Current Trends in Ethnomusicological Research
Fourth International Doctoral Workshop
Center for World Music at the University of Hildesheim & Hanover University of Music, Drama and Media
27th – 30th June 2012

Draft Programme

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

17.30 Registration & Welcome
18.00 Dinner

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

9.00 Welcome Address: Professor Tilman Borsche (University of Hildesheim)

Panel 1: Regionalism, Place and National Heritage
Chair: Kerstin Klenke (Center for World Music)
9.30 Matthew Machin (Cardiff University)
¿Flamenco, algo nuestro? Musical Regionalism after Regionalisation in Andalusia, Spain
10.15 Ricarda Kopal (Hanover University of Music, Drama and Media)
“Das Wunder Karajan” – Stardom in Western European Art Music
11.00 Coffee/Tea Break
11.30 Helen Hahmann (Martin Luther University Halle-Wittenberg)
Yodelling in the Harz-Mountains of Germany. A Postsocialist Discourse about History
12.15 Ioannis Tsekouras (University of Illinois at Urbana-Champaign)
Articulating Pontic Identity: The Ethnicization of Cultural Difference through the Fluidity of Musical Practice
13.00 Lunch

Panel 2: National Memory and Historiography
Chair: to be confirmed
14.00 Marian Šidlo Friedl (Charles University in Prague)
The Harmonic Flute and Its Current Revival in the Czech Republic
14.45 Simeneh Betreyohannes Gebremariam (Addis Ababa University)
15.30 Coffee/Tea Break
16.00 Iva Nenić (University of Arts in Belgrade)
“Discrete” Cases: Female Traditional Instrumental Musicians in Serbia
16.45 Michael Figueroa (University of Chicago)
Music and Monumentality in Jerusalem, 1967-Present
17.30 General Discussion
18.00 Dinner
19.30 Guided Tour of Hildesheim, Marktplatz, Hildesheim
Friday 29th June, Timotheuskirche, Center for World Music, Hildesheim

Panel 3: Tourism, Place & Transnational Consumption
Chair: Dr Irving Wolther (Hanover University of Music, Drama and Media)

9.30 Basil Considine (Boston University)
Music, Musicians, and Aspirational Marketing in the Tourism Industry of Mauritius

10.15 Robert Beahrs (University of California, Berkeley)
Transnational Khöömeizhi Circuits: Advocacy, Authority, and Tourism in Post-Soviet Tuva

11.00 Coffee/Tea Break

11.30 Ana María Alarcon Jimenez (New University of Lisbon)
Listening to People Listening: Audience, Space, and Place at the International Festival of the Celtic World of Ortigueira

12.15 Marilou Polymeropoulou (Oxford University)
Europe in 8-bits: Constructing Identity in the Digital Age

13.00 Lunch

Panel 4: National, Multicultural and Transnational Imaginaries
Chair: Professor Birgit Abels (Georg August University Göttingen)

14.00 Fiorella Montero Díaz (Royal Holloway, University of London)
Heralding Change? Elite Imaginaries and Intercultural Fusion Music in Lima, Peru

14.45 Kimberley Bowen Çolakoğlu (Istanbul Technical University)
Contested Identity: Discourses of Ethnicity, Nationalism, and Multiculturalism in Turkey’s Black Sea Music

15.30 Coffee/Tea Break

16.00 Debora Baldelli (New University of Lisbon)
Musical Practices and Devotion in the Hare Krishna Temple in Lisbon

16.45 Kimberly Cannady (University of Washington, Seattle)
Danishness Dismantled: Postcolonial Nation-Building and Music in the North Atlantic

17.30 General Discussion

18.00 Dinner

Saturday 30th June, Timotheuskirche, Center for World Music, Hildesheim

09.30 Group Discussions

11.00 Coffee/Tea Break

11.30 Group Discussions

13.00 Lunch

14.00 Keynote Lecture: PD Dr. Julio Mendívil
(Hanover University of Music, Drama and Media)
"My Way": Ethnomusicology as Humanist Project.
Chair: to be confirmed

15.30 Coffee/Tea Break

16.00 Final General Discussion

18.00 Barbeque & Party
Presentation Abstracts

Matthew Machin (Cardiff University)

¿Flamenco, algo nuestro? Musical Regionalism after Regionalisation in Andalusia, Spain

The complex relationship between music, place and ‘geographies of belonging’ has received much attention in ethnomusicology. Nonetheless the relevance of geographical theory to music and place-based identity is often implicitly rather than explicitly stated. Here I draw upon political geography to examine the intersection between flamenco and Andalusian identity and regional autonomy. Following the transition to democracy in 1978, Spain is now decentralised into seventeen autonomous communities. In Andalusia, given the absence of a distinct language found in other Spanish regions, flamenco has been constructed as a crucial emblem of the region’s identity. It receives strong institutional support and is recognised (in the region’s statute of autonomy) as ‘a unique element of Andalusian cultural heritage’ (Article 68, 2007).

Here I apply Frans Schrijver’s (2006) geographical paradigm of regionalism (‘bottom-up’ regional sentiment) after regionalisation (the ‘top-down’ creation of regional autonomy and identity) to ethnomusicological enquiry. As such I reveal some of the inequalities in, and issues with, flamenco’s use as the cultural symbol of a homogenised Andalusian identity. While some literature criticises and problematises these issues (Steingress and Baltanás, 1995; Steingress, 2002; Baltanás, 2002), none of this research adopts an ethnomusicological (music-centred) or ethnographic (people-focused) approach. Therefore in my research the key concerns are: how is flamenco institutionally supported and regionalised? How is this support received by Andalusians? And finally, how do musicians themselves respond to and negotiate flamenco’s regionalisation? In sum, I interrogate the extent to which Andalusians really view flamenco as algo nuestro: ‘something of ours’.

Ricarda Kopal (Hanover University of Music, Drama and Media)

“Das Wunder Karajan” – Stardom in Western European Art Music

My presentation focuses on the Austrian conductor Herbert von Karajan and the way he is perceived today in the field of so-called western European art music. By examining the media coverage (especially during the „Karajan-Year” 2008) and conducting fieldwork in the field of western European art music, one soon realises that „stardom” seems to be an important reference point.

Different academic disciplines deal with stardom, but there are few approaches which concentrate especially on music stars. Therefore I will first take a look at the role of stardom in (ethno)musicological research in general and then outline some aspects of particular interest for my work. By drawing on these aspects, I will show how in the case of Karajan a „star-image” is created and strengthened through stereotypical repetition. Finally, since Karajan has already been dead for over twenty years, it is interesting to take a look at some aspects of discourse history in connection with his „star-image”.

3
Helen Hahmann (Martin Luther University Halle-Wittenberg)

*Yodelling in the Harz-Mountains of Germany. A Postsocialist Discourse about History*

In my dissertation project I focus on yodelling as a social practice within musical competitions in the Harz-Mountains of Germany. I would like to ask, why and how the yodelling-competitions (and yodelling itself) did become competitors not before but after reunification? To clarify this question I want to deconstruct the coherences of authority and power within a postsocialist discourse. The questions are examined upon the constant and highly emotional yodelling-debate. A debate, that is omnipresent in the reunified Harzian Folklore.

For public and media are considered main recipients of yodelling-performances and competitions, I also will have a closer look on questions of sound characteristics of the yodel itself. How did yodelling become a "caricature of singing" in the perception of many people outside of the Harz? I want to embed these questions in a diachronical approach, that asks: How did yodelling become the gravitation centre of Harzian Folklore? And how did state politics shape the forms and functions of yodelling?

With the dissertation I hope to contribute a research about the transformation from socialist to postsocialist german society. I also want to add some ideas to the still quite small etnomusicological discourse about yodelling. Further I want to show the role of a regional folklore in european Germany.

Yodelling-competitions in the Harz were first held during the nationalsocialist period. They took place regularly after 1949 in East and West Germany. After reunification folklore-groups from east and west attempted to organise the yodelling-competitions together, but the cooperation broke up in 2005.

Ioannis Tsekouras (University of Illinois at Urbana-Champaign)

*Articulating Pontic Identity: The Ethnicization of Cultural Difference through the Fluidity of Musical Practice*

The Pontians or Pontic Greeks, descendants of the 1922 Greek refugees from Black Sea Turkey, have developed a dynamic self-representation that has affected the Greek national imagination and Greek foreign and domestic policies. Pontic folk music, systematized by folklorists, occupies a central role in Pontic self-representation. It provides the main venues for the presentation of Pontic cultural heritage and ethno-cultural particularity to the broader public. However, the category "Pontic music" does not refer only to folkloric performances and products but also to insider music practices in private gatherings as well as to a genre of nightclub "commercial" music that both contradict and legitimize the Pontic folkloric discourse. I intend to examine how the processes of performance, reception, production, and consumption that define Pontic music affect the negotiation of Pontic collective memory and Pontic identity; how Pontic collective memory and the discourses of globalization, modernity, nationalism, and ethnicity that contextualize Pontic self-representation are being negotiated through music processes.

The elusiveness of “Pontianness” as a case of “ethno-regional” identity (Vergeti 1994) along with its cultural and musically inflicted character renders it ideal for such a study. Pontic identity emerges in an ambivalent space between ethnic particularism and mainstream Greek nationalism; European cosmopolitanism and notions of pre-modern authenticity; dislocation, border zone liminality, and national indigeneity; music commodification, technological mediation, and folkloric cultural essentialism. My dissertation can offer a fresh look at the much-discussed music-identity relationship by examining the limits of identity as an analytical concept and the broader dialectic between music and discursivity.
The Harmonic Flute and Its Current Revival in the Czech Republic

The harmonic flute and its derivates create common and important part of instrumentarium of Carpathian musical traditions. Examples of this instrumental kind in organological literature usually come from the New Guinea /ˈnama/, Romania /ˈtilinca/, Norway /ˈseljefløyte/. However, this instrument appears also in many other places in the world and for early history of human cultures its still wider spread is assumed at all. In the Czech Republic there is a revival of making and playing this instrument (and its derivates) that can be observed for last fifteen years. The paper should deal with topics based on the current research:

1) History of the instrument in the Czech Carpathian regions (investigation in museum depositories of relevant objects and their documentation and analysis; evidences in literature)
2) Current state of revival (making, makers and users of the instrument) 3) Folk music revival and its political-historical contexts (music as a mean of creating identity) 4) Data on the instrument world spread.

As a part of political ideologies the traditional culture in the Czech Republic was strongly formed during national movement (turn of the 19th and 20th century), interwar period (1918-1939) and under the communism (1945-89). This fact helped to (re)create certain kind of “neotraditional” music that is currently treated as traditional. However, the harmonic flute movement is not a part of traditional or “neotraditional” music but rather a specific “supertraditional” music. Is this a possible new folk music of the future?


Even though recent trends show that Ethiopian music is attracting significant level of scholars, it is yet one of the most marginalized themes in Ethiopian Studies. The existing limited scholarly literature has focused on ecclesiastical and folkloric music, rather than modern or popular music. Furthermore, discussions of modern music, academic and otherwise, display serious shortcomings. The reason for the inadequate attention to and misconceptions of the subject is found at the intersection of two basic problems: the aversion of the scholarship in factoring in historical context and conceptual inadequacies.

This PhD project is the extension of my MA thesis, Music and Politics in 20th Century Ethiopia: Empire, Modernization and Revolution, which investigated the evolution of modern Ethiopian music, for which I forwarded an alternative perspective by challenging the current and popular scholastic notions through both historical and critical analysis. I have shown adequately that Ethiopian music has negotiated its place in the modernity project by introducing its own variant musical tradition that reinterpreted traditional music through modern orchestration. I also attempted to expose the missing pieces of social, cultural, and political change and continuity that was uniquely captured through music during the 1974 Ethiopian Revolution and the following rule of the Socialist Derg government.

While working on my MA thesis, I developed a special interest in a comparative and trans regional perspective between the experiences of modern/ popular music in Ethiopia, in the greater Horn of Africa, which I could not tackle because of time, scope and more importantly due to the lack of theoretical resources and literature on music and musical traditions elsewhere in Africa. In my PhD research, I hope to examine the years between the early 1960s and the 1990s. The project intends to study the evolution of Ethiopian music by meshing its developments both domestically and in the international influences.

The research will largely depend on primary sources. Ultimately narratives will be constructed from oral sources which will be conducted through intensive interviews. The study will try to tap into the intersections between debates about ideology, social change, nationalism, memory and the politics of modernity. I believe the research will have a significant contribution to the emerging field of East African musical scholarship as well as that of Ethiopian in particular.
Iva Nenić (University of Arts in Belgrade)

“Discrete” Cases: Female Traditional Instrumental Musicians in Serbia

While researching gender roles within Serbian and Balkan traditional music cultures, one almost promptly encounters a stance that women are not ‘supposed’ to play musical instruments: rather, the singing is seen as being more common (and thus more “natural”) to them. This idea, while being broadly disseminated in scholarly discourses quoting ethnographic evidence, seems suspicious on several grounds. Firstly, many different ‘cases’ of female musical players such as famous “Milena guslarka” from the middle of 20th century (gusle being a bowed lute of the Balkans) indeed were reported, but at the same time loosely interpreted as an exception to the rule. This ‘exceptionality’ was then quickly explained as a sort of tolerable gender bending, although a broader systematic research focusing on women instrumentalists and their self-perception was almost never conducted. In addition to that, a critical survey of early and modern scholarly discourses concerning female players demonstrates that they were largely underrepresented and thus invisible in the various canons of instrumental music that were constructed throughout the 19th and 20th century. My field research while focusing on both ‘concealed’ history and contemporary practice of female musicians, engendered several important questions that suggest a different view of female musicianship in Serbia. The first question is how female instrumentalists of today negotiate between gendered representations imposed upon them by the society and their self-perceptions, which leads to another question – how are they, in Althusserian terms, ‘interpellated’ by an ideology in comparison to male musicians? The second issue I want to further explore centers around the idea of a ‘broken history’: namely, how the dominant discourse functions in order to prevent female bonding in terms of taking part in music today and throughout the history.

Michael Figueroa (University of Chicago)

Music and Monumentality in Jerusalem, 1967-Present

For many Jerusalemites today, no historical event looms larger than the 1967 Six Day War, in which Israel defeated the armies of Egypt, Syria, and Jordan and captured the Sinai peninsula, Gaza Strip, Golan Heights, and, most notably, eastern Jerusalem, home to the most sacred and contested monuments in the city. In the wake of the war, musicians on all sides memorialized the triumphal victory or violent loss of the radically reoriented city, often drawing upon symbolic resources from centuries of Jewish, Muslim, and Christian musical tradition to stake competing claims upon Jerusalem’s sacred spaces. The songs of that year survived the ensuing decades through several modes of dissemination—radio, live performances and their televised broadcasts, songbooks, and, most importantly, public rituals of commemoration on annual holidays. Today, these collective performances provide a penetrating, emotionally fraught experiential mode through which the historical moment of 1967 is remembered, celebrated, critiqued, and transmitted to new generations of Israelis, Palestinians, and others for whom the Holy City is a site of intense religious and cultural meaning. In my dissertation, I write a historical ethnography of these songs, musical monuments in their own right, and their role in narrating the past for the several identities that converge and conflict in Jerusalem. In so doing, I explore the implications of my project to broader trends in research on music and violence, phenomenologies of musical experience, and the forms of social identity made possible by musical monumentality in the modern world.
Basil Considine (Boston University)

Music, Musicians, and Aspirational Marketing in the Tourism Industry of Mauritius

Live music has long been a key component of the tourism industry in Mauritius. When this plantation island in the Indian Ocean gained its independence from the United Kingdom in 1968, the new government immediately promulgated a plan for economic expansion that set out a detailed vision of tourism as a new pillar of the (then- agriculturally-driven) economy. This vision called for the government to develop and market an international image of Mauritius as an exclusive resort destination. To distinguish Mauritius from its competitors, a local song and dance tradition called séga was emphasized and promoted. Visiting travel writers were entertained by séga bands; pictures of colorfully-clad séga musicians were distributed internationally. This tailored image was so successful that it quickly became de rigueur for each hotel to hire amateur séga musicians to perform regularly for its guests.

My research examines the phenomenon of séga performance in the Mauritian tourism industry and the affects of this phenomenon on island society. It collects statistical data on the economics of cultural tourism (musicians’ largest employer); assembles data on the employment, backgrounds, and repertoire of Mauritian; and examines the more recent use of séga in aspirational marketing campaigns directed at middle- and upper-class Mauritians. I interpret séga practice as an instance of glocalization that both preserves and alters the genre and its situation in society.

Robert Beahrs (University of California, Berkeley)

Transnational Khöömeizhi Circuits: Advocacy, Authority, and Tourism in Post-Soviet Tuvan Throat-Singing

In 2006, American ethnomusicologist Theodore Levin characterized an ensemble of world-famous Tuvan throat-singers (khöömeiži) as “hypermads” — that is, voluntary “masters of globalization” drawn across the world by festival invitations, music industry contracts, and various economic incentives far removed from their south Siberian homelands in the Republic of Tuva (Russia). In this paper, I critically examine how the circulation of practices associated with khöömei throat-singing outside of the Inner Asian republic of Tuva has nurtured particular aesthetic and practical developments for Tuvan musicians as well as outsider advocacy in the realm of post-Soviet Tuvan cultural politics. In tracing the touring circuits of two ensembles of Tuvan musicians through Western Europe, I hope to illuminate some dynamics of contemporary practice, representation, and identity as they are constructed and contested by musicians and practitioners in various contexts. How do Tuvan musicians choose to portray khöömei on the stages of European concert halls and singing workshops? What role do international communities of fans, practitioners, and musical tourists play in shaping local traditions at competitions and festivals in the Republic of Tuva? Informed by my fieldwork studying traditional and modern methods of teaching and learning khöömei in Kyzyl and three regions of Western Tuva, I conclude by arguing for particular ways in which global circulation feeds back into musical, pedagogical, and political practices related to khöömei throat-singing in Tuva with stakes and concerns for various communities today.
Ana María Alarcon Jimenez (New University of Lisbon)

Listening to People Listening: Audience, Space, and Place at the International Festival of the Celtic World of Ortigueira

The IFCW takes place every summer in the coastal town of Ortigueira (Galicia, Spain). Every year the festival attracts an international audience of over seventy thousand people, seven times more than its total local population, to five days of free concerts, bagpipe-band parades, and music workshops. The IFCW is the largest music festival in the region and one of the most important cultural events in northwest Spain. The IFCW presents very particular characteristics in terms of issues of space and place. Unlike other Celtic music festivals the IFCW uses the entire surface of Ortigueira as its performing arena. During the festival, the town is completely pedestrianized and public plazas, parks, beaches, streets, and the like, are transformed into music stages and camping sites among other things. The celebration of the IFCW disrupts Ortigueiran people everyday life; it displaces Ortigueira —the small, isolated town— placing Ortigueira —the massive festival— on top. In this way, the map of the town is juxtaposed with the map of the festival, and people’s use of space, and their social and cultural practices and relations, take on new meanings and directions. Drawing from an array of sources, this paper explores this seasonal process of re-urbanization, arguing that music and sound play a central role for participants of the IFCW to collectively form a meaningful relation with the locales they occupy within the festival, “attaching meaning to space” (Low 2003: 185), and permanently inscribing the sound-oriented map of the IFCW in the cartography of Ortigueira.

Marilou Polymeropoulou (University of Oxford):

Europe in 8-bits: Constructing Identity in the Digital Age

Chip music is a form of electronic music which is based on sounds of retro video game computer and consoles of the 80s generation. Atari ST, Commodore 64, and the Nintendo Game Boy are few of the machines that chiptuners use to compose their music.

The Chip scene emerged from online communities in the late 90s. Following the path of their precursor, the demoscene, the chip scene is a global community that explores, experiments with and extends the limitations of technology. Chip music is often referred to as micromusic, chiptunes, and 8-bit.

My doctoral project is an ethnography of chip music in Europe. I centre on the social organisation of the chip music community with a focus on identity. In this presentation I aim to show how identity is constructed in this particular online musical community: the use of pseudonyms online and how is this affecting their social networking offline; collective identity, belonging and hospitality. In all, it would be interesting to examine if some of the findings can be generalised.
Fiorella Montero Díaz (Royal Holloway, University of London)

Heralding Change? Elite Imaginaries and Intercultural Fusion Music in Lima, Peru

This research examines popular intercultural music fusions and their impact on the elite in Lima, a social class often antagonized and understudied in Peru. It is a study of the elite’s attempts to shorten the gap between their exclusive social reality and the imagined wider more Andean population through popular intercultural fusions. It gives a brief overview of the origin of Lima’s elite, lifestyle, imaginary and canons – particularly regarding the relation with “the other”, in an attempt to de-essentialize and deconstruct the notion of “white elite”. Limeño elites seem to distance themselves from the Andean Lima; furthermore, there is also a largely imagined divide within the elite, born out of identity doubts and mainly grounded in the imagined relation with the other. For part of the elite, fusion music is an important distinction tool and fusion venues are a space where they can engage politically with “the Andean” through inter-ethnic / socio-economic collaborations. Based on a classification of the contemporary Peruvian intercultural fusion music consumed by the Limeño elites, as well as a detailed exploration of different ethnographic case studies, this thesis centres on a two-pronged discussion. On the one hand, it explores why elite musicians are transgressing “allowed” spaces and genres in search of their “Peruvian sound”, their own identity, and also seeking to engage in political debate by actively representing the country’s multiculturalism in music; on the other hand, it looks at why part of the elite audience seems to be following their lead as they feel part of a healed post-war, post-classist Lima.

Kimberley Bowen Çolakoğlu (Istanbul Technical University)

Contested Identity: Discourses of Ethnicity, Nationalism, and Multiculturalism in Turkey’s Black Sea Music

As the Turkish State oscillates between nationalist parties and religious right, music provides a window through which to view conflicting identities in the Black Sea region of the republic. In an era during which economic agenda necessitates standardization and globalization, music is a non-confrontational tool for linguistic minorities struggling against the extinction of their languages. Using a similar repertoire, nationalist artists express concern for the unity of the Turkish state. A multicultural discourse runs alongside both of these in search of a middle ground: diversity in unity. In this context of conflicting ideology music aids in capturing, sharing, and circulating culture and stance through swiftly advancing forms of media.

This paper examines the theoretical strands of ethnicity, nationalism, and multiculturalism followed by case studies of artists who resource the same musical-cultural material to express differing ideologies. Laz musician and cultural activist, Birol Topaloğlu, is a paradigm of minority rhetoric. Ismail Türüt, his song “Plan Yapmayın Plan” (Don’t Plan), and the public’s response to it, serve as examples of nationalist discourse as they respond to the much-debated 2007 murder of Armenian journalist Hrant Dink. Finally, multiculturalism is examined in the work of Eastern Black Sea rock groups Marsis, Kazım Koyuncu, and Zuğası Berepe. Turkey’s Eastern Black Sea is a region of contested identity in which all three of these discourses make use of the common repertoire of a shared geography.
Debora Baldelli (New University of Lisbon)

Musical Practices and Devotion in the Hare Krishna Temple in Lisbon

This communication will present preliminary results of fieldwork conducted in the temple of ISKCON (International Society for Krishna Consciousness), in Lisbon, about musical practices that structure their rituals, as well as the impact of these activities in the lives of devotees. The Hare Krishna movement is composed by devotees of Vishnu, one of the central deities in Hinduism. Vaishnavism, a Hinduism strand followed by Hare Krishna devotees, is based on the worship of Vishnu and his incarnations or avatars such as Krishna. What I call "Hare Krishna Movement" appeared in 1966 in the United States, New York, by Bhaktivedanta Swami Prabhupada. who intended to bring the faith of Krishna to the West, which was "completely" absorbed by the material life.” Among the religious practices of Hare Krishna devotees, the music is viewed as a catalyst for religious and community experience. Therefore, I propose an analysis of the performance of music and body movement in the temple based on the symbolic codes and how the rituals as social facts are repeated in order to construct and consolidate social relationships among devotees. I also intend to explore how the absence of social distinction based on the notion of caste in the religious philosophy of the devotees of Krishna seems to attract a part of the diasporic Indian community to the temple of Lisbon.

Kimberly Cannady (University of Washington, Seattle)

Danishness Dismantled: Postcolonial Nation-Building and Music in the North Atlantic

Music is fundamental to the identity politics of the North Atlantic, allowing individuals to both inhabit and contest their colonial inheritances from Denmark. While under Danish rule, Greenland, the Faroe Islands, and Iceland were subject to formal policies that sought to eradicate local music cultures as part of an ongoing project of political and cultural “Danification”.

My project examines these North Atlantic locations as sites of postcolonial nation-building and investigates the degree of ongoing negotiations with Denmark over cultural and political sovereignty.

This research contributes to contemporary multicultural politics in Western Europe by dismantling the normative discourse of cultural homogeneity within the modern European nation-state of Denmark. I highlight the visibility of North Atlantic musicians currently living in Denmark, and discuss how they disturb a narrow reading of Danish national identity. I also examine the islands themselves, with a strong focus on Iceland, as emerging nation-states coming into their own discussions of cultural inclusion, immigration, and the value of multiculturalism. The examination of music on the islands draws on theories of indigeneity and critical whiteness, as Greenlanders, Icelanders and Faroese continue to navigate their geographic, political and cultural peripherality within a European context.

Drawing on multi-sited ethnographic and archival research, I explore both musical practices in the insular locations and also musical activities of North Atlantic individuals in the capital of Copenhagen. My project takes an interdisciplinary approach, centered on ethnomusicological praxis and theory but informed by Scandinavian studies, postcolonial studies, geography, linguistics and history.