusively on performing arts and four of which do not offer artistic tuition per se, a crucial question pertains to the balance of – or tension between – academic and artistic approaches, especially in relation of the educational background of the doctoral students in question. In other words, a central point of interrogation is constituted by the differences between the possibilities for art school graduates to conduct academic studies and the qualifications of academic graduates to pursue artistic output.

With respect to ethnomusicology more directly, an important question concerns the role of fieldwork-based research. As in the majority of cases artistic research conducted by artists stems from their own art, it appears that the researcher-artists have been driven towards more introspective approaches and less interested in other people's opinions and interpretations of their work. The implication also is that it is the first-hand experiential forms of musical knowledge of the artists themselves that determine the preferred way of understanding music. Here, taken that ethnomusicology is to a considerable degree premised on encountering the (ethnic) other, one can in addition question the extent to and the manner in which this can be done within proposed "artistic research". This is indeed a pressing dilemma in the contemporary societal conditions referred to as multiculturalism.

Finally, there are broader institutional and political factors at stake. In his inaugural speech, Esa Kirkkopelto, professor of artistic research in Theatre Academy Helsinki, declared that "now [artistic research] demands equal rights and economic support alongside other scientific fields" (Teatterikorkea 2.07, p. 20). To what extent, then, it may be argued that "artistic research" constitutes a disguise for artists' attempts to access the public resources that have been so far reserved for basic research?

### **Cantu a chiterra: musical performance and knowledge in a Sardinian repertoire.**

**Calzia, Fabio (ISRE Sardinia, Italy)**

Ethnomusicological fieldwork produces sometimes a taxonomical approach to musical system. In the last three years I spent a lot of time studying a Sardinian vocal repertoire known as "Cantu a chiterra", song accompanied by the guitar, played by high-skilled guitar players and singers. "Cantu a chiterra" works as a singing competition where usually three singers face each other trying to develop the best melody. In the summertime, during village festivals, singers perform a stage competition, called "Gara a chitarra". During the season a

good professional singer can perform more than 100 stage competitions.

During this research I have learned the basics of guitar accompaniment, based on the vocal improvisation of singers, through working with a group of amateur singers. This group of friend is comprised of good singers that have yet to reach the professional level. During this period of apprenticeship I've started to build my own personal idea of the mechanics of the singing, making my own point of view based first on the musical knowledge of the small group, and then confronting professional singers and guitarists with my taxonomy. The aim of this paper is showing how to discover a multilayered musical knowledge in a Sardinian repertoire, using fieldwork data, ideas about bimusicality, and video recordings.

**11:00-12:30**

**Saturday 11.00-12.30 Panel 23)**

**Denis Arnold Hall, Music Faculty**

### **Ethnomusicological Knowledge in the Academy I: European Perspectives**

**Chair: Simone Krüger (John Moores University, Liverpool)**

This panel complements the panel "Ethnomusicological Knowledge in the Academy II: International Perspectives" by focusing on the transmission of ethnomusicological knowledge in formal higher/tertiary institutions, yet taking on a European dimension. It attempts to bring to the fore existing and new concepts on the teaching and learning of ethnomusicology in universities in Germany (Britta Sweers), Greece (Eleni Kallimopoulou) and the UK (Simone Krüger), each illustrating the distinct ways in which ethnomusicology and/or world musics are disciplined and institutionalised in their respective countries.

This specialist focus on (world) music pedagogy in the academy is a topic rarely researched amongst ethnomusicologists. Indeed, the concern with ethnomusicology's role in higher/tertiary education is a setting that is increasingly important but far less richly researched than primary, secondary or pre-school education. The panel presentation thus seeks to add important and provocative discourse in this area of theory, whilst extended versions of the papers will be published in a special issue of *The World of Music* in autumn 2010.

### **Transmitting Ethnomusicology in UK Universities: Towards a Model for Ethnomusicology Pedagogy** **Krüger, Simone (Liverpool John Moores University, UK)**

Informed by extended ethnographic fieldwork in UK universities, this paper illustrates the contexts and broader organisational structure of higher education in the UK, whilst sketching the ideological and social practices that inform the disciplining of ethnomusicology and its transmission to students at universities. Opening the paper will be a section that illuminates the formal structures of current ethnomusicology courses at UK universities, including the frameworks of study in the areas of world musics and ethnomusicology, combined with a classification of courses in world musics and ethnomusicology at undergraduate and postgraduate levels. Specific emphasis will be placed on the various pedagogical strategies employed by ethnomusicologists in transmitting a concern with musical listening, performance, transcription, ethnographic writing and filmmaking, whilst noting the absence of pedagogical frameworks for musical composition. Subsequently, the paper will consider the ways in which ethnomusicology's anthropological orientation is integrated in the transmission of ethnomusicology at universities, and thus how students come to know music in context during performance ethnography, ethnographic writing and filmmaking. Referring to students' actual experiences, the paper will ask questions about the impacts of such deeper-level cultural knowing on students' changes in attitude and perspective towards self and other.

I will argue that the ethnomusicological transmission of music in and as culture has the potential to instill in students a more global, contemporary and democratic sense of all musics. The ultimate goal of such a music education is personal and social transformation. Here, I will propose a conceptual model for the transmission of ethnomusicology as grown out of the actual educational practices of ethnomusicologists in the UK and conclude how it may be more widely applied ethnomusicology pedagogy.

**From Intercultural Music Education towards Pedagogically Informed Ethnomusicology Teaching at German Universities and Musikhochschulen**  
**Sweers, Britta (University of Bern, Switzerland)**

Ethnomusicology is taught at two different institutions of higher education in Germany – universities and Musikhochschulen [“universities of music”]. Both institutions are considered equal in status, yet the qualifications of the students and the aims of ethnomusicological education vary strongly. Emphasizing the theoretical side of the discipline, universities often accept students with little performance experiences. This strongly affects the practical side of the discipline (including the development of listening skills, for example). In contrast, the training of students at Musikhochschulen – who aim at performance degrees or music pedagogy – clearly alleviates this practical side. Yet, due to their Western- oriented education, these students are often more biased towards a different musical thinking, combined with a smaller interest in theoretical knowledge.

Moreover, ethnomusicology is often part of a broader musicology curriculum. Students thus only attend few ethnomusicology courses, which need to be broader and also often maintain a stronger Western perspective. In order to identify the actual musical knowledge mediated here, the first part of this paper analyses selected examples from ethnomusicological classroom teaching at German universities and Musikhochschulen. As will become apparent here, a well-reflected pedagogical approach that combines the various segments of the discipline in a highly flexibly way would be highly important for the future development of ethnomusicology in Germany. As also interviews with German ethnomusicologists reveal, one can observe a growing awareness of pedagogical issues especially within the younger generation. Yet, training in university pedagogy has not been an issue in academic education until recently, which explains the almost complete lack of a theoretical basis. The second part will therefore suggest a broader theoretical pedagogical concept for academic ethnomusicological teaching that is also inspired by recent discourses within intercultural music education.

**Ethnomusicology in the Greek Academy: Ethnos, Music and Logos**  
**Kallimopoulou, Eleni (University of Macedonia, Greece)**

This paper is concerned with the historical development, current state, and future prospects of ethnomusicology as an academic field in Greece. I consider how ethnomusicological knowledge is constituted in Greek universities, and explore its limitations and its bearing on the ways in which students practise music and think about music. The first part summarizes the ideological, epistemological, and methodological antecedents of ethnomusicology in Greece, considering especially its relation with folklore studies, music studies and anthropology. An outline is given of the continuing debate about ethnocentrism and cultural relativism predominantly advocated in the cultural field by folklore studies and anthropology respectively, and its bearing on ethnomusicology is assessed.

The second part examines the place of ethnomusicology in university curricula over the last two decades, and the disciplinary affiliations of its exponents. Two dominant ethnomusicological models are traced: one that highlights the separate role of the

ethnomusicologist and the musician/performer (and of theory and musical practice/performance); and one that advocates an ethnomusicology that focuses on, and may even partially merge with, musical practice/performance. I compare and contrast the two and examine the possibility, and implications, of a competitive relationship between them. By way of conclusion, I ask whether Greek ethnomusicology and other ‘marginal’ ethnomusicologies can make a special contribution to the discipline in terms of theory and/or pedagogy. I consider the predicament of ethnomusicology, historically constituted as a European field of encounter with the non-Western other, and ask whether and how this predicament may be overcome in peripheral ethnomusicologies in meaningful and profitable

**Saturday 11.00-12.30 Panel 24)**

**St. John’s College, Auditorium**

### **Memory and Knowing**

Chair: Annemette Kirkegaard (University of Copenhagen, Denmark)

#### **“Getting to Know a Song: Memory and social interaction in Cape Breton Gaelic singing”**

**Conn, Stephanie (University of Toronto, Canada)**

In *The Anthropology of Performance*, Victor Turner wrote that performative meaning is constructed through “negotiating about ‘fit’ between present and past” (96). In Cape Breton, Gaelic songs are learned through patient observation and repetition at a *cèilidh* (gathering), in the car on a long drive, or at the kitchen table; just as vital as the musical material, however, is the web of associations that is invoked along the way. Any rendition of a song must resonate not only with the present circumstances but also with the memories of past performances.

Drawing on my fieldwork experience in Cape Breton, in this paper I will discuss the dynamic role of memory and social interaction in the transmission and performance of Gaelic song and how this ‘fit’ between past and present is made. Memories of other singers, discussion of the text, and contextual details draw singers into the synchronic and diachronic network of this musical community. When songs are shared at home, culture-bearers often use an array of objects – photo albums, clippings, tapes – to evoke the sense of previous performances and singers. This practice is chiefly oral, but is supported by recordings and printed songbooks; despite their intention to transmit the songs with little or no change, however, singers have a flexible relationship with these sources and in some cases subvert their authority by turning instead to first-hand experiences. This simultaneous presence of past and present has tremendous implications for what it means to “know” a song, and one comes to understand it as a composite of multiple memories, performances and meanings.

#### **Betraying the world for the sake of knowledge: saudade, melancholy and the performance of history.**

**Foreman, Iain (Universidade de Aveiro/INET-MD, Portugal)**

Central to an understanding of modernity, time, memory and history as refracted through the lens of musical performance is the relationship between melancholy, nostalgia and knowledge, in particular historical knowledge, knowledge of the past. Drawing on both contemporary and historical examples, my paper will focus on that ontological condition that pervades the Lusophone musical world: *saudade*, a concept which resists translation but evokes the loss of something and the resulting feeling which induces simultaneously an absence and a presence. An understanding of *saudade*’s melancholy as a “way of knowing”, a historical sensibility, and ontological property of things rather than an emotional condition or psychological state undermines the humanistic view that knowledge can free us from the bonds of nature and affirm freedom and life over death. By exploring the musical

performance traditions that embody saudade such as the Portuguese Fado, I shall firstly make the claim that the vernacular song embodies a kind of allegorical knowledge: a way of apprehending the world as transitory, passing out of being. The knowledge found in allegory is fragmented and tensive; characteristic of human life replete with suffering and incompleteness. It is this way that, for Walter Benjamin, allegory provides a mode of expression in response to our exile from truth.

Secondly, I shall link saudade to the Proustian *memoire involuntaire* and argue that the concept is analogical of a praxis of remembrance, an awakening, “a not-yet knowledge of what has been” (Benjamin) which opens up a society to its own imaginary.

Thirdly, I argue that the saudade in Fado, in highlighting loss and grief, offers an alternative model to the linear view of history as a process capable of self-fulfillment by shifting the subject of history from history itself to the subjects of history in their everyday, transient actions and suffering. The sentiment fostered by saudade echoes Benjamin’s “Angel of History” who, while we see a chain of events with its logic and its explanation, sees a catastrophe: a pile of debris that grows incessantly. As a form of historical materialism, saudade sees history not as a continuum but as ‘time filled by the presence of the now’ (Benjamin), a mythical present marked by the remembrance of all the past dead and the possibility of their redemption. Finally, I shall explore the epistemological status of performance and history in general and suggest that the expressive practices embodying saudade illustrate that history is not something we have knowledge of; rather it is something that we perform.

### **Music and Cultural Memory in Diaspora: The Kreuzberg Experience** **Guran, Pinar (Exeter University, UK)**

The role of music in preserving or constructing a cultural memory has many aspects in today’s globalized world. Music provides a dynamic connection with the past both at a personal and cultural level.<sup>1</sup> On the other hand music has a uniting character as for it can help keep a cultural heritage alive and also it serves as a medium for adaptation to new cultures, geographies by listening and producing the music of that land. There are many migrant Turkish communities around Europe (notably in Germany, Holland, Switzerland and Belgium) since the labour migration starting in 1960's, and today there are three different generations in these communities, each having experienced different socialization processes. The research focuses on how music has been constructing a cultural memory for one of these communities living abroad, in Kreuzberg, Berlin where is mentioned as the Little Istanbul because of the dense Turkish population in the city; touching upon the different aspects of 'musicalization' between generations.

This research aims to answer these questions:

- What is music’s role in producing and shaping a cultural memory in Kreuzberg with the Turkish community and how is that practiced?
- How do the three different generations experience music as a social constructive element?
- To what extent the Turkish cultural heritage and identity is transmitted by music to the third generation who was born and has been living in Kreuzberg and how is that reflected to the music production of the third generation Turks?

The proposed presentation will focus on the transmission of musical knowledge and musical memory between generations of Turkish immigrants in Kreuzberg.

<sup>1</sup> ‘Music and Memory’, *Exploring the World of MusicVideo Series*. [online] Retrieved on 06.01.2008 from <http://www.learner.org/resources/series105.html>

**Fieldwork and Reflexivity in Knowledge Production 2**

Chair: Irene Kertesz-Wilkinson (Independent Scholar)

**“No man is an island”: some ethical challenges of doing fieldwork at home in a small community**

**Ní Chonghaile, Deirdre (University College Cork, Ireland)**

In this paper, I reflect on the experience of researching and representing the indigenous musical life, past and present, of a small and, indeed, marginalised community to which I belong. The physical, economic and cultural marginalisation of this small community is important because it makes locals protective of what many of them view as an endangered way of life. This attitude of protectionism affects my fieldwork when locals censor the musical knowledge, or knowledge about music, that they share with me and with my recording machines. However, this paper is more concerned with the way in which I find myself censoring my representations of local musical knowledge.

The protective reflex that causes me to censor my representations stems not just from my interest in protecting and promoting music that interests and stimulates me; it also stems from my identity as a member of the local community. This identity means I share many of the concerns locals have for their way of life. It also means that, as a local and as a resident, I am subject to local social mores. I find, therefore, that this identity has a major effect on how I represent local music and musicians. The impulse of self-preservation is strong: I have neglected to reveal some uncomfortable realities of local life because to do so, while others keep up appearances, could potentially lead to my being ostracised for undermining the community.

In this paper, I consider the ethical dilemma of fudging the facts by omission, of tempering musical knowledge. This dilemma leads us to question the purpose of ethnomusicology. What are our responsibilities to the music we try to represent and to the people who create it, people who feel a sense of responsibility and ownership towards it and to whom we are indebted for helping us? Do we end up simply representing the truths we can bear to live with? How do I reconcile my desire to represent accurately the truth of local music with my desire to support the local musical tradition and the marginalised community that tries to maintain it?

**Fieldwork, Musical Knowledge and Self-Censorship**

**Webster-Kogen, Ilana (SOAS, UK)**

The construction of musical knowledge requires negotiation between ethnographer and informant, and the result is the product of interactions between both parties, and compromises over representation. Many discussions about research ethics refer to the problems surrounding the character of this knowledge. Is it possible for a researcher to be truthful and candid about every aspect of a musical culture? If musical evidence clashes with ideology, how can one present analysis that is at once truthful and fair? What is at stake in fieldwork is often the quality of the knowledge produced, and thus, repression and self-censorship become mechanisms in the construction of musical knowledge.

While conducting fieldwork among Ethiopian musicians in Tel Aviv, I dealt with several low-level ethical dilemmas, such as how to formulate gender imbalance or class prejudice. One certainly does not wish to offend those to whom one owes a debt of professionalism and friendship, but at the same time, one hopes to present a portrait that is realistic. Therefore, fieldwork and data analysis require the editing of events, trends or personalities in order to

maintain a disinterested conclusion that one's informants and peers can tolerate.

As a case study, my paper will examine the way I experienced self-censorship in the field (and after fieldwork) as a result of discrepancies in scholarship. In particular, the position that ethnomusicologists hold in the construction of an Ethiopian national narrative is an important tool in understanding the way musical knowledge is constructed, and my interactions with informants provided some evidence that the literature occasionally veers into ideological territory when examining the iconic *Azmari* music. Ethiopians descending from the ruling class of Amhara culture are proud of their long-standing independence and Christian heritage, and many Ethiopians at home and abroad distance Ethiopia culturally from Africa in exchange for cultural capital. This trend is bolstered by academic writings that validate the classification of Ethiopian nation as more highly developed than "the rest of Africa." I encountered this attitude in countless publications and in my own interviews, and I must consider the origins and ramifications of this platform when I present musical analysis that sometimes does not support the national narrative. Therefore, I wonder to what degree fieldworkers must balance presenting data as informants wish for it to be presented; as researchers understand the data, divorced from prevailing discourse; or in such a way that will prompt further discussion about the ways we construct musical knowledge.

**Penetrating professed knowledge: the profits and pitfalls of conducting historical ethnomusicological fieldwork in post-socialist Mongolia**  
Rees, Lucy (Leeds University, UK)

In this paper I discuss my recent fieldwork research into film music of the Mongolian socialist era (1936-1990). In addition to the general limitations of fieldwork, such as cultural or language barriers, ethnomusicologists researching Mongolia have to consider specific political implications, censorship, and the poor preservation of source materials in order to access knowledge. This paper examines the passage of knowledge from that possessed by Mongolian musicians, composers and film-makers to the knowledge acquired by the contemporary ethnomusicologist and subsequently disseminated to the academic community. The sources of knowledge on Mongolian film music are evaluated by examining the benefits and limitations of the methodologies used to collect and collate them.

The sources of knowledge on Mongolian film music of the socialist era are diverse, ranging from public knowledge to the prohibited, inherited knowledge or the formally acquired, knowledge promoted by the state and that practised in secret. The socialist-era musicians' and composers' musical knowledge was a combination of that learned by traditional oral means and formal musical training in Soviet conservatoires. The benefits for the ethnomusicologist include gaining access to knowledge currently obtainable only in Mongolia, and hitherto unavailable even within the country before 1990. Furthermore, the opportunity to immerse oneself in the culture of post-1990 Mongolia promotes an understanding with hindsight of historical knowledge.

In light of recent studies of film music in ethnomusicology, the value of film as a repository for knowledge, and the skills and knowledge the ethnomusicologist needs in order to access it is discussed. My own experience of training in film composition is a case in point. A final assessment of the profits and pitfalls of ethnomusicological fieldwork in Mongolia will include an evaluation of how complete or accurate the knowledge acquired is, how valuable it is and to whom, and whether it is ever possible to penetrate and subsequently disseminate accurate musical knowledge. This paper is based on ten months of fieldwork in Mongolia between 2008 and 2009.

**Musical Knowledge, Distinction, and Genre in Popular Music**

Chair: Philip Ciantar (Mediterranean Institute, University of Malta)

**Folk rock – a folk music revival or a popular music phenomenon?**

**Dybo, Tor (University of Agder, Norway)**

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. In this context results from my ethnomusicological fieldwork at the annual festival Fairport Cropredy Convention will be presented and discussed.

**The “great divide”, the “popular” and the “expert”**

**Tragaki, Dafni (University of Thessaly, Greece)**

The paper discusses the dominant discourses that define today the so-called “great divide” between “popular music” and “high art music” by focusing on current responses to the Eurovision Song Contest. It looks at those responses (written and oral, deriving both from inside and outside academia) as a paradigm for exploring aspects of ongoing notions of “popular music” - that is often associated with “mass culture” - and the politics of exclusion inscribed in its invention as a conceptual category. This invention of the “popular music” (which dates back to the days of the birth of the “culture industry”) circumscribes the “popular” as a special field of study to which distinct theoretical approaches are applied. To a great extent, these discourses reverberate today the modernist condemnation of the “mass culture” (and its music) that counterpoints the ideal of the autonomous music, the doctrine of “art for art’s sake” and of the separation of art from “real” life. Moreover, they represent discursive realms that are promising for the exploration of current notions of “bad” music, often associated with issues of morality in music and musicology that overall express a fear of contamination, of the end of “real” culture where “fine” music is made. While thus the “great divide” is supposed to have been mitigated by postmodernism that celebrates the blurring of the boundaries between “high” and “low”, it retains its power as a dominant discourse that legitimates tropes of knowing the “popular”, either “from below”, “from inside” or “from above” yet always as “popular”. The changing, fluid and often contested use of the term suggests that demarcating the “popular” is fundamentally a political action that produces narratives of distinction in musicological knowledge and the ways we make sense of the world of musics.

**The “Guilty” Pleasure and Musical Knowledge With the Music of Nouvelle Vague**

**Zhaveva-Papazova, Julijana (art-BAS, Sofia, Bulgaria)**

The French band Nouvelle Vague was founded by producer/arrangers Marc Collin and Olivier Libaux. They become worldwide famous with bossa nova covers of punk and new wave classics on their first two albums Nouvelle Vague (2004) and Bande a Parte (2006). The

songs were sung by French female vocalists, some of them whom had never heard the originals before. Marc Collin said “That way they are bringing something new and totally fresh to the songs”. By this point even the biggest fans, who had considered these easy-listening versions of punk, rock or new wave songs, learned to enjoy Nouvelle Vague as a ‘guilty ‘ pleasure. This situation inspired me to make an analysis of one of the musical pleasure versus musical knowledge with using the Nouvelle Vague music as a key research material (their three albums). The main methods of research are going to be the interviews with the members of Nouvelle Vague and observation method with visiting their concert in Belgrade (December 12, 2009). The main subject for these conversations is going to be the definition of meaning and rule of the musical knowledge in their work and in their performances. The area of performance is going to put us in the second area or research and that is the musical pleasure. Here there will be comparison between the experience of the members of Nouvelle Vague and the part of the audience. The selection of the audience is going to be mainly from Skopje where is mine location of work and from close big cities Belgrade, Sofia and Thessaloniki. With this analysis we are going to solve some questions like: Is it or isn’t musical pleasure part of the musical knowledge? What is the difference between musical knowledge and knowledge about music in the case of Nouvelle Vague?

**12:30-2:00 Lunch Break**

**2:00-3:30**

**Saturday 12.30-2.00 Panel 27)**

**Denis Arnold Hall, Music Faculty**

**Ethnomusicological Knowledge in the Academy II: International Perspectives**

Chair: Simone Krüger (John Moores University, Liverpool)

**Knowing through Doing, Respect through Understanding: Reflections on Teaching in the Australian University Context in Dialogue with a Musically-rich and Performance-centred Indigenous Epistemology**

**Corn, Aaron (The University of Sydney, Australia)**

Over the past thirteen years, I have collaborated in numerous academic and cultural initiatives with Indigenous musicians from Arnhem Land, a remote region on Australia’s north coast that remained largely isolated from Australia’s Anglophone majority until the 1960s. The Indigenous owners and occupiers of northeast Arnhem Land, the Yolŋu, maintain a sacred musical tradition that is said to have been passed down over countless generations from their original ancestors. It codifies all knowledge of creation as observed by the original ancestors, reflects the sacred beauty of the Yolŋu homelands, models protocols for social conduct, and provides a legal framework for performing all ceremonial functions. A consummate knowledge of inherited song repertoires is a prerequisite for formal leadership in Yolŋu society, and in Yolŋu epistemology, these repertoires also stand as formal evidence of the ownership rights in country bestowed upon each Yolŋu patriline by the original ancestors. From 2001 to 2006, part of my work at the University of Sydney, and until 2003, the University of Melbourne was to teach undergraduate fieldwork units on Yolŋu law and culture in collaboration local elders with within a broad Humanities framework. My paper demonstrates how the centrality of traditional musical knowledge to Yolŋu law, leadership and epistemology served as a guiding pedagogical principle in the development of these units. I explore how, for students coming to our classes from disciplines as diverse as Law, Education, Psychology and Geography, the revelation that such profound legal, ecological and spiritual ideas could be mediated through music was often transformative.

And I explain how, as our pedagogical approach developed over the years, our students were not only introduced to performative modes of being and knowing in and about the world, but

in line with traditional Yolŋu pedagogy, were also increasingly taught through them. I conclude by reflecting on how my own ethnomusicological research practice was transformed through this experience.

**Musical Knowledge, Transmission and Worldviews: Ethnomusicological Perspectives from Rio de Janeiro, Brazil**

**Araújo, Samuel and José Alberto Salgado e Silva (Universidade Federal do Rio de Janeiro, Brazil)**

Building up musical knowledge dialogically with contemporary Brazilian students is a teaching/research experience marked by two distinct forces in the field of music studies: first, a growing interest, among sectors of students and scholars, for all things “traditional”, “popular” and of “direct/informal transmission”; second, an enduring tension, created by the location of ethnomusicology studies in institutions (typically universities) where music has been taught mainly in the modus operandi of a conservatoire. This means that the study of ethnomusicology in this country coexists with institutional vectors that may often enter in contradiction, given the difference in conceptions of musical knowledge and its forms of transmission/production. In this paper, we explore the scene of contemporary teaching and field experiences connected to one Brazilian university. Some of these experiences are related to consolidating “cultural diversity” as a parameter in national policies for education (e.g. in music teaching), while other actions may emphasize the recognition and empowerment of local communities. We wish to consider that, if knowledge of music is not exclusively based on a corpus of “Western” works and techniques, there seems to be room and demand for ethnomusicological work in contexts such as universities, schools and NGO’s, fostering an investigative stance over the variety of local practices and forms of knowing music.

**Disciplining African Music: Postcolonial Reflections in a South African University Setting**

**Peterson, Alvin (North-West University, Potchefstroom, South Africa)**

The aim of this paper is to assess the disciplining of ethnomusicological knowledge, specifically of African music at the ‘average’ South African university music department within our newly-found democracy. It is partially a response to an article by Wang and Humphries (International Journal of Music Education, February 2009) who suggest that—despite the use of world musics in the American curriculum, which also includes African music—students spend almost 93 percent of their formal music study and performance time on musical styles from the western art tradition. It is also partially a response to my own assessment of the situation at South African university music departments over a period of more than three decades. Throughout the paper, I propose to address a number of questions as follows: What role should community-acquired prior knowledge of African music play in the planning of an African music curriculum? What is the efficacy and viability of African music within the South African academy? For example, when music is modularized in the form of a study guide with outcomes statements, is this disciplining ‘true’ to the ethos of African music? What is the role of assessment when an ‘informal’ musical tradition enters the ‘formal’ space of the university music department? What are the minimum infrastructural requirements in terms of physical space and audiovisual resources? How is modern technology (e.g. Internet) put into use so as to enhance the teaching and learning of African music in tertiary education? What is the future of African music in the South African academy against the backdrop of globalization and commodification?

**Interpreting Historical Representations of Music**

Chair: Katherine Brown (Kings College, London)

**Picturing the past: technologies of musical knowledge in 19th century Rio de Janeiro  
De Castro Renato, M. Varoni (Queens University Belfast, UK)**

This paper looks at technologies of musical knowledge in 19th century Rio de Janeiro, discussing the ways in which they can be used to help us comprehend musical life at that time. The paper analyses a collection of documents, including iconographic representation (drawings and paintings), travelogues, memoirs, chronicle and fictional literature, that give us a wide view of the cultural contexts in which music and dance were performed. These descriptions were generally produced by individuals who did not belong to the same class as the people they depicted, and often they were undertaken by people who did not participate in the performances they represented. The documents were produced by Brazilians and foreigners, musicians and non-musicians, scholars hired to document the new country as well as independent observers. With such distinct backgrounds and coming from different parts of the world, these people can be seen as mediators of the musical knowledge of a Brazilian past. In many cases there are significant distortions in the representations, as they cannot be replicated in real life. For example, some musical instruments are shown being played in unimaginable ways. But, on the other hand, the descriptions are extremely rich regarding their representation of the social environment and social uses of music. I argue that, despite their organological and choreographic inaccuracies, these documents play a fundamental role in providing the basis for a □historical ethnography□ of the music making processes of the era. They tell us about the contexts of music making, and how different groups established their identities in a multicultural city, encompassing the ways in which music mediated gender, race and class relations in 19th century Rio.

**The Interpretation of Rhythm and Phrasing in Traditional Chinese Transcriptions  
Wells, Marnix (independent scholar, UK)**

The earliest surviving musical score from China, dated approximately 600 AD is a qín tablature of Youlán, the ‘Secluded Orchid’, preserved in Japan. It details fingering for each hand by minute textual description, divided into ‘sentences’, jù. Centuries later such tablatures developed an abbreviated code which included some indications of tempo and time values, though their precise meaning may be open to differing interpretations

In the realm of popular music and opera, tablatures for instruments such as pípá lute, zheng zither, sheng harmonica and flute each evolved separately under the Táng dynasty (608-906). These recorded music written mostly in regular measures of four, six or eight beats. Pulse beats are marked by dots and measures by hollow circles or squares. This system continued to be used in Japan for ‘elegant’ gagaku music mostly imported from Táng China.

By the end of the first millennium, the tablature of the pipe or flute (guânsè pû) had replaced the others. At first this was used as an absolute pitch system which could render all twelve semitones, but by the seventeenth century it had become a moveable solfa system (gongchê pû) limited to the seven-note scale. The Táng system of measures had been replaced by beats sub-divisible by factors of two. Its larger rhythmic phrasing or prosody is deducible by reference to accompanying lyrics or percussion, inherent note patterns or groupings indicated by the transcriber. This remains a field of traditional Chinese music hitherto generally neglected by musicologists.

**Beyond the contemporary format of North Indian Classical music: Deciphering the musical knowledge embedded in Sikh scripture**

**Kaur, Inderjit (University of California, Santa Cruz, USA)**

The primary Sikh scripture, the Ādi Granth, is a compilation of about 6000 songs composed by poet-musicians in the 16<sup>th</sup> century in Northern India. It contains the song lyrics but not the musical notation. The original music itself is largely forgotten. While most of the contemporary music used for these songs is different from period music, revival interest is strong. Listening to Sikh music is an important part of the daily lives of (over 20 million) Sikhs worldwide.

This paper will address the question: what different means can be used to decipher the musical knowledge embedded in the primary Sikh scripture in an effort to reconstruct the original (or closer to it) musical forms of the songs?

The paper will begin with a discussion of what is currently known and what is forgotten about the numerous musical terms and codes in the song titles. Next it will present the means used in and the results of the research aimed at decoding the specific musical code named “*ghar*” that occurs in most song titles. This will be followed by a presentation of similar analysis for deducing the musical genre for the songs labeled as “*paday*”. Finally, the paper will point to the scope for deciphering other musical terms in the Sikh scripture.

The means for deciphering include the clues contained within the songs, memory as well as performance and teaching practices of hereditary Sikh musicians with continuous musical lineage, and historical evidence from period Indian music texts.

The paper will conclude by proposing that even though the original music of the Sikh scripture is largely forgotten, the various means discussed provide valuable ways with which to decipher the musical knowledge embedded in the Sikh scripture.

**Saturday 12.30-2.00 Panel 29)**

**St. John’s College, Auditorium**

**Transmission and Modern Musical Pedagogies 2: Social Aspects of Learning and Performing**

Chair: Katie Van Buren (Sheffield University, UK)

**Mistakes and Risks, Shame and Courage: A Comparison of Pedagogies and Learning Environments in Finland**

**Hill, Juniper (UC Cork, Ireland)**

This paper reveals and interrogates the reflections of professional musicians from Helsinki on their formative learning environments. Many artists with classical training in Finnish music schools report an overemphasis on technical perfectionism in exams and other teaching methods that instilled a deep fear of making mistakes, which they feel inhibited their creative development and individual expression. In contrast, performers who underwent the experimental pedagogies of the Sibelius Academy Folk Music Department found themselves instilled with courage to take creative risks. As one bassist described, she and her classmates became a community that had experienced so much shame together, that they no longer feared making mistakes or making fools of themselves, which gave them a sense of absolute freedom in their improvisations and performances.

How do pedagogies shape our understanding of "correct" playing and the standards by which music should be judged? How do learning environments shape our knowledge of ourselves as artists and our perceptions of our own creative limits? What role do socially informed emotions such as courage, shame, and fear play in music learning? I explore these issues by

drawing upon in-depth interviews conducted with over 50 Finnish musicians with diverse music education backgrounds.

**From tacit knowledge to music education. Changing routes to musical knowledge in contemporary traditional singing.**

**Åkesson, Ingrid (The Centre for Swedish Folk Music and Jazz Research, Stockholm, Sweden)**

Traditional musics have in many countries during the last decades, succeeding a period marked by revival, undergone quite rapid processes of professionalization, mediaization and institutionalization (e.g. Ramnarine 2003, Hill 2005, Bithell 2007, Åkesson 2007). Traditional music is regarded as a “genre”, a micromusic (Slobin 1993) or a pathway (Finnegan 1989) in the same way as jazz, early music or the singer-songwriter genre. The study of these phenomena turns the light on several aspects of musical knowledge. In my paper I would like to discuss some questions from the viewpoint of “contemporary traditional singing” in Sweden; my intention is to make the discussion relevant for other musics as well. I want to focus on a perceivable shift from informal personal encounters, mostly tacit knowledge, and a learning process naturally embodying time to formalised events and music education including traditional styles transformed to pedagogic tools.

Oral/aural transmission is supposed to take time and to embody time. Long apprenticeship is and has been the rule in for example Indian or Arab classical music; also in European vernacular music cultures a young person growing up surrounded by music-making is able to gradually absorb repertoire as well as style and other elements of musical knowledge, whether this is verbalised or not. Musical knowledge and techniques tend to be conscious but more or less tacit (cf. e.g. Jakobson & Bogatyrev 1974). Relationships between student and teacher/tradition carrier tend to include context and personal affinities.

Today few singers in Sweden have a family or local tradition of their own. In contemporary oral/aural transmission personal encounters often are formalised in educational institutions or workshops. To a great extent transmission is mediated, both through CDs by professional singers and musicians and through published archival sound recordings. Based partly on the latter, “traditional” style markers and elements of performance have been analysed and verbalised by teachers wishing to find ways of transmitting older styles and idioms to young musicians. Being taught in educational institutions, however, these elements are used more consciously and intentionally than in traditional music making. Musical knowledge is acquired methodically rather than gradually and spontaneously. Also, music students and teachers alike enter the pathway of traditional music carrying with them Western classical and popular musical knowledge systems, and/or traditional idioms from different cultures, which in itself leads to a kind of irreversible habit of verbalising style markers etc.

My main questions are: What is the impact of performers’ movement between several “genres”, and their mixing elements, techniques and sounds, on the way musical knowledge is acquired and used? What does a gradual shift of focus from tacit to verbalised knowledge mean to performers and performance? Is it possible to keep up the ideals of the personal encounter and the embodiment of time in the shaping of musical knowledge when this shaping takes place in formalised musical events and in likewise formalised and time-limited education?

**Dealing with musical knowledge at school**

**Côrte-Real, Maria de São José (Universidade Nova de Lisboa, Portugal)**

This paper is based on my postdoctoral research project on *Performing Practices and*

*Citizenship Education at the Basic School* (Basic means in this case “elementary” for children from 6 to 10 years old) in an industrialized peripheral urban area of Lisbon, Portugal, from 2005 to 2008. This study dealt specifically with the problem of musical knowledge at school. The research project included a performing pilot project in two schools. How did the schools’ communities and their social context face the problem posed is my focus now in this paper. The question “What do we come to know through learning to perform?” proposed among others in this Conference’s themes was the main research question of my pilot project. The aim of this paper now is to discuss some prevailing aspects of musical knowledge as it was experienced in the project. Why was musical knowledge a problem? Why may it be so efficient at school? Why did it interest the participants involved? What challenges may it bring to ethnomusicology?

**4:00-5:30** *Denis Arnold Hall, Music Faculty*

### **Annual General Meeting**

**6:00** *St. John’s College Auditorium*

**Keynote: Steven Feld**

### **Acoustemologies**

The paper will discuss acoustic epistemology, or sound as a way of knowing space-time interplays, and illustrate with some materials from sound-cosmology-ecology triangulations evident in human musical interactions with Papua New Guinea rainforest birds, European pastoral bells, and West African urban car horns.

**7:30** *St. John’s College Hall*

**Conference Dinner followed by party in St. John’s College MCR**

## **Sunday 11 April**

**Sunday 9.00-10.30 Panel 30) *Denis Arnold Hall, Music Faculty***

### **Musical Cosmopolitanism in East Asia**

Chair: Andrew Killick (Sheffield University, UK)

**The Importation of Pop Music Knowledge and its Local Adaptation: Cassette Technology in 1980s China**  
**Qian, Lijuan (Sheffield University, UK)**

Cassette technology was introduced into mainland China from 1979 and popular during the 1980s, accompanying China’s economic transition from planned to market economy and following the phenomenon of “cultural fever” in literature and the arts. The increasingly relaxed political atmosphere allowed pop music to be imported from the outside world after almost thirty years of severe official prohibition. The popularity of cassettes and tape recorders, in contrast to radios, which predominated during the Cultural Revolution, took the main role in satisfying the huge demand for music. For the Chinese at that time, cassette technology was the medium of their first access to foreign pop music.

Against this background, two issues will be raised. First, how and with what effect did Chinese people use cassettes in the 1980s to import pop music knowledge? For instance, cassette technology made detailed transcription much easier, and transcription became the main way of learning pop composition for the first generation of Chinese pop musicians. Second, what effect did cassette technology have on local pop creativity? Specifically, cassette technology enabled the survival of non-official audio and video companies, private distributors and self-employed pop musicians, and these groups produced the pop songs that really satisfied Chinese listeners. My conclusion is that the spread of cassette technology during the 1980s directly led to the emergence of the first generation of pop musicians and fans, as well as non-official music producers and distributors, since the establishment of the PRC. On the basis of Western pop music knowledge, traditional folk aesthetics and pursuit of meaningful texts were major factors driving the localization of pop creativity.

**The Cosmopolitanisation of Hmong Musical Knowledge in Sapa, Vietnam**  
**Ó Briain, Lonán (Sheffield University, UK)**

Over the past fifteen years, the idyllic mountain town of Sapa has transformed from a remote rural outpost into what the Lonely Planet now describes as “the premier [tourist] destination of northwest Vietnam.” The dramatic intensification of interactions with foreigners in the town since then has led to a cosmopolitanisation (and commodification) of the local cultures. Catering to the musical tastes of foreign tourists has become an economic necessity for local businesses: adapted multi-ethnic musical performances are staged in hotel lobbies to satisfy tourists’ cravings for the “authentic”; moderately-talented buskers play music that would previously never have been performed primarily for financial gain; CD shops distribute “ethnic minority” music recorded and composed by musicians from the Kinh majority on instruments modified to tempered pitch; and, knowledge of Euro-American musics in particular is rapidly increasing among locals. Drawing on ongoing fieldwork among the Hmong in northern Vietnam, this paper focuses on the most populous resident ethnic group in the region, the Hmong, and explores how their knowledge of music is diversifying in this rapidly changing social environment. I will also explore how these changes affect the meanings and functions of their music, and what repercussions these developments bring for the future sustainability of Hmong musical knowledge in Sapa.

**From musical knowledge to music making: piano students, electronic organ performers and Chinese church worshippers**  
**Wong, David (University of Reading, UK)**

Using three sets of fieldwork data, this paper explores how musical knowledge might be acquired, the people with authority to such knowledge to impart on others, and the different levels knowledge that people feel that need to know. For example, worshippers in Chinese churches feel that the hymns they use belong to them, despite translated from a European language, and no further knowledge is required apart from the spirituality in the lyrics. Electronic organists in the UK or Asia rarely feel the need to 'know' beyond what is in the music they play, because they are either trained (for Asian performers) to interpret and arrange to their own liking, or are entertainers (UK performers) who improvise their music along with their 'choreography'. Piano students in Asia are increasingly acquiring more of 'knowing' how some classical pieces are performed (DVD, internet etc.) though most tend to rely on teachers who are regarded with the authority on the necessary knowledge to interpret as well as learn the techniques.

In the packaging and institutionalisation of music, whether in learning, church or entertainment contexts above, the paper suggests that 'consumers' who feel most satisfied in

their music making are the electronic organists and the worshippers, the common feature being their feeling that they 'own' the music in the sense that they could interpret and 'perform' it the way they want. Musical knowledge is secondary. With the piano students, their teachers have almost absolute power in how rudiments of music are acquired, though not many teachers impart adequate knowledge as lessons are better spent working on the music rather than talking about 'background information', such knowledge not necessary in examination.

**Sunday 9.00-10.30 Panel 31)**

**Lecture Room A, Music Faculty**

### **Musical Traditions, Knowledge, and Nation**

Chair: tba

#### **Songs from the North Atlantic**

**Fock, Eva (Independent scholar, Denmark)**

In the northern part of the Atlantic Ocean, the Faroe Islands and Iceland are situated as some of the most far western Nordic nations, related in different ways to Nordic folk traditions, yet special in each their own way. In 1944 Iceland gained complete independence, whereas the Faroe Islands is an autonomous province within of the Kingdom of Denmark; two very small societies with a clear awareness of old roots, but at the same time part of a modern world.

The awareness of old roots also includes music – the Faroese 'kvað', the local ballad tradition is the crown jewel both within music and literature, a living tradition in many contexts. Yet who are able to teach it to the younger generations, what kind of knowledge is needed? Is it about dancing, singing, learning texts...or about something quite different?

The traditional Icelandic 'rímur' (epic songs) and other vocal traditions were second to the Sagas as national heritage, but still they have been kept alive over the years among the older generations. Should this continue, some kind of knowledge has to be passed on, but who has the authority to decide what and who can teach it?

The role of the traditional music has been changing over the years. Folklorist and ethnomusicologists have studied this over the years from different perspectives. The material they collected has formed has to some extend formed the tradition of today. But how do the national institutions today, especially the educational system, respond to challenges concerning local tradition in a global context – or is it the other way round?

The paper includes experiences from fieldworks from the early 1980'ies, mid 1990'ies and 2007, thereby covering both periods of global orientation with popular music gaining ground and periods of strong national awareness, where we find an increasing interest in local traditions.

#### **Orang Kalur: Hereditary Musicians of the Perak Court**

**Iskandar, Raja (Universiti Malaysia Kelantan, Malaysia)**

For generations, they are the only ones allowed to play or even touch the instruments. Their music not only installs and legitimizes a Sultan, but also brings honour and prestige to his kingship. They are the *orang kalur*, hereditary musicians of the Perak royal orchestra – the *nobat*, an ensemble viewed as a symbol of a Sultan's power and sovereignty. Also known as *orang muntah lembu* (people of the bull's vomit), this ancient Malay family has been an indispensable part of the royal *adat istiadat* (customs and ceremonies) throughout the ages. To

the *orang kalur*, musical knowledge comes with a huge responsibility in upholding not only the honour of their master but also the trust bestowed upon their family. This paper looks into the mystery surrounding the *orang kalur*, their origins and roles, and how musical knowledge is kept, passed down within a small family circle.

**Wedding gathering of the Êzdî Diasporas in Armenia  
Zagros, Nahro (York University, UK)**

The Armenian Êzdî (also called Yezidis or Yazidis, and usually referred to as Yezidi-Kurds) currently comprise one percent of the population, which makes them the largest ethnic minority in contemporary Armenia. Êzdî Wedding is a collective gathering where people hold responsibility for institutional knowledge of their traditions and is an integral aspect of life. The marriage and wedding practice in Êzdî culture is rich in ritual and carries symbolic manifestations. As well as offering many social and cultural functions, the wedding ritual brings people together mainly for two essential purposes: firstly, wedding gatherings are social occasions that require attention to activities that are tied to Êzdî shared experiences and moral obligations; secondly, guest attendees, as a social responsibility, gather to *pîroz* (honour and congratulate) the bride and groom and their families; apart from these two important principles, wedding gatherings also provide a space in which the attendees can renew their friendship and family ties. The research addresses important questions with regard to the notion of musical knowledge and how such knowledge has become a crucial factor in social identity construction of the Êzdî in Armenia. In this paper, I would therefore suggest that the Êzdî wedding gathering could be examined by the assessment of two crucial features. The first feature is an ethical question in which normative values are respected and the belief and attitude towards singing and dancing as a shared activity is appreciated, and that the music is a meaningful communication tool between people within a shared experience. The second feature is the general organization of communication by which people practice their knowledge and understanding of social life and its context.

**Sunday 9.00-10.30 Panel 32)**

**Lecture Room B, Music Faculty**

**Transmission and Modern Musical Pedagogies 3**

Chair: Martin Stokes (Oxford University)

**Meşk and Modern Turkish Music Education  
Beşiroğlu, Şehvar (Istanbul Technical University, Turkey)**

The aim of education is to mature the idea of the human being in a certain moral integrity by preparing a background for a spiritual and physical improvement. Reaching this goal is possible only by the character training, philosophical education, professional and scientific education, physical training and cultural education. Two significant institutions having this education function in the Ottoman history are “Enderun and Tekkeler”. Ottomans founded the first education institution in the palace, which had the traces of education institutions of ancient age and covered language, literature and mathematics classes as well as music and physical education classes which are necessary for a healthy body and mind. The fundamental education system of Ottoman Music is MEŞK. Meşk is an education system mainly based on Ottoman-Turkish Music tradition and which has been conveyed not by written documents but by the “memories” from the past to the present like in many other eastern societies. Since the concept modernity is taken from the west and the modern music education systems from European music, writing, teaching and performing the work by notation has a major role in this education system. In this context, following questions appear with the founding of especially Turkish music conservatories which established their structures on the modern and contemporary education systems:

- Is it possible to make meşk by using music notation?
- Is it possible to memorize the repertory?
- Is it practicable to interpret the works in terms of style and fashion?

This paper I discuss the questions and answer both traditionally and modern Turkish music education system ideas in Turkish music institutes.

**Turkish folk music in Ghent: developing musical knowledge in a diaspora context**  
**Sels, Liselotte (University College Ghent, Belgium)**

The question of musical knowledge applied to folk music is always challenging. While folk music normally does not have great artistic or academic aspirations and its theory and praxis are often little documented, its musicians and public still possess the necessary (implicit) knowledge to be able to produce and consume their music.

When we consider Turkish folk music, it appears to be an example of academically approached, conservatory-institutionalised and state-supported folk music. The reason for all this attention is the fact that, according to the official republican ideology, traditional Turkish folk music has been considered as the only genuine musical expression of Turkish national culture. Notwithstanding the political applications and biased views of the music, and the inevitable musical adaptations, standardisation and narrowing-down, this preferential treatment has unarguably also benefitted the advancement of knowledge construction about the music.

In the diaspora on the other hand, Turkish folk music lacks all this official attention and support. Thus, it will be probably impossible to maintain the level and pace of the knowledge construction existing in Turkey. Besides, when living abroad, Turkish musicians and their public are likely to adopt a new attitude towards their native music. Particular emotional motives will presumably affect the meanings they put on the music, and cause their priorities to shift and intentions to change.

In this paper, ‘musical knowledge’ about the Turkish folk music repertoire performed among the Turkish immigrant communities in the Belgian city of Ghent will be examined. Turkish folk musicians will be interviewed and observed in search of their explicit or implicit knowledge related to different fields, such as music theory (scale/melody and metrical/rhythmical organization, tuning systems...), performance practice (style and interpretation: ornamentations, variations, phrasings, dynamics, tempo changes...), musical forms and genres, functions and meanings, geographical and temporal situation, etc. Dependable written sources about Turkish folk music, as well as recordings of authentic performances by traditional Turkish folk musicians will constitute the reference sources. The obtained information will be processed in order to compose a structured ‘map’ of concrete diasporic musical knowledge about Turkish folk music.

The following step could be the placement of this ‘map’ over the existing educational situations (either formal or informal) within the Turkish immigrant communities in Ghent. Thus could be investigated which aspects of musical knowledge are being transferred and which are not. Interesting questions could be: which aspects are deliberately omitted, which ones are forgotten, and to which ones is paid either more or less attention. Looking for explanations of these findings could possibly reveal either difficulties manifesting in the construction and transfer of musical knowledge, or underlying hierarchies in appreciation of the knowledge aspects.

As a pendant to the diasporic research, an analysis of the existing or desired knowledge about Turkish folk music at the conservatories in Turkey could be performed. It could be expected that a large amount of structured musical knowledge is in course of being built up and transferred within this institutions. The outcome of the analysis would be the composition of a

matrix of 'knowable' and 'teachable' aspects of Turkish folk music. When the mapped out knowledge aspects of the immigrant musicians would be compared to this more comprehensive matrix, guidelines for future development and professionalizing of the education in Turkish music in the diaspora could emerge. While it is likely to find important hiatuses in the existing knowledge of the immigrant musicians, these musicians' ways of dealing with their homeland folk music could in turn possibly serve as a guide for functional adaptations of the proposed knowledge matrix.

**The Melodic and Rhythmic Features of Inherited Popular Songs in Palestine, and its Role in Developing Musical Knowledge**  
**Adileh, Mu'tasem (Al-Quds University, Palestine)**

The aspects of Palestinian popular music heritage are numerous and various which cover all domains in the life of the Palestinian community, and it provides a true and comprehensive image about the basic and fundamental features of the life cycle of the Palestinian community. The Palestinian popular music heritage is like other nation's heritage transmitting orally, and doesn't need a special learning or professional artists in order to be performed. Also, its musical instruments are simply handmade, and don't need a factory to be manufactured, or a school for learning how to play music by using them, or professional musicians who compose their melodies. However, they are manufactured by people's hands using very simple material.

Furthermore, the Palestinian community kept on transmitting their instruments and melodies generation after generation, leaving an imprint for each generation on that instrument whether this imprint is related to form or melodies' composition without affecting the simplicity of its structure. These instruments and their melodies are still accompanying the Palestinians in all their happy occasions; for instance, no wedding or occasion is taken place without a role and active participation of such instruments and melodies. So, it became people's companion in all their occasions and gatherings.

Concerning the Palestinian popular musical maqams which are used in Palestinian popular music, it is noticed the range of similarity between those maqams and the Arab traditional musical maqams although the former is less complicated and fewer in number than the later. Those Palestinian popular musical maqams are obtained from eastern Arab maqams (Al-bayati, Al-rast, An-nahawand, Al-sikah, Al-huzam, Al-ajam, Al-saba, Al-hijaz...etc). In fact, the Palestinian popular music is characterized by its inclusion of (Arba' Al-Bu'd) which is a very important feature in eastern music. As for the melodic distances, it is the same as what we find in Arab classical music. So, we can say that the structure of Palestinian music comes from the structure of ancient Arab music.

Regarding rhythm, it is considered as one of the most important features of the Arab popular song, and it's known that the rhythm is the base of verse, and it is the base of singing. So, the rhythm in the Palestinian popular music is considered as one source of opulence, strength and variation of this popular heritage. Most of rhythms in Palestinian popular music are simple, and we can seldom find a complicated one. Another feature of this Palestinian popular music is its dependence on monophony, the availability of improvised periods and the dominance of vocal performance in which we take the maximum benefit out of human voice abilities.

So, studying and analyzing songs from this heritage as a sample will help to identify the melodic and rhythmic characteristics in addition to the traditional value of these songs, which can enrich the musical knowledge in relation to the Palestinian heritage.

**11:00-12:30**

**Sunday 11.00-12.30 Panel 33)**

**Denis Arnold Hall, Music Faculty**

**Construction of Belonging**

Chair: Tom Solomon (University of Bergen, Norway)

**Music in the 'Wilderness': The Politics of Place in Arctic Europe  
Hilder, Thomas (Royal Holloway, London, UK)**

My paper concerns music, 'wilderness', and the politics of place 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, land dispossession and border creation. Sámi music thus performs 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, festivals, record companies, media, musical institutions, and the internet, I explore how contemporary Sámi musical performance critiques and subverts representations of the Arctic as a 'wilderness'. Central are the questions: what is the history of land dispossession to which the Sámi have been subjected?; what is the relationship between place, environment and Sámi musical performance?; and, how might Sámi musical performance help resist loss of land and revive indigenous attachments to place? By drawing on debates within the fields of ethnomusicology, anthropology, geography, and green-postcolonial theory, I reveal how place is politicised within the nation-state, and how indigeneity proposes alternative relationships between humans and their environment.

**"Nadmid of Hotogoid songs" and "Darima of Darhad songs"? Identifying people with their musical knowledge**

**Baatarnaran, Tsetsentsolmon (National University of Mongolia, Mongolia)**

Music is socially meaningful as it provides means by which people recognize identities and places, and the boundaries that separate them (Stokes 1992). It is commonly claimed that one's own identity is constructed through music they use and songs they sing. Anthropological concern with identity in music allows us raise questions of how music is used by social actors in specific local situations to erect boundaries and to maintain distinctions between us and them.

*Hotogoids* and *Darhads* are two ethnic groups inhabited in neighborhood in Kuvsgul province, Northern part of Mongolia. Hotogoids, or also regarded as *khalkhaized oirads* are described as having moved from West Mongolia to the North and settled there, whereas *darhads* seem to be descendants of *oin irged* or forest inhabitants in the North and formed as an ethnic group from Mongol and Turug tribes.

The process of identifying people with their musical knowledge and performance can be seen in the way how local people recognize singers as 'of hotogoid songs' or 'of darhad songs' as well as their ethnicity. For example, Nadmid, hotogoid singer who mostly sings hotogoid songs is known as 'Nadmid of hotogoid songs' (*hotogoid duuni Nadmid*). The same example can be seen from 'Darima of darhad songs' (*darhad duuni Darima*).

The paper aims to explore how and to what extent music knowledge functions in identifying

and distinguishing people, and how people perceive and interpret the process. The question to be answered is if there is a different type of identity for singers relying on their musical background and repertoire as well as their ethnic one.

**"Min al-Balad: Heritage, Place and Dabke Performance in Syria"**  
**Silverstein, Shayna (University of Chicago, USA)**

This paper will critique cultural authenticity, performance practice, and knowledge production in relation to dabke, a popular dance music widely practiced in Syria and other areas of the Arab Levant. Through the performance of dabke in everyday life in Syria, individuals negotiate certain privileges by means of participation in particular contexts and by means of cultural competence in locally variant and flexible styles of dabke. In contrast to these displays of embodied knowledge, written representations of vernacular music and dance link cultural practices to the formation of heritage and folklore in twentieth-century Syria. A sense of locality has emerged, I will argue, through the work of Syrian cultural elite who frame dabke within concepts of culture adapted from discourses of nineteenth-century German nationalism and twentieth-century socialist approaches to tradition and modernity.

First, I will examine how texts, such as music histories, scored arrangements, and compositions, construct a sense of memory that not only recall fragments of Syria's great past, but by so doing, generate a local sense of place that depends on written media. I suggest that music educators narrate a sense of locality that emplaces regionalism within broader interpretive frameworks by means of written texts and forms of historical consciousness. For instance, these cultural guardians reclaim the origins of musical notation among Ugarit language communities in Ras al-Shamra (now Lattakia, Syria) in order to substantiate a Syrian contribution to the musical history of civilization, in ways comparable to the ascription of archaeological sites Palmyra and Bosra as indicators of Syria's historical influence in the ancient Roman Empire. Next, I consider how the cultural heritage of particular regionalisms is signified by local dabke practices as these are adapted for folklore programs presented to domestic audiences at festivals, competitions, and other public performance events. Regions within Syria are differentiated by social distinctions in ways that both reproduce particular stratifications of sect, class, education, and that shift social boundaries according to specific contexts. Institutional discourse of heritage practices are therefore sites that suggest how the production of difference between regions within Syria plays out relations of place that, when juxtaposed, may narrate contrasting histories of the nation.

If the production of local heritage is a means for inscribing a sense of place shaped by educational and cultural institutions, the final part of this paper will contrast these institutional relations with professionalized displays of knowledge about dabke practices that are conveyed in non-institutional, informal settings of everyday life. Moreover, I will suggest how these contrasting modes of knowledge production - embodied and historiographical - are structured by processes by which individuals frame and interpret senses of self, community, and nation. To inscribe pre-national musical history, to represent cultural differences between regions, and to be competent about local dabke practices may indicate relations of power that hinge on becoming locatable and placeable. How processes of emplacement emerge through relations of power in order to display cultural knowledge may ultimately suggest how knowledge itself is bound by encounter-- local, historical, and interactional.

**Sunday 11.00-12.30 Panel 34)**

**Lecture Room A, Music Faculty**

**Communication and Musical Knowledge**

Chair: Laura Leante (Open University, Milton Keynes, UK)

## **Music and Non-Linguistic Knowledge: Ethnography in a Labrador Inuit Community and Some of its Challenges**

**Tom Artiss (University of Cambridge, UK)**

In this paper – anticipating a one-year field study on the Inuitization of Western music in Nain, Labrador – I discuss the difficult ethnographic tasks of registering and conveying local linguistic and non-linguistic knowledge. Drawing on previous participant-observation experience with the Labrador Inuit, I will focus on some challenges presented by cross-cultural transpositions of knowledge and by the presentation of ethnographic information in written form. Such challenges are compounded in my work by a historically documented Inuit respect for economy of words and silence. Music, as a connotative, non-representational medium that often resists interpretation, at first appears to present additional challenges. However, I will try to show how, rather than exacerbating ethnographic difficulties rooted in language and communication, studies involving music may in fact help to bridge a linguistic/non-linguistic knowledge divide. That is, it is precisely music's connotative, non-linguistic character that makes it a nexus for the examination of parallel and corresponding forms of local knowledge expressed, understood and felt non-linguistically.

## **Emotional expression in the music and songs of the Bauls of Bengal.**

**Harding, Val (Goldsmiths College, London, UK)**

This paper will be exploring emotional expression in the music and songs of the Bauls of Bengal and will be based on my current fieldwork in Birbhum District, West Bengal, India (September 2009 – January 2010). My current fieldwork experience includes living in a Baul community and touring with a group of musicians, learning and performing music myself, and researching other related cultural aspects of this area of West Bengal.

Bauls are mystical and devotional esoteric initiates of the Bengali speaking regions of West Bengal and Bangladesh. Their origins are thought to stem from *Buddhist Tantric* traditions of the eighth century and *Vaishnava Bhakti* traditions of the sixteenth century. They are renowned for their rejection of the caste system in India and rejection of Hindu/Muslim divisions. They preach a philosophy of equality. These traditions are not unique to Bauls, but are present in other diverse expressions of spirituality throughout India. What sets Bauls apart is their musical traditions, their song-writing and their particular style of performance.

Baul performance is never pre-arranged but is spontaneous according to the mood and feeling of the audience. Rhythm and melody are balanced and both hold equal importance in the conveyance of emotion. Performance frequently involves both musicians and audience dancing. The subject matter of songs may include stories of *Radha* and *Krishna*, expressions of devotion, the importance of the *Guru*, and messages concerning social equality and moral issues. Communication between people is at the heart of this music.

In Hindu mythology Krishna plays his flute to express '*lila*' - divine play. In the words of a song by Padmalocana Baul describing Krishna's flute "I hear its sound, and maddened I leave everything and run." Classical Indian Ragas are known for their expression of mood and emotion, each Raga being associated with a different emotion and reflecting the moods of the time of day and night. Ragas are also known for their ability to heal both physical and psychological illness. Folk music in India equally describes and conveys emotion using song.

I will be exploring the communication of emotion in the concept of *Rasa*, focusing particularly on the inter-personal aspect of *Rasa*. *Rasa* means 'essence' or 'juice' and is a concept used in Indian classical music and in Baul *tantric* philosophy. *Rasa* does not exist alone but is a communication between people, existing in the inter-personal space. I shall be exploring this communication from a psychodynamic point of view, drawing on my

knowledge and experience as a psychotherapist, and developing themes from my recent MMus Dissertation (Goldsmiths College 2009) on the parallels between *tantric* philosophy and psycho-dynamic concepts.

**Collectivism constraining musical knowledge in jazz: individualism and importance of others in flow**

**Hytonen, Elina (University of Eastern Finland, Finland)**

In this paper I will present my doctoral dissertation of professional jazz musicians flow experiences. The primary material of the research drives from 18 theme interviews conducted with professional jazz musicians. The interviews varied from half an hour up to an hour in length, conducted with professional jazz musicians. Musicians were asked about the meaning of these experiences and the conditions affecting flow.

The use of discourse analysis and interpretative phenomenological analysis revealed that collectivity and the use of collectivism discourse was one of the central themes in the discussions of flow. Collectivity is so embedded into the jazz scene that flow experiences are not generally spoken on a personal level and descriptive explanations are dismissed. Bringing the experience into a personal level and stating this out loud is seen as highlighting one's ego and placing oneself above others. Collectivism therefore constrains musical knowledge and ways of talking.

Collectivity is also essentially connected with the chemistry between the musicians. This connection appeared to be a central issue for musicians. Discussions showed like-minded musicians, who share the same aesthetic values, are especially important. Other musicians are also important in offering support and trust. Trust allows the musicians to take risks as well as to be vulnerable in front of one another. Other musician's acceptance was valued extensively. The connection between musicians is not a meaningless thing but an intense feeling seldom found in other areas of life. It surpasses the ideas of normal friendship and resembles the relationship between lovers or family in its closeness and intensity.

This research has used two distinct analysis methods, discourse analysis and interpretative phenomenological analysis, following the argument of cultural researchers Johnson, Chambers, Raghuram and Ticknell (2004) that methods often produce the best material when their rules and conventions are transgressed or combined. The methods have supported one another but they have also answered to the questions that the other one has left unanswered.

**Sunday 11.00-12.30 Panel 35)**

**Lecture Room B, Music Faculty**

**Nation, State, and Contested Identities**

Chair: Marcello Sorce-Keller (Mediterranean Institute, University of Malta)

**Music, knowledge and propaganda in Conakry, Guinea**

**Dave, Nomi (Oxford University, UK)**

A common Mande proverb states that "When a *jeli* dies, a library disappears." The *jeli*, or Mande griot, has been described as simultaneously playing the roles of musician, historian, genealogist, political mediator and social commentator in Mande society. The synthesis of these functions is found in *jeliya*, a form of singing and verbal recitation that is premised on deep historical knowledge of the Mande past. By tracing the names of present-day individuals with their ancestors, the *jeli* affirms a person's place in society as well as his or her social status, heritage and obligations. While this practice is often referred to as praise-singing, *jeliya* also encompasses critique, satire, and humiliation. *Jelis* thus have the social authority

not just to elevate but also to denigrate a person on the basis of his or her behaviour. For this reason, Mande rulers have traditionally kept *jelis* close to them. A symbiotic relationship has often existed between the two, in which *jelis* are both feared and respected for their knowledge and power.

In postcolonial Guinea, the government has since independence used the traditional relationship between *jelis* and rulers to legitimise its own authority. This practice stems from the cultural policies of Guinea's first leader, Ahmed Sékou Touré, who ruled the country from 1958 to 1984. As president of the newly independent state, Touré nationalised and regulated artistic production and performance. Musicians and artists were only allowed to exist within the national arts system, and were expected to serve as mouthpieces of the ruling party, the state, and of Touré himself. Touré developed a close personal relationship with the leading Guinean musicians of the 1960s and 1970s, recognising their art as an essential means to advance his ideological aims and tighten his grip on a largely illiterate population. *Jeliya* thus was adapted to the context of a modern nation-state. Guinean popular music of the period largely consists of traditional Mande melodies transposed onto instruments such as electric guitar, trumpet, saxophone and Western drum sets. Instead of traditional lyrical content, songs were re-written in praise of Touré, his party and the state and its institutions, and in critique of his perceived enemies and opponents.

Although Touré's death in 1984 saw the end of state sponsorship of the arts, Guinean musicians and politicians have maintained close relationships with each other. For politicians, *jeliya* remains an essential means to elevate their popularity and social standing, while for musicians the patronage of the wealthy political elite is the most reliable means of income and security. This dynamic is most visible during the public spectacle of power on show during live performance, when musician and patron both stand on stage and perform their respective roles to an enthusiastic audience. At other times, officials pay *jelis* behind the scenes in an attempt to minimise the pecuniary aspect of the relationship. But amongst *jelis* today there is debate of the value, both social and material, of singing for the state. Some argue that they are fulfilling their traditional roles by promoting leaders, while others feel that *jeliya* and the knowledge of the *jelis* is being cheapened into mere propaganda.

In this paper I will consider contrasting attitudes toward the role of *jelis* in Guinea today, considering in particular musical responses to political events in the country over the past year. Following a coup d'état in December 2008, there has been an explosion of musical homage to the new military regime, even as the regime has plummeted in popularity. Musicians that I met during fieldwork in Conakry held complex and often contradictory views towards performing for the regime. While older musicians of the Touré era frequently and vigorously defended their praise-songs to the new leadership, younger musicians tended to be more conflicted. This is partly due to the fact that, for a generation that has never known the state sponsorship of the Touré period, praise-singing is considered locally particular and not useful for launching an international career. While many younger musicians have different strategies to pursue for funding, older musicians who are unfamiliar with a privatised notion of culture stick to a conservative model of praise-singing as the best means to support themselves. The question of whether *jeliya* in the service of the state is a form of deep knowledge or of mere propaganda is thus as closely intertwined with economic concerns as it is with ideological interpretations of the role of the *jeli*.

**The transfer of political meaning in modern Iranian song**  
**Nahid Siamdoust (Oxford University, UK)**

My paper examines Persian poetry used for song in Iran's social movements, from the constitutional revolution of 1906 through to the 1979 revolution and most recently, the post-election unrest of 2009. Throughout this period of about one hundred years, knowledge of traditional Persian music has been instrumental to an understanding of political poetry. Many

of the songs that were produced around the time of the 1979 revolution were based on verse written at the beginning of the 20<sup>th</sup> century in support of the country's constitutional revolution. Now again, thirty years into the Islamic Republic, some of the same songs are being used by the so-called "green" movement to awaken sentiments for long-desired, yet never fully achieved political and social goals. I study this poetry and its political potency in the modern Iranian communicative context. What is the nature of the political symbology that has been created in song throughout the decades? How has knowledge of traditional music allowed this political language to pass on from generation to generation? How are this poetry and the subsequent songs different from newer lyrics that have been created in resonance of the country's political situation? My paper examines traditional music as a particular carrier of politically potent poetry, and compares it to more current musical genres that are also used for the purpose of transmitting political content, such as rock and rap music.

**Diamanda Galás: Musical Images of Greekness on a Transnational Scale'**  
**Ioannis Polychronakis (Oxford University, UK)**

Diamanda Galás is an American singer, pianist and composer born to emigrant Greek-Orthodox parents in San Diego, California. Her diverse cultural background and her training in classical music, jazz and East Mediterranean folk music have fuelled her idiosyncratic musical style and controversial performances, which have provoked either admiration or condemnation. Galás has revisited and processed issues of locality in music through 'an un-matrixed production of vocal sounds', as she has put it herself. Her songs concentrate on themes of displacement, bereavement and despair, while her performances are influenced by laments (*mirolóya*) from Mani in South Peloponnese, Greece and improvised songs (*amanédhes*) from Asia Minor. Galás's international career, which spans nearly three decades, has attracted the attention of such writers as Susan McClary and Richard Middleton. They have analysed gender-related aspects of her music and her input to the notion of representation in music, considering her a 'subversive voice' in contemporary performance practice.

By observing the particular characteristics of Galás's career, singing style, artistic influences and reception, this paper examines some of the possible meanings of Galás's image as an 'Anatolian', 'avant-garde diva'. More specifically, it focuses on the ways in which she has reinterpreted traditional Greek and East-Mediterranean popular musics, not only adjusting them to her highly personalised performing style, but actually transforming them resolutely into politicised songs/protestations against the silencing of disempowered and minority groups. By voicing her personal and artistic agenda, Galás has mediated new socio-cultural identities that have been moulded by migrant displacement and transnational diasporic development.

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