Eleventh International Doctoral Workshop in Ethnomusicology

Center for World Music (CWM) at the University of Hildesheim
& Hanover University of Music, Drama and Media (HMTMH)
18ᵗʰ – 22ⁿᵈ June 2019

Tuesday 18ᵗʰ June, Timotheuskirche, Center for World Music, Hildesheim
14.00   Pre-workshop session for auditors and local scholars:
         Philip V. Bohlman (University of Chicago, USA & HMTMH, Germany)
             "New Voices, New Ethnomusicologies"
17.30   Registration
18.00   Dinner & Welcome Reception

Wednesday 19ᵗʰ June, Timotheuskirche, Center for World Music, Hildesheim
Panel 1 Chair: **Raimund Vogels** (HMTMH, CWM, Germany)
09:45   **Amos Darkwa Asare** (University of Cape Coast, Ghana)
             The Evaluation of Cultural Policy towards the Performing Arts in Ghana: A case of
             the 'Appietus' project
         Peer commentary: **Pablo Infante-Amate**
10.30   **Christina Azahar** (University of California, Berkeley, USA)
             Noisy Women, Imagined Spaces: Mobility and the Emplacement of Feminist Politics
             in música popular chilena
         Peer commentary: **Emily Howe**
11.15   Coffee/Tea Break

Panel 2 Chair: **Michael Fuhr** (CWM, Germany)
11.30   **Dikshant Uprety** (Indiana University Bloomington, USA)
             Practices of Social Entrepreneurship and Development in Rap and Rock Music
             Scenes in Kathmandu Valley
         Peer commentary: **Olga Zaitseva-Herz**
12.15   **Amanda Black** (University of North Carolina at Chapel Hill, USA)
             Sounds of Securitization: Tourism, Periphery, and Privilege in San Miguel de
             Allende, Mexico
         Peer commentary: **Marija Maglov**
13.00   Lunch

Panel 3: Chair: **Christopher Mtaku** (University of Maiduguri, Nigeria)
14.15   **Xinjie Chen** (University of Helsinki, Finland)
             Rooted Cosmopolitanism in Sámi CD productions
         Peer commentary: **Joseph Maurer**

1

15.00 **Julia Escribano Blanco** (University of Valladolid, Spain)
Traditional Religious Music During Holy Week in Southwest Soria: Local Memory, Processes of Change, Repertoire and Current Meannings
Peer commentary: **Pedro Mendes**

15.45 Coffee/Tea Break

Panel 4: Chair: **Nepomuk Riva** (CWM/HMTMH, Germany)
16.00 **Daniel W. Neill** (Memorial University of Newfoundland, Canada)
Reconstructing the Pedal Steel Guitar: Creative Marginality, Technology, and Masculinity in Musical Instrument Making
Peer commentary: **Loab Hammoud**
17:15 **Heidi Wai-Yee Chan** (York University, Canada)
The Material Culture of Virtual 'Ethnic' Instruments – Concepts and Questions in Encountering Disembodied Musical Artifacts
Peer commentary: **Alison Martin**

18.00 Dinner

Thursday 20th June, Timotheuskirche, Center for World Music, Hildesheim
Panel 5: Chair: **Eric Otchere (**University of Cape Coast, Ghana)
9.45 **Pablo Infante-Amate** (University of Oxford, England)
Playing with the State: Popular Music, Oil, and Political Economy in Equatorial Guinea
Peer commentary: **Amos Darkwa Asare**
10.30 **Olga Zaitseva-Herz** (University of Alberta, Canada)
Singing Between Continents: images of homeland and pluralism in the hybrid songs of Habsburg Empire emigrants to Canada
Peer commentary: **Dikshant Uprety**

11.15 Coffee/Tea Break

Panel 6: Chair: **Miranda Crowdus** (EZJM at HMTMH)
11.30 **Marija Maglov** (University of Arts, Belgrade, Serbia)
Media Turn in Music: Radio Art and Media Culture as Topics of Musicology
Peer commentary: **Amanda Black**
12.15 **Alison Martin** (Indiana University – Bloomington, USA)
Sonic Intersections: Listening to Gentrification in Washington, DC
Peer commentary: **Heidi Wai-Yee Chan**

13.00 Lunch

Panel 7: Chair: **Cornelia Gruber** (HMTMH, Germany)
14.00 **Joseph Maurer** (University of Chicago, USA)
Building Mariachi Education in Chicago
Peer commentary: **Xinjie Chen**
14.45 **Pedro Mendes** (New University of Lisbon, Portugal)
Popular Music Groups, Mobility and the Organization of Urban Space in Late Colonial Lourenço Marques (1960-1975)
Peer commentary: **Julia Escribano Blanco**

15.30 Coffee/Tea Break

Panel 8: Chair: **Eyram Fiagbedzi** (University of Cape Coast, Ghana)

15.45   **Loab Hammoud** (University of Haifa, Israel)

Between Mandate and Diaspora: Palestinian Composers of Arab Art Music Between 1917-1998

Peer commentary: **Daniel W. Neill**

16.30   **Emily Howe** (Boston University, USA)

Animating the Stone: Sound, Embodiment, and the Politics of Development in Contemporary Cambodia

Peer commentary: **Christina Azahar**

17.15   **Writing Workshop I**

18.00   Dinner

19.30   **Guided Tour of Hildesheim, Marktplatz, Hildesheim**

Friday 21ˢᵗ June, Timotheuskirche, Center for World Music, Hildesheim

09.15   **Writing Workshop II**

10.45   Coffee/Tea Break

11.00   Keynote Lecture

Ronald Radano (University of Wisconsin–Madison, USA; The American Academy Berlin)

The African Sound Object and the Colonial Past

12.30   **Final General Discussion**

13.00   Lunch

15.00   Festivities

15:30   Anniversary Program – 10 Years CWM

Speeches and music perfromances

Festive Talk by **Edwin Seroussi** (Hebrew University Jerusalem)

17:00   Fingerfood Dinner

Saturday 22ⁿᵈ June, Timotheuskirche, Center for World Music, Hildesheim

17:00   **CWM Mid-Summer Festivity: Mitsommernacht Festival**

https://www.uni-mittsommernacht.de/

20:00   Evening program

Abstracts

Amos Darkwa Asare (University of Cape Coast, Ghana)
The Evaluation of Cultural Policy towards the Performing Arts in Ghana: A case of the 'Appietus' project

The search for new methods and strategies for the creation of jobs and wealth has been a major concern in Ghana. Both public and private initiatives are expected to offer some economic benefits to the country. Research shows that the creative industries are a great potential for job and wealth creation, yet this area, especially the performing arts, is not fully tapped in Ghana. It becomes important, therefore, to evaluate cultural policy concepts and support for the performing arts in Ghana. In this research, I employ the qualitative mode of inquiry with observations and expert interviews to evaluate the cultural policy of Ghana and support for the performing arts using the 'Appietus project' as a case in addressing the sustainability question. The 'Appietus' project is a recording project by an award winning studio engineer in Ghana who has decided to record one hundred emerging artists within the ten regions of Ghana. The aim of the project is to promote up and coming musicians and create a market for their art. I answer the question: what is the role of cultural policy interventions and how can such interventions be evaluated towards the sustainability of the 'Appietus project'? It is emerging from the preliminary findings that there are no policy interventions, especially in support of this project and that the project is single handedly taken care of by 'Appietus'.

Christina Azahar (University of California, Berkeley, USA)
Noisy Women, Imagined Spaces: Mobility and the Emplacement of Feminist Politics in *música popular chilena*

Drawing on ethnographic research initiated in January 2018, this doctoral dissertation project asks how feminist musicians and organizers in Chile have, since the dictatorship ended in 1990, engaged music to mobilize artists, audiences, and industries to end patterns of patriarchal oppression. By investigating the careers of Chilean women artists and feminist music festivals based in the capital of Santiago, I seek to address how these musical practices function as a means for women to experience different types of mobility, and to resist gendered spatial politics that constrict their work. Taking mobility as a set of meaningful experiences and ideas about human movement, I use the term in this research to understand how women artists' gendered positionality and feminist musical practices allow them to navigate the geopolitical, social, industrial, and virtual spaces of which they are a part. Each dissertation chapter will focus on a different set of spaces and places within which women artists or feminist festival organizations are intervening. Chapter one asks how the space of Chile as a nation – territory and imagined community – might be re-imagined through the travels and performances of folk musicians Violeta Parra and Pascuala Ilabaca. Chapter two asks how Coordinadora Femfest's political mobilization from peripheral and countercultural artistic spaces enacts a queer, anti-capitalist feminist critique of post-dictatorship Chile's neoliberal democracy. Chapter three will consider how two recent feminist pop music festivals, Ruidosa Fest and La Matria Fest have used mass mediation to mobilize and re-shape discursive spaces centered on feminism, sexual assault, and employment inequality in the Chilean music industry. Chapter four will examine women's cueca brava community workshops, demonstrating how women's bodies and voices might also become spaces through which women's mobility is enacted and feminist coalitions are mobilized. Each will shed new light on women's worldmaking through musical practices.

Amanda Black (University of North Carolina at Chapel Hill, USA)
Sounds of Securitization: Tourism, Periphery, and Privilege in San Miguel de Allende, Mexico

As the people of the state of Guanajuato, Mexico face unprecedented levels of violence, tourism remains a pillar of the economy. The town of San Miguel de Allende, population 172,000, is of particular importance to the state, as magazines Condé Nast and Travel + Leisure have named San Miguel the "Best City to Visit" multiple years in a row. Historians and sociologists have traced the history of US American immigrants in the town, but have yet to analyze the long-term cultural effects of relative deprivation for locals in the face of tourists' and foreign residents' privileged access to and control over cultural events, space, and the sounds shaping their city. Jazz, chamber music, and Baroque musical festivals constitute exclusive, private listening spaces for the foreign community, who simultaneously advocate for the soundscape of public spaces to remain "traditional" and "Mexican." Meanwhile, hip hop has emerged as an outlet and community-building activity for local youth, who act as town criers denouncing issues such as extreme income inequality, corruption, and violence. As safety has become a central concern for local and foreign residents, local young people find themselves increasingly policed from entering and participating in the culture of the historic center. My dissertation is an ethnographic account of both Western art music events and San Miguel youth reactions to being silenced from the soundscape of their town, in a national climate that is increasingly hostile towards them.

Heidi Wai-Yee Chan (York University, Canada)
The Material Culture of Virtual 'Ethnic' Instruments – Concepts and Questions in Encountering Disembodied Musical Artifacts

My dissertation is an ethnography of virtual "ethnic" instruments, a subcategory of music software programs widely used in today's music production practices. The majority of commercial virtual "ethnic" instruments involve sampling discrete sounds from the original instrument, mapping them to My thesis explores both technological and sociocultural histories of virtual "ethnic" or "world" instruments, employing theoretical frameworks from computer music studies, ethnomusicology, and critical studies in media technology. On the one hand, my dissertation explores how and why samples or emulations of "ethnic" / "world" instruments established an early presence in modern music production tools, from presets in early digital synthesizers and samplers, their inclusion in the General MIDI protocol, to their almost endless proliferation of titles in today's multimillion-dollar music software industry. More importantly, through ethnographic work, archival research, and discourse and data analyses, I address questions about the place and role of virtual "ethnic" instruments in understanding the complex and multifaceted relationship between music technology, transcultural music practices, and the technological mediation of musical cultures.   What happens when a traditional instrument, whose identity is often deeply rooted in the community, aesthetics, and pedagogies of a particular place, is transformed into a technologically mediated tool, a *virtual* instrument? What is "virtual" about virtual instruments, and what are the cultural implications of

Xinjie Chen (University of Helsinki, Finland)
Rooted Cosmopolitanism in Sámi CD productions

This paper reports on Sámi CD productions according to the theory of rooted cosmopolitanism. The Sámi are the only indigenous people of Europe. Their living area, Sápmi, reaches across the Northern parts of Norway, Sweden, Finland and Russia. According to the theory of rooted cosmopolitanism, the multiplicity of roots and particularistic attachments of people co-exist with and supports the cosmopolitan practices and intercultural communications (cf. e.g. K.A. Appiah 1997, 2010; Mitchell Cohen 1992).
By emphasizing that the Sámi CD companies are involved in both local, indigenous and global music industry, this paper summarizes the history and present of Sámi CD productions and argues that it is deeply rooted in Sáminess while it also participates in scenes of cosmopolitan indigeneity and musics. Sámi CD production constructs what is known as "the Sámi" while it creates relationships between the Sámi and others. Thus, the paper will investigate how Sámi music on CDs dialogues with the musics of other indigenous peoples and other ethnic groups, as well as with global popular music genres. By analyzing, from the point of view of rooted cosmopolitanism, the musical, visual and textual contents of the 137 Sámi CDs produced during the first decade of the new millennium, I will interpret how the boundaries regarding ethnicity and indigeneity of the Sámi are re-marked by the local music industry participating in the global music markets.

Julia Escribano Blanco (University of Valladolid, Spain)
Traditional Religious Music During Holy Week in Southwest Soria: Local Memory, Processes of Change, Repertoire and Current Meannings

 The use of memory and oral testimonies for studying the past has become a constant in the historiography of recent decades. This paradigm of memory is not reduced to historiography but stands for its *interdisciplinarity*: from religious studies, to sociology, anthropology, literature or psychology. This phenomenon can be classified as *international* since the third generation of the Annales and the History of Mentalities that emerged in France in the eighties of the 20th century, contributing to the current *global moment* characterized by the revaluation of memory and experience and a new conception of historical temporality. In my dissertation I apply memory studies to ethnomusicological research, with the goal to locate this global moment in international music studies. Contemporary musical expressions related to Holy Week in southwest Soria present different modalities. This research is focused on those developed in *rural spaces* marked by *popular religiosity*. Through the comparative study of past and present celebrations, this Ph.D. thesis aims to analyze the contexts, characteristics and significance of musical practices and to define the *processes of change* derived from *advanced modernity*. After four years of field research, I now take memory as a fundamental element in the historical reconstruction of Soria's religious tradition. This reconstruction is based in the dialogue between official and unofficial forms of remembering, an approach provided by the assmannic concept of *cultural memory*. The ethnomusicologist´s engagement with the phenomenon of memory, however, is tied to a *moral imperative*: the social dimension of studies on memory requires the researcher to be aware of their ethical responsibilities. Likewise, one cannot ignore the generation of new meanings by the ethnomusicologist, who reconstructs and interprets those memories from her own spatio-temporal perspective and moved, inevitably, from her own interests.

Loab Hammoud (University of Haifa, Israel)
Between Mandate and Diaspora: Palestinian Composers of Arab Art Music Between 1917-1998

The field of Arab art music in Palestine during the mandate period and after al-Nakba[1] in exile almost has not been touched. Most studies on music in Palestine and among Palestinian musicians have focused on the conflict with Israel, folk, national and resistance music. To add Not only is 'diaspora' an elusive term, but also defining the Palestinian diaspora is equally problematic. Not all the Palestinians living outside Israel or pre-1948 Palestine constitute a genuine diaspora. Most Palestinians have not had to make the kinds of cultural of linguistic sacrifices characteristic of other diasporas: they continue to speak their native language and share religious practices and cultural behaviors with those among who they live. They live within the territory of the "Arab nation" (al umma al arabiyya). In addition of documenting the Arab art music scene in Palestine and the first-generation Palestinian Arab refugees from the British Mandate period until the 1990s, my research will discuss the contrasting meanings of diaspora for two Palestinian composers who began their careers around the time of al-Nakba: Rawhi Al-Khammash (1923-1998) and Riyad Al-Bandak (1926-1992). Al-Khammash and Al-Bandak were distinctive for several reasons. Both were transitional figures in that they were active musicians in mandatory Palestine and then after al-Nakba. Both were highly successful and influential musicians. Both began their careers in the Palestinian radio stations and became well-known musicians. After 1948, their paths diverged: while Al-Khammash settled permanently in Iraq, Al-Bandak moved among several Arab musical centers. Via stylistic analysis of selected musical works, I seek to demonstrate how the complex relationship between stability and mobility affected the two composers' musical styles. The stable composer was more conservative and adapted local elements, while the mobile composer was more international, in turn reflecting different understandings of diaspora and ways of coping with the trauma of displacement.

Emily Howe (Boston University, USA)
Animating the Stone: Sound, Embodiment, and the Politics of Development in Contemporary Cambodia

Following decades of conflict, Cambodia today is experiencing large-scale socio-cultural and economic change characterized uniformly and uncritically as "development." My dissertation illuminates the politics of development in contemporary Cambodia through analysis of embodied expressive practices. Informed by scholarship in Ethnomusicology and Choreomusicology exploring how identities are negotiated through music and movement (Thomas 1993; Spiller 2010; Sunardi 2015), I theorize the body as an always-emergent epistemological site where socio-cultural mores are ingrained and expressed, but where alternative ontologies can also be agentfully explored. Elucidating how Cambodian artists are working through pasts and envisioning futures through embodied practices, I argue that they offer a grassroots correlative to the top-down, linear model of development promulgated by the state: an approach premised on incorporating past into present and attending to human rights. First situating Cambodian ideas about time, development, and the arts historically, I then present contemporary case studies illuminating connections between sound, the body, development, and the nation. The first discusses development themes in

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 al-Nakba (the Arabic word for disaster or catastrophe, which after 1948 became the proper name for the displacement of hundreds of thousands of Palestinians and the establishment of the state of Israel)

the music of the Cambodian state; the second explores the effects of deforestation on rural spiritual beliefs and musics; the third considers how women are challenging gender norms through engagement with music and dance; and the fourth explores youth nationalism within a burgeoning "original song" movement.

By exploring how identities are formed and how development works on the body, my dissertation contributes to ongoing debates in the fields of Ethnomusicology, Anthropology, and Development Studies while interrogating the potentials and limitations of music and dance to catalyze meaningful social change.

Pablo Infante-Amate (University of Oxford, England)
Playing with the State: Popular Music, Oil, and Political Economy in Equatorial Guinea

My dissertation explores the centrality of the state in the constitution of the popular music economy in Equatorial Guinea. A spectacular oil boom (mid-1990s on) has exacerbated the already 'extraverted' nature of the Equatoguinean state, in which extremely wealthy elites use external resources to establish systems of domination (Appel 2011; Bayart 1993; Campos Serrano 2013; Mbembe 2001). From within a highly politicized social sphere, popular music emerges as a value-generator medium, employed by elites to accumulate prestige and by musicians to negotiate their relations with the state and to gain access to (unequally-distributed) oil revenues. What is it about music that enables these connections to the very center of power? Rather than focusing on a single genre or community, my fieldwork (12 months, 2017-2018) brought me into contact with a rich palette of actors, from lower-class electronic music producers to Spanish culture aid workers, old *soukous* guitarists, and American oil companies' CSR officers. Taking such a broad perspective allows me to analyze music's social mediations (Born 2012) in a highly unequal context, from the everyday to the spectacular. Emerging at the intersection of works on the African state, the anthropology of oil, and African popular music, my research contributes to growing debates on music economy and politics (Morcom 2015; Ochoa and Botero 2009; Perullo 2011; Steingo 2016; Sykes 2018; Taylor 2016). My work sheds light on the music economy's embeddedness in long-standing social formations of kinship and ethnicity and on its entanglement with new forms of global (oil/finance) capitalism.

Marija Maglov (University of Arts, Belgrade, Serbia)
Media Turn in Music: Radio Art and Media Culture as Topics of Musicology

While music as a content of various electronic mass media has been discussed within different studies on music and media, it seems that there are still many questions to be addressed regarding musicological approach to the changed conditions of both production and reception of the mediatised music. If we approach media culture – culture shaped both by electronic mass media and various approaches to them by their users – as the context in which different music practices are performed, what are the particular research questions of interest to (cultural) musicology? Questions proposed here deal with the notion of key musicological concepts such as musical work, music score, composer, composing, canon, reception, and the ways they could be discussed within this context of media culture. More precisely, if the score itself is understood as a medium that was influential in forming ideas on musical work and its importance within musicological discourse (within specific cultural context), what are the potential consequences for these categories if the crucial media of music practices are radio and recordings? This question will be examined on the example of radio art (*Radiophonie*) as practiced within Radio Belgrade in the second half of the 20th century. This is the experimental practice that doesn't necessarily deal with score, whose

production depends on the radio broadcasting system, where composer's work is depending on the team of technicians and result is not part of the art music canon. Material that will be gathered, used and interpreted consists of radio art examples as artefacts, programme sleeves, and the interviews with different actors involved in the process of radio art practice.

Alison Martin (Indiana University – Bloomington, USA)
Sonic Intersections: Listening to Gentrification in Washington, DC

Gentrification is often considered in visual terms, where seeing an influx of coffee shops and bike lanes indicates that a neighborhood has gentrified, because it "looks" different from what was once there. Less explored, but no less important, are the musical and sonic dimensions of gentrification. My dissertation project takes up this exploration, posing the following research questions: What are the sonic markers of gentrification in Washington, DC, and how are these markers influenced by the sounds of racial identity? I am interested specifically in how African-American people in DC are experiencing gentrification as a sonic, racialized process. Consisting of ethnographic fieldwork, soundscape recording, and archival research, this project intervenes at the intersection of Black Studies, ethnomusicology, and sound studies, allowing me to "hear" and better understand the sonic aspects of gentrification. Considering gentrification from a sonic perspective is critical because the sonic emphasizes alternative forms of knowledge and knowledge production, decentering Western tendencies of privileging the visual and textual as primary forms of knowing. Furthermore, in conducting this analysis, I am developing a theoretical framework that I call intersectional listening, which encourages actively and intently listening to multiple categories of identification, and how these categories intersect and influence each other. By listening to soundscapes vulnerable to silencing while amplifying their resilient practices, this project shifts narratives from two dimensional stories of displacement to multidimensional understandings of black sonic production in exclusionary spaces.

Joseph Maurer (University of Chicago)
Building Mariachi Education in Chicago

This project explains the role that out-of-school music learning programs play in the formation of U.S. immigrant and 2nd-generation youth as members of social, ethnic, and artistic communities. Drawing on participant observation and interviews with students, teachers, parents, and nonprofit administrators in Chicago, it describes how these music programs function as discursive pedagogical spaces within which Chicagoans construct beliefs and ideas about aesthetics, heritage, community belonging, and their own subjectivity. This project fills some of the lacunae between musicology and education studies, but it also proposes approaches to understanding out-of-school music learning that may be relevant to teachers, administrators, policymakers, and funders in the arts learning sector. This is a qualitative ethnographic project. Data comes from observation, participant observation, and focused interviews with students, teachers, parents, and administrators at three Chicago-based music learning organizations. Each of these organizations— the Chicago Mariachi Project, Sones de México Ensemble, and HANA Center—is grounded in Chicago's immigrant communities, and each brings a different pedagogical and organizational approach to their youth education work. By rigorously combining theory and methods drawn from musicology, education, sociology, and American/Ethnic studies, this project builds a comprehensive understanding of a crucial unexplored space of U.S. immigrant youth development. This understanding will add dimension to studies of immigration in these fields as well as explain how changes in public and nonprofit arts education in the 21st century are

interacting with recent immigration trends to shape urban youth development.

Pedro Mendes (New University of Lisbon, Portugal)
Popular Music Groups, Mobility and the Organization of Urban Space in Late Colonial Lourenço Marques (1960-1975)

Lourenço Marques was the main city in Mozambique, a territory under the Portuguese rule until 1975. As a colonial city, the daily life of its inhabitants was configured by structural inequalities based on cultural factors, racial issues and social differences that had expression in the organization of space itself. Its port activity, the economic relation with South Africa and the relevance of nightlife business brought many foreigner visitors to the city. Popular music groups had a fundamental role in the economic activities of hotels, nightclubs or restaurants, but also in common life events such as weddings, ballrooms or private parties. Such groups were hired to play in those contexts, with repertoires made by the songs popularized by the musical industries. Each group had its own status, related with the social and ethnic origins of the musicians, musical skills and the venues where they used to play. Besides reflecting social discrepancies, the stories of those groups are also examples of how music could be a way to achieve social mobility – which sometimes meant geographic mobility – or a promoter of ideals of cosmopolitanism and modernity. This project analyses the activities of the popular music groups in Lourenço Marques, taking into account the diversity of agents and the social dimensions involved in the musical processes, as it aims to explore the articulation between a realm of musical practices, power discrepancies and aspects of social and geographical organization of space.

Daniel W. Neill (Memorial University of Newfoundland, Canada)
Reconstructing the Pedal Steel Guitar: Creative Marginality, Technology, and Masculinity in Musical Instrument Making

What does it mean to use computers and machines to design and build traditionally handmade musical instruments? How do musical communities with real and imagined connections to working class culture and masculine skilled labour receive these machine-built instruments? Drawing on ethnographic research with instrument maker Ross Schafer, I problematize theories of making that position processes of mass production and mechanical fabrication in binary opposition to the aesthetic ideology of the handmade. While Richard Sennett suggests that Computer Assisted Design (CAD) software and Computer Numeric Controlled (CNC) stifle the acquisition and deployment of embodied knowledge in skilled practices, I argue that Shafer's creative use of these technologies allows him to refine and troubleshoot innovative designs without time-consuming and wasteful processes of prototyping. Furthermore, CAD and CNC fabrication complement and augment Shafer's embodied knowledge gained through thousands of hours spent working with metal and wood. Following Bijsterveld and Schulp (2004), I characterize Shafer's innovations in pedal steel guitar (PSG) design as exemplary of Dogan and Pahre's (1990) concept of "creative marginality." In other words, Shafer has taken skills from one discipline— mountain bike design and fabrication—and used them to inform his work as an instrument maker. While the historical development of the PSG has been marked by creative marginality, I argue that the unusual appearance of Shafer's instruments along with his embrace of CAD and CNC fabrication technologies pose a challenge to the hegemonic masculine ideals of country music culture prevalent in the community of PSG makers, players, and enthusiasts.

Dikshant Uprety (Indiana University Bloomington, USA)
Practices of Social Entrepreneurship and Development in Rap and Rock Music Scenes in Kathmandu Valley

Since the adoption of neoliberal policies in early 1990s, entrepreneurship became a prevalent economic, social and cultural activity in Kathmandu – the capital of Nepal. Under neoliberalism, musicians opened bars and pubs, studios, and event management companies. However, in their daily lives many musicians are not only interested in amassing economic capital through their entrepreneurial ventures, but also regularly involve themselves in programs geared toward wider social impact such as climate change campaigns or programs for curbing child labor. As such, these musicians differ from positivistic management theorists' and anthropologists' characterizations of 'pure,' commercial, rational entrepreneurs of the neoliberal era. This one dimensional economistic view of profit seeking entrepreneurs, I argue, obscures our understanding of why Kathmandu's musicians as entrepreneurs, expend their musical-labor, not just for economic capital, but also for promoting messages and practices of positive social change. Focusing on rap and rock music scenes, I aim to explicate historical and contemporary connections between these musicians and their involvement in social change events. I explore this through current interconnections between development organizations and rap-rock musicians in Kathmandu. My data shows there are significant historical and contemporary connections between development discourse, visibly present in Nepal since the 1950s, and the engendering of social entrepreneurial practices among these musicians. My hypothesis is that these musicians, as key sites embodying and enacting social entrepreneurship and development practices, manifest developmentalist dispositions that provide fertile ground for the social construction of performances which disseminate narratives such as sustainable development, economic prosperity and social change.

Olga Zaitseva-Herz (University of Alberta, Canada)
Singing Between Continents: images of homeland and pluralism in the hybrid songs of Habsburg Empire emigrants to Canada

The Ukrainian population in Canada is a large, organized, and vibrant ethnic community. Ukrainians from the eastern edges of the Habsburg Empire brought a wide repertoire of songs with them during the first wave of immigration to Canada (1891-1914), pieces which were repeated in new contexts, and were impacted by various new cultural influences. New songs were also composed in the traditional idiom, based on the immigration experiences of the early Ukrainian-Canadians: the journey over the ocean, travelling routes, first impressions of the new country, interactions with other Canadians, historical events, social hardships, etc. These hybrid songs have been thought of as marginal by Canadian and European ethnomusicologists of earlier generations, and also even by the community that sang them. This case study is based on the oldest collection of Ukrainian-Canadian sound recordings from oral tradition (Klymasz 1960s). I am exploring the impact of the Western musical setting on these European diasporic songs and look at how their performing style and texts reflect hybridity and adaptation. I am studying the changes in Old and New country imagery in these songs and expect to demonstrate an important reality of pluralistic connections. I expect to find many elements, revealing a rich interconnectedness, plurality and blending in these sub-cultural productions, rather than the clichés of marginality, isolation and contrast.

Keynote Lecture

Ronald Radano (University of Wisconsin–Madison, USA; The American Academy in Berlin)
The African Sound Object and the Colonial Past

If colonial writing robbed Africa of its "spirit"—as the Kenyan novelist Ngugi wa Thiong'O suggested—what do we make of that other Western, technological intervention: the sound recorder? Around 1900, a series of German and European travelers undertook their own kind of "language" invasion consistent with Africa's broader, colonial occupation. Armed with phonographs, they sought to capture what was commonly believed at the time to be the sound of human beginnings: in African performances, one could discover a primitive form of what would later evolve into civilized (European) "music." In this lecture, Ronald Radano will discuss his preliminary findings in the resultant archive of recorded music, housed at the Phonogramm-Archiv in Berlin. He proposes that these African "sound objects" be listened to both critically and as a way of reimagining the archive as a reanimating force carrying the potential of reinventing a previously subjugated "spirit."

Ronald Radano is Professor of African Cultural Studies and Music at the University of Wisconsin-Madison, where he was a senior fellow at the Institute for Research in the Humanities from 2013 to 2017. Primarily a specialist in US black music as a historical phenomenon and in its transnational circulation, he is author of three books: *New* Musical *Figurations: Anthony Braxton's Cultural Critique* (1993), *Lying up a Nation: Race and Black Music* (2003), and Secret Animation of Black Music: A Theory of Value (forthcoming), and co-editor of *Music and the Racial Imagination* (2000) and *Audible Empire: Music, Global Politics, Critique* (2016). Since January, he has been the Berlin Prize / Andrew W. Mellon Fellow in the Humanities at the American Academy in Berlin, where he has begun his new project on phonographic knowledge and the African past.