

Time	Title	Presenters	Abstract
Registration from 9.30 am.			
10.00-10.30	“Our city of love and of slaughter/Will always be known as Berlin”: Berlin and the musical politics of space.	Philip Alexander SOAS, University of London	Over the last twenty years, Berlin has played host to an increasingly diverse klezmer and Yiddish music scene; yet it remains an ambiguous home for the music, caught between the complex conceptual interplay of the familiar and the foreign, of home and <i>unheimlichkeit</i> , of dark histories and hopeful futures. My paper explores the role of Berlin as a liminal, multi-layered site of struggle for the meanings of contemporary klezmer and Yiddish music through the work of two very different groups: <i>Daniel Kahn and the Painted Bird</i> and <i>?Shmaltz!</i> . The native Berlin musicians of <i>?Shmaltz!</i> use the city as a gateway, a space from which to depart, an everyday home against which they set a coherent parallel Other-world, driven and populated by fantasy and the imaginary. Detroit-born Daniel Kahn, on the other hand, lives deliberately in the contradictions and ambiguity of the city, probing the fault-lines of Berlin and Jewish history through a polylingual discourse which is vernacular, cosmopolitan and yet also deeply tied to the politics of contemporary Jewish identity. In their dialogue with a wider pluralist aesthetic, both bands produce what de Certeau calls “anti-texts, effects of dissimulation and escape, possibilities of moving into other landscapes”, yet they do not merely reflect this problematic. Through their central place in Berlin's klezmer and Yiddish music world, they enact and expand Born and Hesmondhalgh's assertion of “'prior' identities that come to be embodied dynamically in musical cultures, which then also <i>form</i> the reproduction of these identities”.
10.30-11.00	Sounding the "Right To The City": Music, Activism, and Public Space in Mexico City.	Andrew Green Royal Holloway, University of London	How can music be used to claim the right to urban space? In Mexico City, pro-Zapatista activist groups often gather in public spaces to put on politico-cultural events whose stated goal is to "raise awareness" or "spread the word" about the Zapatista movement's aims, ideals, and histories. Live performances of music from a variety of genres (trova, rap, ska, reggae soundsystem, rock) are the centrepieces of such events. During fieldwork in late 2012 and early 2013, I observed the ways that, in these events, activists employed musical performance for strategic ends, exploiting legal loopholes associated with "culture" to claim public spaces off-limits to openly political events. As I witnessed on a number of occasions, these

			<p>activists were engaged in an ongoing cat-and-mouse game with local authorities over their "right to the city" (cf. Harvey, Lefebvre) that they often won. In this paper, I will argue that such events served a double purpose: a one-way dynamic of musical dissemination aimed at a change in public consciousness was simultaneously being used to normatively establish these groups' presence in public spaces, both implicitly and explicitly. However, these aims also affected the music performed at such events. Conceived of as a "vehicle" through which political messages could be transported, musical performance became a passive affair with which physical interaction on the part of audiences was often discouraged. As a one-way performance of communication, then, music was used to assert control: over listeners' consciousness, and over the social space they created and inhabited.</p>	
11.00-11.30	<p>"Ghettos du Monde": Sounding the Ghetto from Paris to Berlin</p>	<p>Griffith Rollefson University of Cambridge</p>	<p>Drawing on fieldwork with hip-hop communities in Paris and Berlin, this paper compares the ways that images of "the ghetto" are crafted and deployed in the hip-hop scenes of the two European capitals. In both cities the term draws on the iconicity of the African American inner city as cultivated in U.S. forms of hip-hop—a puissant symbol of the ways that the marginal can become discursively, if not economically, centered. The study drawn from my book project <i>European Hip-Hop and the Politics of Postcoloniality</i> thus looks at how the models of U.S. identity politics and hip hop urbanism has served as a platform for gaining visibility in the French and German national contexts, ultimately aiding in postcolonial citizens' struggles to gain voice, <i>occupy</i> cityscapes, and inscribe themselves into their respective national bodies politic. The paper contrasts two commercially successful and nationally available ghetto statements—one from Paris and the other from Berlin. While the Parisian Oxmo Puccino's 2001 hit "<i>Ghettos du monde</i>" paints a warm and humanizing picture of Paris's 19th <i>arrondissement</i> and the adjacent Parisian <i>banlieues</i>, the Germans Bushido (Berlin) and Eko Fresh (Köln) paint a bleak picture of dehumanization in the Kreuzberg district of Berlin on their 2006 track "<i>Gheddo</i>." As I outline, the wide discrepancy in musical style and lyrical content is due largely to the politics (and policing) of the term "ghetto" and its discursive availability in the two cities—a disparity evident in the distinctive performative norms in the two cities.</p>	
11.30 coffee				
12.00-12.30	<p>Smyrna: The Musical Construction of a Greek Topos</p>	<p>Eleni Kallimopoulou University of Macedonia</p>	<p>Besides a thriving Ottoman port city, in the late Ottoman period Smyrna was also an important centre of Ottoman-Greek culture. The Christians – predominantly consisting of members of the Greek orthodox community – made up the majority of the city's inhabitants, which is why Smyrna was</p>	

			<p>also called 'gavur Izmir' (infidel Smyrna) by the Muslims. After the Greek-Turkish war and the compulsory exchange of populations that followed the Lausanne Convention (1923), Christians were deported to Greece, putting an end to the centuries-old presence of the Greek-orthodox community in Asia Minor. Yet, Smyrna has retained until today an emblematic role in the Greek national imaginary, both as a lost homeland and as an ancient topos of Greek Hellenism. This paper examines the musical construction of Smyrna as a site of Greek collective memory in film documentaries produced by Greek national TV from the 1980s onward. In such documentaries, Smyrna is typically depicted before the Greco-Turkish war as a cosmopolitan thriving city; and during the events of the <i>Katastrophi</i>, when it was burned down and its Christian inhabitants forced to flee. How is music instrumental in constructing Smyrna as a site of memory? What is the role therein of 'Smyrneika' – a musical genre revived in the 1980s that was originally associated with the Greek Orthodox community of Smyrna but developed largely within the multicultural context of late Ottoman urban society? What other musical genres are chosen and on what grounds? How do these different musical components construct the soundscape of nostalgia for the lost homelands? This paper aims to unpack the multiple layers of the soundscape of national memory that is central in the mainstream historical narrative of the modern Greek state.</p>	
12.30-1.00	Urban Memory and the Cypriot Diaspora in Birmingham: Between Culture, Music and the Construction of Self	Michalis Poupazis University College Cork	<p><i>"A person was to be defined not only as an individual, but within the bounds of a national identity... constructed by symbolic acts like festivals or commemorations"</i> (Weissberg 1999:13).</p> <p>Numerous themes integrate in the study of cultural memory, from the modern understanding of autobiography as a narrative-self, the post-structuralism of meta-narratives, and ephemeral amnesias, resulting in competing pasts and their contemporaneous geo-utterances. Ethnomusicologists have theoretically inclined themselves toward memory foremost as a means of constructing musical sound and performance in a variety of native and migrant habitus projecting the urban as the "new frontier" (Reyes-Schramm 1982:13). In such work, writers examine how autobiographical memory expands into social and collective memory. However, in this paper I reverse this approach, exploring how collective memory acts as a body of resources that impel migrant individuals within the urbanism of Birmingham to nostalgic musical ends that restore or construct imagined homelands. My ethnographic experience of Birmingham-based Cypriots over the period 2012-14, has contributed to my</p>	

			view that urban ethnomusicology requires particular methodologies to safeguard its rigour. Symbolic migrant acts, like wedding rituals, have provided me with insights on the relationship between music and memory in an urban environment stressing the importance of the individual. After describing the urban setting and the ethnos in question, I focus on the notion of 'nostalgic musical ends', illustrating the reversal described above, from collectivism to the self, as an efficient methodological tool in understanding and practicing urban ethnomusicology.	
1.00 Lunch				
2.00-2.30	Mapping Cultural Diversity among Brazilian Musicians in Madrid, Spain.	Gabril Hoskin Queen's University, Belfast	My research examines music-making among Brazilian migrants in Madrid, Spain. It addresses how cultural diversity is articulated in dialogue with national stereotypes harboured by the Spanish and how Brazilians map this diversity in an urban environment. Hegemonic notions of Brazil as a hybrid, sensual, happy country represented by samba dominate images of Brazilian culture in Madrid. The development of urbanization in Brazil, the rise of civil rights movements, access to new modes of musical production and circulation and the return to democracy in 1985, allowed previously marginalised communities to explode onto the nation scene with their preferred musical tastes. Such developments allowed practitioners of such genres as música sertaneja, forró, pagode and axé music to move from geographic and social peripheries to reclaim national and international musical styles through discourses and practices of 'mixing'. In the 1980s Brazil suffered a series of economic crises urging large segments of the middle class to leave the country and at the turn of the century other under-represented communities managed to do the same. To achieve broader audiences in Madrid and be able to perform in the city centre, which enjoys a high turnover of tourists and students, Brazilian musicians must dialogue with stereotypes of Brazil while articulating diverse regional, racial and socio-economic identities. New temporal and spatial configurations of the Brazilian transnational community and the needs of Madrid's performing industry urge the re-negotiation of peripheral and central positionings in the city.	
2.30-3.00	The City and the Cloud: Place and Valuing in Electronic Music	Byron Dueck Open University Daniel Allington Open University Anna Jordanous	Producers of popular forms of electronic music increasingly distribute their work through online venues such as the Berlin-based SoundCloud website, which hosts hundreds of thousands of recordings in that ostensibly placeless network of electronic services called 'the cloud'. Given the international audience for these electronic musics, their cosmopolitan character, and their widespread online availability, it might be expected that electronic musicians would be ever less engaged with local musical networks and ever more connected to international ones. Yet specific	

		Kings University London	places continue to be important to producers of electronic music, and not least in terms of the work they do in evaluating one another's work. In the course of our research, we have interviewed London-based musicians and examined patterns of interaction on SoundCloud. Both lines of inquiry suggest that London musicians are especially likely to engage with musicians from their own city, notwithstanding the international spaces in which they interact. Place seems especially important when we speak to musicians about how they express appreciation for one another's music. Questions about valuing music regularly yield answers about close, emplaced engagements, for instance between DJs and nightclub audiences or between collaborating producers. If, as our reading of Bourdieu suggests, artistic merit is established in large part through the 'evaluating work' of communities of producers, these communities are emplaced ones, and their emplacement continues to matter in the age of cloud computing.	
3.00-3.30	Musics and Sounds of the City: Urban Ethnomusicology, Critical Citizenship, and Limerick Soundscapes	Aileen Dillane University of Limerick Tony Langlois Mary Immaculate College, Limerick	What happens when, in recording a city's soundscape, the actual recording process is handed over to a city's people? This paper explores the methodological, technological, and ideological challenges and opportunities faced in a project based in the small, multi-cultural and post-industrial city of Limerick, Ireland, which is undergoing a process of urban regeneration following decades of challenges (including high unemployment rates, rapid demographic shifts brought about by global migration, social disenfranchisement in marginalized neighbourhoods, gang-land criminality, and considerable stigmatization by the national media). Facilitated by an interdisciplinary, university-based team involving ethnomusicologists, sociologists, media and information technology specialists, <i>Limerick Soundscapes</i> activates 'citizen collectors' from a variety of socioeconomic and ethnic backgrounds. These individuals become critical collaborators in the research process and emerge as partners with a vested interest in representing and recreating their city through local musics and sounds, as part of lived, urban experience in <i>this</i> place (De Certeau 1984). In connecting urban, applied ethnomusicology's focus on human subjects in the city (Hemetek and Reyes 2007; Zurková 2012) with a broadly conceived soundscape (Schafer 1977; Truax 1999), through an invocation of 'critical citizenship' (Nell et al, 2012), this project offers a particular kind of interdisciplinary model that views the individual city-dweller as a networked, social being and creative, critical citizen engaged in a collecting and generating process that includes but doesn't necessarily privilege 'music' over 'sound'.	
3.30 Coffee				
4.00-4.45	Two Tales of a City: Music	Stephen Wilford	In this paper, we offer two vignettes of diasporic music-making in London	

	and Diaspora in Contemporary London	<p>City University London</p> <p>Jasmine Hornabrook Goldsmiths, University of London</p>	<p>from contrasting work with South Asian and North African music scenes. We address a range of issues pertaining to the city's Tamil and Algerian musicians, interrogating the variety of their musical activities, from closed ritual music-making in Hindu temples to outward facing celebrations of Algerian independence, considering the importance of sites of musical performance. We investigate the audibility and visibility of this diasporic music-making in London, whilst examining how the historical and political narratives of both communities have led to their current diasporic performance contexts. Through this, we unpack the diversity of these two musicking 'communities', revealing the dangers of assuming socio-cultural homogeneity within local diasporic populations. In addition to their physical spaces in London, both examples are further complicated by multiple connections with other urban sites (particularly Chennai and Paris), highlighting the role that diasporic networks have in shaping musical understandings and meanings across national borders. By discussing these two examples in reference to one another and their London locality, we examine the varying ways in which London is experienced by members of these local diasporas and how musical practices are assembled in, and engaged with, the city. In so doing, we attempt to draw wider conclusions about the relationship between music and diaspora within the contemporary metropolis beyond the binary. Music and diaspora in multicultural cities are often examined through binary notions of cultural groups maintaining distinct traditions or cultural exchanges resulting in the "fusions' that characterize global cities like London' (Ramnarine 2007:6). From recent ethnographic work with the Tamil and Algerian populations of London, we have been confronted with the need to problematise such a dichotomy, and examine alternative understandings of the complexities of diasporic music-making in the city.</p>	
4.45-6.00	Panel	<p>Richard Elliott, University of Sussex</p> <p>John Drever, Goldsmiths, University of London</p> <p>Byron Dueck, Open University</p>	<p>In 1982, Reyes Schramm described urban ethnomusicology as a 'new frontier'. More than 3 decades on, what does the scholarly landscape look like for urban ethnomusicology? This panel will bring together 3 speakers from different disciplinary backgrounds to assess current trends and future directions and to reflect on the proceedings of the day.</p>	
6.00 End				