

Sixth International Doctoral Workshop in Ethnomusicology

Center for World Music (CWM) at the University of Hildesheim
 & Hanover University of Music, Drama and Media (HMTMH)
 25th – 28th June 2014

Wednesday 25th June, Timotheuskirche, Center for World Music, Hildesheim

- 14.00 **Brief workshop session for auditors and local scholars**
 Led by Prof. Philip Bohlman
 17.30 Registration
 18.00 *Dinner & Welcome Reception*

Thursday 26th June, Timotheuskirche, Center for World Music, Hildesheim

- 9.00 Welcome Address by Dr. Matthias Kreysing, Vice President of the University of Hildesheim
Panel 1: Space, City, & Urban Ethnography
 Chair: Kerstin Klenke (CWM)
- 9.15 **Stephanie Vos** (Royal Holloway, University of London)
 Between Exile and Diaspora: South African Jazz and Popular Musicians in London, 1960-1975
 10.00 **Martha Stellmacher** (Hanover University of Music, Drama and Media)
 Synagogue Music in Prague during the First Czechoslovak Republic (1918-38)
 10.45 **Lucille Lisack** (Écoles des Hautes Études en Sciences Sociales, Paris/Humboldt University, Berlin):
 Contemporary Music in Tashkent
 11.30 *Coffee/Tea Break*
 11.45 **Anna Schmidt** (Georg August University, Göttingen)
 Local Music? About Audiospheres in Beirut
 12.30 **Jonathan Gregory** (Queen's University Belfast)
 Carnival, Music and Society in Post-Apartheid Southern Africa
 13.15 *Lunch*
Panel 2: Resistance, Protest, Activism
 Chair: PD Dr. Julio Mendivil (CWM)
- 14.15 **Leila Qashu** (Memorial University of Newfoundland)
 Gender Oppression and Resistance amongst Arsi Oromo Women in Ethiopia
 15.00 **Andrew Green** (Royal Holloway, University of London)
 Sounds of Solidarity: Music, Communication and the Zapatista Movement
 15.45 *Coffee/Tea Break*
 16.00 **Diler Özer Efe** (Istanbul Technical University)
 Questions of Aesthetics, Identity and Politics: The Change in the Protest Music Tradition of Turkey after the 1980s
 16.45 **Miranda Crowds** (City University London)
 'Building the House Anew' with Trans-National Musical Collaborations: Music Communities, Politics and Social Protest in the South Tel Aviv-Yafo Underground
 17.30 **General Discussion**
 18.00 *Dinner*
 19.30 Guided Tour of Hildesheim, Marktplatz, Hildesheim

Friday 27th June, Timotheuskirche, Center for World Music, Hildesheim

Panel 3: Tradition, Transmission, Cultural Heritage

Chair: ***

- 9.00 **Anaar Desai-Stephens** (Cornell University)
Singing Through the Screen: Music Competition Television Shows and
Musical Self-Fashioning in Twenty-first Century India
- 9.45 **Cassio Nobre** (Federal University of Bahia)
Viola Machete in the *Recôncavo Baiano*: Perspectives beyond the Borders of
Traditional *Samba de Roda* and World Music
- 10.30 **Karin Eriksson** (Uppsala University)
The Zorn Auditions - Ideological Perspectives on Musical Traditions in
Sweden
- 11.15 *Coffee/Tea Break*
- 11.30 **Mikaela Minga** (University of Milan)
Këngë Korçare: Song-Making and Musical Culture in the City of Korçë
(Southeast Albania) during the Twentieth Century
- 12.15 **Anina Paetzold** (Humboldt University, Berlin, Germany)
Global Actors - Local Music: The Re-contextualization of „Traditional“
Performing Arts in Contemporary Cambodia
- 13.00 *Lunch*
- Panel 4: Nationalism, Transnationalism, Diaspora**
- Chair: ***
- 14.00 **Sheryl Lynch** (University College Dublin)
Migrancy and Cultural Transformations: the Case of Grassfield Music in
Ireland
- 14.45 **Stefanie Alisch** (University of Bayreuth)
“Put the Fire Out”: An Integrated Analysis of Rhythm, Lyrics and Dance in
Angolan Kuduro
- 15.30 **Nicole Reissour** (Cornell University)
Sounding the Immaterial: Religion and Mediation in Post-authoritarian Bali
- 16.15 *Coffee/Tea Break*
- 16.30 **Dave Wilson** (University of California, Los Angeles)
Making Music, Making Space: Musicians, Scenes, and Alternative Ideologies
in the Republic of Macedonia
- 17.15 **Andrea Harris Jordan** (University of Chicago)
Music, Print Culture and Historiography in 19th and 21st century Ireland
- 18.00 *Dinner*

Saturday 28th June, Timotheuskirche, Center for World Music, Hildesheim

- 09.30 **Life after the PhD: Workshop session**
Led by Dr. Thomas Hilder (Center for World Music)
- 11.00 *Coffee/Tea Break*
- 11.30 **Group Discussions**
- 13.00 *Lunch*
- 14.00 **Keynote Lecture: Dr. Dafni Tragaki**
(University of Thessaly)
Musical Past, Performativity and Cultural Critique
Chair: Prof. Philip V. Bohlman
- 15.30 *Coffee/Tea Break*
- 16.00 **Final General Discussion**
- 18.00 *Dinner*

Stephanie Vos (Royal Holloway, University of London)

Between Exile and Diaspora: South African Jazz and Popular Musicians in London, 1960-1975

London formed an important locus for South African jazz musicians' exile as a place where most musicians lived or sojourned in exile during apartheid. Although bolstered by the political presence and personal networks of organizations like the Anti-Apartheid Movement and the ANC's external mission, it nevertheless enabled creative interaction with musicians of the African and trans-Atlantic diaspora. A reading of South African exile alongside diaspora in the context of London suggests an understanding of South African exile beyond the opposition of apartheid, but also conversant with an international web of discourse on liberation, black identity and post-colonial politics as it plays out in the (former) colonial centre, London.

This thesis aims to trace the complex relationality (following Avtar Brah) between South African exile and the trans-Atlantic and African diaspora through four case studies of institutions that fostered interaction between South African exiled musicians and those of the African and trans-Atlantic diaspora. The activities of South African musicians at Pearl Connor [Black artist management] Agency, the Ogun record label, the Transcription Centre and the Anti-Apartheid Movement elucidates how political solidarities and differences informed transnational music collaborations. These case studies will inform a reading of convergences and divergences with discourses of diaspora and the Black Atlantic, and carve out the particular dimensions of a South African exile discourse.

On a methodological level, a two-pronged approach of consulting these institutions' archives and interviewing musicians active in London during the 1960s and '70s is taken. As a secondary aim, this thesis interrogates the relationship between the fieldwork (notably interviews) and archival research, between memory and documentary evidence.

Martha Stellmacher (Hanover University of Music, Drama and Media)

Synagogue Music in Prague during the First Czechoslovak Republic (1918-38)

Music, especially vocal music, is an integral part of the synagogue service. The words of the Jewish liturgy are fixed to a large extent. Not are the melodies: There are regional variations (*minhagim*) and the choice of melodies depends on local tradition, religious character of the respective denomination and not least on the *hazzan* (cantor). Repertoires are not steady, but a flexible element of the service. Also the performing practice is the result of negotiation processes. Notably the use of the organ and the sound of female voices in a service are theological and political matters and cause sometimes conflicts between or within religious communities.

About three orthodox synagogues, at least fifteen reform synagogues, some smaller orthodox synagogues and an unknown number of chassidic prayer communities functioned in Prague and its suburbs in the period of the First Czechoslovak Republic between 1918 and 1938. In addition to the religious diversity there was a diversity of languages: the vernacular languages among Jews were mainly German, Czech and Yiddish; services were held in Hebrew, German or Czech.

My research focusses on the repertoires and the practice of liturgical music in particular synagogues in Prague during the First Czechoslovak Republic on the background of historical, political and sociocultural preconditions. By investigating the biographies of protagonists (i. e. cantors, choir singers, choirmasters, organists) and their networks, I seek to understand how religious and national identities are expressed by music practice and to which extent music is used as a difference marker towards other synagogues and denominations.

Lucille Lisack (Écoles des Hautes Études en Sciences Sociales, Paris/Humboldt University, Berlin)

Contemporary Music in Tashkent

What are composers living in Tashkent composing today? How do they find their place in the musical and cultural eclectic landscape of their country through diverse strategies to differentiate themselves from other styles of music? How do they insert themselves in the transnational networks of what is called “contemporary music”? This expression, as other categories which actors and musicologists use to classify the different kinds of music, is very common, almost obvious in its everyday use, and at the same time almost impossible to define precisely. One ensemble was at the centre of my fieldwork in Tashkent: the Omnibus Ensemble, which is described by its director as the first and the only ensemble for contemporary music in Central Asia. Bringing into question this affirmation of the director, I tackle the category of “contemporary music” on the basis of observations and interviews: seeking actors, vocabulary, objects, interactions, places, institutions, financing etc. which contribute to the existence of Omnibus. I tried to find out how actors use strategic classifications and references to get financial help from foreign organisations looking for “democratic” initiatives to support. But I also observed how individual musicians speak about the music they play, describe their difficulties to enter this strange world of sounds and finally their attachment to what they play – from their point of view apparently independent from strategic choices. Another important aspect of the research was to analyse how a small ensemble constitutes for itself a repertoire which corresponds to their idea of “contemporary music”. In order to have their own “Uzbek” works entering the international network of “contemporary music”, they organise every year a masterclass with composers from Europe and USA – just like the Soviet power invited Russian composers to show their Uzbek colleagues how to write Soviet music some decades ago. The creation of an “Uzbek” repertoire of “contemporary music” is then the result of the contradictory reactions to the Soviet time, the influences of western sponsors, the fantasised “West” and the difficult political situation in today's Uzbekistan.

Anna Schmidt (Georg August University, Göttingen)

Local Music? About Audiospheres in Beirut

What does music in Beirut sound like? What kind of music can be called “local” when taking post colonial communities, globally performing music industries, and transnational media into account? Beirut on the one hand is a cultural metropolis that creates a starting point for many musicians to reach out to transnational musical scenes, on the other hand it is a place of unique everyday life conditions. A highly fragmented society and the traces of a turbulent history form the background for its urban musical diversity. My research project investigates musical sounds as embedded in the sounds of a place. For this it presupposes an understanding of place as a spatio-temporal event (Massey 2005), that consists of forming meaningful relationships in the throwntogetherness (ibid.) of place. Inspired by the concept of sonospheres (Sloterdijk 1998) I concentrate on hearing and sounding as means for shaping spaces of relationships that I call audiospheres. Hearing is not simply receiving soundwaves but actively perceiving the environment through meaningful sounds. I ask musicians situated in their audiospheres in Beirut for musical practices – listening and performing – that link them into the place. Thereby I seek to understand “local” music differently. To understand the various and often only implicit meanings of musical and non-musical sounds I employ approaches from atmosphere research (Böhme, Thibaud, Schmitz et al.). They allow for an investigation into affects, memories, imaginations and other relational qualities of (musical) sounds prior to the discursive ascription of meanings to them.

Jonathan Gregory (Queen's University Belfast)

Carnival, Music and Society in Post-Apartheid Southern Africa

The research investigates a street carnival tradition in Cape Town, known as Kaapse Klopse, seeking to examine the relationships between music and society in post-apartheid South Africa. Marked by a long history of colonialism and political oppression, members of the working class identified as 'coloured' by the apartheid regime occupy the streets to celebrate the only day of the year in which slaves were exempt from work. As a celebration of freedom, the festival presents itself as an important element in the dispute of space and power between various social groups, promoting a particular kind of 'respectability' to an otherwise marginalized community. The traditional music performed during this season is called *Ghoema*, a syncopated rhythm that serves as a poignant metaphor for a community that still bears the scars of apartheid. More than a rhythmic pattern, *Ghoema* is the 'syncopé' of the entire social order to which it belongs. In this context, the carnival of Cape Town shows a vast potential for the development of its community by strengthening social bonds and providing a platform for articulating social and political conflicts. Carnival is not only a celebration, it is also a way of contesting dominant structures, allowing individuals and groups to (re)claim their rights in the city, especially in Cape Town where space has been clearly demarcated. In the terms of anthropologist Roberto DaMatta, carnival expresses the possibility to dramatize certain aspects of social life concealed by the everyday life, allowing the community to redefine its values, relationships and ideologies.

Leila Qashu (Memorial University of Newfoundland)

Gender Oppression and Resistance amongst Arsi Oromo Women in Ethiopia

In my doctoral research, I am exploring how music, as an expressive form, enables Arsi Oromo (a subgroup of the Oromo ethnic group of Ethiopia) women to resist oppression and abuse and helps them resolve conflict peacefully. I am analyzing the Arsi Oromo women's ritual, *Ateetee*, which is a spiritual and musical ritual that can be used for several purposes, including gender violence. Arsi Oromo women live in a politically male-dominated society, but their spiritual status allows them to use musical rituals to demand apology and reparation when they have been abused. In the case of abuse, a woman can gather with other women in front of the offender's house to perform a song- and poetry-based ritual called *Ateetee*, at the end of which the offender is expected to apologize, offer a gift and ask for forgiveness. In order to portray these women's perspectives, as well as those of other community members and ritual participants, I have spent years working in communities in Ethiopia, where I have been attending rituals and interviewing participants, community members, government officials, and religious leaders. I believe community members' stories carry a tremendous power in conveying their perspectives and ideas to larger audiences. Through research, analysis and the voices of Arsi women and other community members, I aim to demonstrate how Arsi women, through the ritual and singing, assert their rights within their societies and further afield. My analysis is conducted through the lenses of music, vernacular law, justice and dispute resolution and women's rights.

Andrew Green (Royal Holloway, University of London)

Sounds of Solidarity: Music, Communication and the Zapatista Movement

In January 1994, there was an indigenous uprising in Chiapas, Mexico, by a group called the Zapatista Army of National Liberation (EZLN). After several days of fighting, a ceasefire was declared, which has been uneasily held ever since. This uprising, and the construction of civil Zapatista communities “in resistance” to the government, caught the imagination of the political Left worldwide, and spawned a series of activist networks across the globe whose members act “in solidarity” with the Zapatistas. Music-making has been a key part of this “solidarity” since the beginning, be it the recording, manufacture and distribution of cassette tapes of Zapatista “revolutionary corridos” by activist networks in Chiapas, or the music of well-known artists such as Rage Against The Machine and Manu Chao, who use the Zapatista movement as a continuous reference-point.

In interrogating the concept of “solidarity”, this piece of work takes its cue from John Durham Peters’ discussion of the notions of “dissemination” and “dialogue” in communication (1999). Practically-speaking, solidarity is often consciously directed towards awareness-raising – dissemination – yet the term suggests something beyond this, a “being-together”; a shared identity; a transcendence of the individual, even. Based on ethnography conducted in Mexico and Los Angeles, my thesis seeks to show that music-making in solidarity exemplifies a complex matrix of interaction between dissemination and dialogue; one-way, group, and ritual communication; and looks to articulate some of the dynamics of these interactions as located within specific political economies of space.

Diler Özer Efe (Istanbul Technical University)

Questions of Aesthetics, Identity and Politics: The Change in the Protest Music Tradition of Turkey after the 1980s

With this research, I aim to investigate the change in the musical culture of Turkey during the period beginning from late 1970s until mid 2000s that fall into the category of political/ protest/ revolutionary/ oppositional musics (terms which themselves need discussion and clarification) in relation with the change in the political/cultural life and the musical practices in Turkey as a whole. I aim to analyze the relation between music and politics in the light of distinctive figures of the period -the oppositional musicians and music groups most of who became visible and quite popular during and after mid 1980s.

Having come into the academy from an activist and public arts work, I have always found myself in trying to find a way between “being a good musician,” and “being an activist.” Hence, as a candidate of doctor of ethnomusicology, I hope that this work can be a contribution to the field of ethnomusicology from an activist perspective.

My main research will cover approximately two decades; 1980s, a period marked by the military coup, and 1990s, a period when the political power (especially around the policies towards cultural rights) in Turkey had been challenged by various sectors of the public which gave rise to the struggles around declaring cultural identities.

The data will be gathered by interviewing and observing musicians as well as investigating the musical material such as recordings and the written material in relation with the issues under scope. The historical information on the music as well as the social/political background of the period needs to be gathered from different sources such as the informants as the witnesses of the social/political change of the period, as well as the historical material found in books, journals, and music magazines.

Miranda Crowds (City University London)

'Building the House Anew' with Trans-National Musical Collaborations: Music Communities, Politics and Social Protest in the South Tel Aviv-Yafo Underground

Research on Arab-Israeli musical collaborations has tended to focus on music as a vehicle for conflict transformation or for voicing resistance. Such approaches are crucial in representing the voices of oppressed minorities yet often overlook the complexity of the oeuvres and actors in the music-making process. This research aims to challenge these approaches, analyzing the broad range of intra-Jewish, intra-Arab and other identities interacting through participation in musical performance in the urban microcosm of Tel Aviv-Yafo.

My PhD examines the claims and reality of the transformative function of multi-cultural elements in Arab-Israeli musical practices in underground intellectual movements in South Tel Aviv, with a special focus on System Ali, a Palestinian-Israeli multi-lingual group based in Yafo. Their music synchronizes contrasting musical genres, some of which might normatively be perceived as discordant: Romani music, klezmer, Egyptian pop, hip hop, rock and classical, performed in a tightly-knit blend of eccentric tableaux, and their original lyrics delivered in a variety of languages. The synthesis of disparate musical and performance elements, as well as explicit commentaries communicated in the song lyrics, work as a continuation and critique of extant regional and/or ethnic musical traditions, consciously embodying both political disparity and co-existence in the music performance object and the social aspects of music-making and performance process. Exploring these performance practices will address questions concerning nationalism and cultural identity, exploring what it means to be a 'Jew' or an 'Arab' in the Middle East and the role of music in constructing or negotiating these identities.

Anaar Desai-Stephens (Cornell University)

Singing Through the Screen: Music Competition Television Shows and Musical Self-Fashioning in Twenty-first Century India

Every year, Indian television broadcasts an array of music competition shows, ranging from international franchises such as "Indian Idol" to the long-running domestic hit "SaReGaMaPa." Drawing tens of thousands of aspiring participants to a network of regional and national auditions, and watched by tens of millions of viewers in continental and diasporic India, the shows have emerged as one of the most important platforms for public musical performance in India today. Yet, despite their ubiquity and popularity, these shows remain a significantly understudied phenomenon. My dissertation project focuses on the production and consumption of Hindi-language reality music television shows and probes their relationship to new sites of musical pedagogy and new forms of subjectivity amongst youth in India today.

My research is based in Mumbai - the center of India's Hindi and English language television, film, and advertising industries - and unfolds across three sites: music schools and emerging pedagogical institutions that train aspiring performers for the shows, the on- and off-set contexts and actors producing the programs, and the consumption of the shows, especially among youth. Underlying this work is a broader theoretical interest in how musical training and practice are implicated in the shaping of certain kinds of selves and subjects. Music television competition shows, and the new musical economies emerging around them, offer a compelling space for investigating which kinds of subjects and musical practices are being imagined, promoted, and rewarded in the simultaneous anxiety and aspiration of liberalizing India.

Cassio Nobre (Federal University of Bahia)

Viola Machete in the Recôncavo Baiano: Perspectives beyond the Borders of Traditional Samba de Roda and World Music

This PHD project discusses the actual importance of the *viola machete* - a handmade chordophone musical instrument - among the music tradition of African origin called *Samba de Roda*, in the region of *Recôncavo Baiano*, in Bahia, Brazil. It aims to investigate the impact of recent initiatives to safeguard the traditional popular practices of this musical instrument, which is almost in disuse nowadays, as part of public policies implemented by public agencies from diverse spheres of power, such as Unesco, Iphan (Institute for Brazilian Historic and Artistic Heritage), the Secretary of Culture of the State of Bahia, and the Ministry of Culture of Brazil. Those public policies are helping to internationally promote a vision of the traditional Bahian culture by rescue efforts towards performances at risk of disappearing. As a first impact of these public policies, some *Samba de Roda* players felt stimulated by that institutional legitimacy to reinsert the *viola machete* on their samba ensembles, leading them to achieve a certain "professional" projection. The *Samba de Roda* crossed beyond the "original" borders of their region, reaching audiences and venues in Brazil and abroad, at concerts produced by Brazilian and foreign agents, and facing the international World Music Industry. One of the groups that experienced this continuum of mediations, ranging from the mangroves of Bahia to foreign stages, is *Samba Chula de São Braz* - coming from the city of São Braz, Santo Amaro district, located in the Recôncavo Baiano - and cited here as a case study.

Karin Eriksson (Uppsala University)

The Zorn Badge - Ideological Perspectives on Musical Tradition in Sweden

Since the summer of 1933 *The Swedish Folk Dance Association* has organized the Zorn auditions in Sweden. By playing before the Zorn Jury the musicians can be awarded either a certificate, bronze badge, post-bronze badge or a silver badge. If awarded with the silver badge a musician has the right to call him/herself a *National Folk Musician*. The Zorn jury has extensive knowledge of specific regional styles and considers rhythm, pulse, technical skills, intonation, timbre, and the more elusive concepts of musicality and artistic performance. Pre-eminent musicians may also be awarded a gold badge at the discretion of the jury and also have a right to the title. Over the years the Zorn auditions have turned into an institution enjoying a preferential right of interpretation in issues of musical tradition, which any member of the folk music community has to relate to in one way or another. My PhD project aims to investigate the concept of musical tradition within the subcultures of Traditional Swedish Musics, through case studies of a number of Zorn auditions between 1980 and 2013. I aim to elucidate musical trends, changes in attitudes and ideological notions of musical tradition, as well as the power relationship between the institutionalized traditional music and the individual musician.

The study is based in equal measure on archival material (assessment records from all the auditions, minutes from meetings, discussions regarding musical criteria, correspondence and recordings of tunes digitized) and on interviews with jury members and participants, as well as on participant observations from conducted fieldwork at the Zorn auditions in 2012 and 2013.

Mikaela Minga (University of Milan)

Këngë Korçare: Song-Making and Musical Culture in the City of Korçë (Southeast Albania) during the Twentieth Century

My research is placed in Korçë, an urban center situated in the border area between Albania, Greece, and FYROM. This city came into prominence in the late Ottoman period playing a special role in the historical events of the region and of Albania during the twentieth century. I am researching a song repertoire that anchored in place from this period as an outcome of mobility forces, migration, regional interconnections and urbanity. *Këngë Korçare* (Korça's songs) were inspired by early twentieth century popular songs from the Latin Mediterranean settings (Neapolitan Songs, Kantadha, Starogradske, and Canti Triestini). They became since this moment an 'active' singing tradition on both participatory levels of music-making and presentational ones (Turino 2008). The pieces were usually accompanied with plucked instruments (guitar, mandolin) or with the accordion. In focus is the historical development of this repertoire; the behaviors and practices that ascribed to these songs the attributes of *Korçare*. The research borders the fields of popular music and urban ethnomusicology while showing the changeable traits of notions such as tradition, folk, and popular music. Lastly, researching this repertoire prompts re-considering certain perspectives of study regarding southeastern Europe, especially the national-oriented one for investigating instead the construction of local life-worlds and their interconnectedness with regional, interregional, national, and Mediterranean contexts.

Anina Paetzold (Humboldt University, Berlin, Germany)

Global Actors - Local Music: The Re-contextualization of „Traditional“ Performing Arts in Contemporary Cambodia

"Traditional" performing arts in contemporary Cambodia can be found in a wide range of contexts and functions. In addition to their continued presence in the ceremonies and festivities that have featured these performances for centuries, their utilization seems to have spread to more "modern" contexts that are focused on "global themes", such as tourism, education etc. Cambodia's growing number of tourists and development agencies have contributed to this reutilization of "traditional" performing arts. Through their work, the performing arts have been re-contextualized into a field of discourse, which has been influenced by international actors and their concepts of the functions of "traditional" performing arts. This PhD project aims to survey the elements of discourse that constitute the (re-)interpretation and (re-)formation of performing arts in contemporary Cambodia. The main focus will be on individuals' perspectives, motives and conditions of action. These perspectives are mainly made accessible through qualitative interviews but also through observations of performance settings, teaching conditions, etc. To question the distinctiveness of today's field of discourse, diachronic comparisons with certain points in Khmer history are included. The selected periods have a specifically international character and offer sources that reveal the perspectives of individual actors. The collected data will be analyzed by using the *Grounded Theory*, thus basic patterns of the field of discourse can be identified and analyzed. The study hopes to contribute to the understanding of the re-contextualization of local arts in a globalized world.

Sheryl Lynch (University College Dublin)

Migrancy and Cultural Transformations: the Case of Grassfield Music in Ireland

My research investigates the processes of change inherent in diasporic, life cycle song performance. Focussing on the Grassfield culture of Northwest Cameroon, the project engages with broader research on the effects of migrancy on social and cultural life, whilst contributing to discourse on Grassfield traditional music and the community's conscious differentiation from Francophone Cameroon, both at home and abroad. It also contributes substantially to our understanding of Ireland's diasporic communities, which have grown exponentially over the past few decades.

Having recorded music in Cameroon and Ireland, my work offers analysis of traditional *Bon House* and *Cry Die* music to the small body of ethnomusicological research on traditional Grassfield music, whilst extending the limits of performativity theory by applying it to a multi-sited case study of the 'diasporic process'. This process is in a constant state of flux, moving from the ritual frameworks of the past to a reimagined musical repertoire that is created in response to the context of migrancy. By conducting research with this community 'in process', so to speak, I make an argument for understanding diaspora not as a trace or a family tree, but as an activity that people both experience and stimulate.

Stefanie Alisch (University of Bayreuth)

"Put the Fire Out": An Integrated Analysis of Rhythm, Lyrics and Dance in Angolan Kuduro

Kuduro is electronic music from Angola and the most popular youth culture there and in the Angolan diaspora (Alisch, Siegert 2011). DJs produce kuduro's aggressively percussive beats with Fruity Loops software in small studios. Kuduro songs are inextricably linked with dance moves called *toques*. In 2011 kuduro singer-dancer Noite Dia's song/*toque* "Fogareiro - Apaga Fogo" ("BBQ Grill - Put the fire out") took Angolans by storm. The *toque* entails a rapidly tapping foot, as if putting a fire out on the floor and waving a hand between the legs in a fanlike motion as if cooling the crotch or fanning a fire. The chorus' lyrics - sung in dialogic duet with male kudurista Puto Lilas - hinge on the double meaning of „putting the fire out“ as a metaphor for satisfying desire (Agualusa 2002). While Noite Dia insists that the only reference here is a BBQ grill and Angolans of all generations love to dance „Apaga fogo“, the song/*toque* is also frequently criticized for being too sensual. Anne Danielsen points out the importance of including bodily-performative practices into music analysis in order to clarify the „process of making music meaningful“ (Danielsen 2010, 12). I propose here an integrated analysis that considers the floating ambivalence of cyclic electronic rhythms, lyrics working with double entendre in a multi-lingual environment and the complex yet easy to learn dance of "Apaga fogo".

Nicole Reissour (Cornell University)

Sounding the Immaterial: Religion and Mediation in Post-authoritarian Bali

What happens when something invisible is made publicly audible? How do objects and practices that make the unseen perceivable mediate sociality within and among religious communities? My ongoing dissertation fieldwork in Bali, Indonesia investigates the processes by which religious attachment and difference are produced, sustained, and transformed, through performative engagements with sound. More specifically, this study looks at how ontological and moral claims that support competing views regarding the proper sources and limits of religious authority are given material form through specific practices of sonic mediation, and aims to identify the forms of agency to which these practices give rise. Focusing on the use of loudspeakers and bell towers (*kulkul*), as well as a variety of musical, popular, and mass-mediated practices in which individuals and communities use sound to represent, interact with, and intervene in, the immaterial world of spirits and the divine, this study pursues the following research questions: 1) What semiotic ideologies (Keane 2007) and affective sensibilities (Hirschkind 2006) inform religious engagements with sound among Hindus and Muslims in Bali?; 2) How do sounds contribute to the cultivation of religious selves, spaces, and communities within and among these groups?; and 3) Given the increased politicization of religion across Indonesia since the end of Suharto's New Order regime, and the growth of Bali's minority Muslim population during the same period, how have sounds been implicated in the process of negotiating the boundaries of religion vis-à-vis its various others (e.g. the secular, the modern, the state) in the post-authoritarian context?

Dave Wilson (University of California, Los Angeles)

Making Music, Making Space: Musicians, Scenes, and Alternative Ideologies in the Republic of Macedonia

This dissertation explores four music scenes in Macedonia, examining the physical, social, and ideological space made by Macedonian musicians as alternatives to the ideologies of an increasingly nationalistic state. These scenes—"ethno-bands" (folk-pop musical hybrids), jazz, house/techno DJs, and new classical composition—offer insight not only into how Macedonians struggle with contestations to their own ethno-national distinctiveness, but also into how they deal with ethnic tension and strive for local and international relevancy through their engagement with a variety of forms of music associated with America, Europe, and the African diaspora. With ethnic violence and European Union membership at stake for the Republic of Macedonia, cultural ideologies are made and contested both by state-sponsored performances and by musicians working outside Macedonian state institutions. This ethnographic study focuses on the latter, and examines both music-making and reception in capital city Skopje and throughout Macedonia. Engaging literature on scenes and the social/musical construction of space and place, and building on the literature of practice theory, this dissertation investigates the subtle and sometimes subversive ways musicians make physical, social, and ideological space for the experience and expression of alternatives to increasingly dominant classicist state constructions of Macedonian history and identity.

Andrea Harris Jordan (University of Chicago)

Music, Print Culture and Historiography in 19th and 21st century Ireland

My doctoral research explores intersections of music and print culture in the first half of nineteenth-century Ireland and today. Music, bound together with print, can serve as a lens to rethink the ways in which people interpret and employ their history. I consider the creative development of ideas of Irishness and interpretations of history, which become evident at these junctures. My project is structured as an Irish step dance with several figures, each addressing a crossroads. Each figure has two parts, like an Irish tune's A and B sections; I balance historical intersections of music and print with related modern-day fieldwork. In the first figure I consider early-mid nineteenth-century collections and writings about music, comparing collectors of Irish music today. The second figure focuses on two early national tales that strategically represent the Irish in the west as distinctly musical. I relate this to present-day musical tourism in the west of Ireland, specifically the Willie Clancy Summer School and promotional materials. In the third figure, I consider the political nature of some historical street broadsides and the nationalist ballads of Young Ireland while engaging with material print culture and ethnography of archives as institutional collectors. In the final figure, I draw parallels between nineteenth-century nationalism and twenty-first century economic concerns and ask how we can gain better perspectives of the identity stakes in both cases through considering the crossroads of music and literature.

Keynote Lecture

Dr. Dafni Tragaki (University of Thessaly)

Musical Past, Performativity and Cultural Critique

The presentation discusses ways of re-visiting and translating the musical past as a cultural response taking place in moments of "crisis" focusing on the recent thriving of creative adaptations of *rebetiko* song in Greece. It addresses phenomena of musical experimentation with the *rebetiko* past taking place in the context of ongoing sense of dispossession and precarity troubling Greek society and the late liberal world. Through the examination of diverse paradigms it explores issues of performativity and historical reflexivity occurring as vehicles of subverting, refusing or escaping the vertigo of contemporary fast capitalism. (Re)using *rebetiko* today could be seen as a historical gesture dealing with the experience of loss produced in the superimposition of past and present temporalities. As such, it mediates a musical reaction to the impasse of everydayness suggesting changing senses of time, or, perhaps, the desire for an alternative concept of time. More than a nostalgic reinvention of the past and/or disenchantment with contemporary everydayness, looking backwards implies a modality of cultural critique that emerges through the affective translatability of bygone sounds.