

Tenth International Doctoral Workshop in Ethnomusicology

Center for World Music (CWM) at the University of Hildesheim
& Hanover University of Music, Drama and Media (HMTMH)

19th – 22nd June 2018

Tuesday 19th June, Timotheuskirche, Center for World Music, Hildesheim

- 14.00 Pre-workshop session for auditors, local scholars, and early arriving participants
Philip V. Bohlman (University of Chicago, USA & HMTMH, Germany)
Ethnomusicology and Her Sister Disciplines: Sounding Diversity in a Complex World
- 17.30 Registration
- 18.00 *Dinner & Welcome Reception*

Wednesday 20th June, Timotheuskirche, Center for World Music, Hildesheim

Panel 1: Politics of Collectivity and Participation through Musical Action

Chair: **Raimund Vogels** (HMTMH, CWM, Germany)

- 09.30 **Ellen E. Hebden** (University of Wisconsin-Madison, USA)
Femininity, Tradition, and the Politics of Mobility in Rural Mozambique
- 10.15 **Max Jack** (UC Santa Barbara, USA)
Deviant Subjectivities: The Ultra Movement and the Management of Affect
- 11.00 *Coffee/Tea Break*

11.15 Welcome Address

Prof. Dr. Jens Roselt (Dean of the Faculty of Cultural Studies and Aesthetic Communication, University of Hildesheim, Germany)

Panel 2: Musical Practices and Intersectional Identities forming Musics

Chair: **Michael Fuhr** (CWM, Germany)

- 11.30 **Andrea Dankić** (Stockholm University, Sweden)
What it takes to Make Swedish Hip-Hop Music: An Ethnographic Study about Musical Practice, Social Categories and Creativity
- 12.15 **Nora Bammer** (University of Vienna, Austria)
Conceptualizing Song and Singing among the Amazonian Shuar
- 13.00 *Lunch*

Panel 3: Dealing with Trauma, Crisis and Displacement through Music and Dance

Chair: **Christopher Y. Mtaku** (University of Maiduguri, Nigeria)

- 14.15 **Paraskevi Tektonidou** (Kapodistrian University of Athens, Greece)
Fragments of a Speaking Body: The Practice of Contemporary Dance as an Embodied Experience in Athens during the Years of the Crisis

15.00 **Jan Magne Steinhovden** (University of Bergen, Norway)
Music and Musician in Displacement: A Case Study of the Multiple Roles of Oromo-rooted Music Performance in Bergen, Norway

15.45 *Coffee/Tea Break*

Panel 4: Religious Tensions in Historical Sources

Chair: **Nepomuk Riva** (HMTMH, CWM, Germany)

16.00 **Jocelyn Aimee Moon** (University of Washington, USA)
Matepe DzaMhondoro: Sustainability and Mbira Technoculture in Nyamapanda, Zimbabwe

16.45 **Lisa Herrmann-Fertig** (University of Würzburg, Germany)
Intercultural Communication in Mission: Music as an “Instrument” of the Jesuits in South India from the End of the 17th Century until their Expulsion in 1759

17.30 *Dinner*

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

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

Panel 5: Mediating Musics through Institutionalized Technologies

Chair: **Cornelia Gruber** (HMTMH, Germany)

9.45 **Helen Gubbins** (University of Sheffield, UK)
Simulated Liveness in Historical Radio Broadcasts of Irish Music

10.30 **Yair Hashachar** (The Hebrew University of Jerusalem, Israel)
Musical Pan-Africanism – Ideology, Aesthetics and Technology

11.15 *Coffee/Tea Break*

Panel 6: Soundscapes, Listening and the Nation

Chair: **Sarah Ross** (EZJM at HMTMH, Germany)

11.30 **Mili Leitner** (University of Chicago, USA)
Singing for the Nation, Singing for the State: Jewish Liturgy in Israeli Public Spaces

12.15 **Erol Köymen** (University of Chicago, USA)
The Forgotten Modern: Sound, Space, and Turkish Nationalist Subjectivity

13.00 *Lunch*

Panel 7: Community, Cultural Expression, and Musical Knowledge

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

14.15 **Lizzie Ogle** (King’s College London, UK)
Repercussions: Explorations into Rhythm and Sprit in Northeastern Brazil

15.00 **Martin Ringsmut** (University of Cologne, Germany)
Cape Verdean Rhythm – Music, Space, and Community through the Lens of Kola’ San Jon

15.45 **Felix Morgenstern** (University of Limerick, Ireland)
Tracing a Trans-European Intercultural Affinity: From the Historical to the Current Lived Musical Experience of Irish Traditional Musicians in Germany

16.30 *Coffee/Tea Break*

16.45 Writing Workshop I

17.30 *Dinner*

Thursday Evening (suggestion): Fête de la Musique in Hanover

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

9.45 Writing Workshop II

11.15 *Coffee/Tea Break*

11.30 Publishing in Ethnomusicology

Sarah Ross (EZJM at HMTMH, Germany)

13.00 *Lunch*

14.00 Snap-shot: Music at Christmas Markets in Germany

Nepomuk Riva (HMTMH, CWM, Germany)

14.15 SDG Graduate School "Performing Sustainability"

15.45 *Coffee/Tea Break*

16.00 Keynote Lecture

Fabian Holt (Roskilde University, Denmark)

Global Culture in Continental European Popular Music Festivals

17.30 Final General Discussion

18.00 *CWM Summer Festivity (Catering & Grill)*

Abstracts

Nora Bammer (University of Vienna, Austria)

Conceptualizing Song and Singing among the Amazonian Shuar

The indigenous Shuar in the southeastern Ecuadorian province of Zamora-Chinchipec have songs that are ascribed to have powerful effects and function as an important modality of communication with the invisible world of spirits and souls. In my dissertation project “Conceptualizing Song and Singing among the Amazonian Shuar” I analyse the contexts and concepts of songs and singing among the Shuar. My main research question is how singing is conceptualized by Shuar society and how song genres are differentiated within a complex intersection of lyrical content, musical structure, performance context and techniques, and the position of the individual singers within society.

The theoretical basis for this dissertation is composed of theories on Amerindian cosmology and ritual theory, on intersectional approaches to gender issues and identity, as well as theories of soundscapes studies and musical and timbre analysis. The main sources for my dissertation project were collected during three concluded field research periods in the Ecuadorian provinces of Zamora-Chinchipec and Morona-Santiago between 2010 and 2016. The material collected through participative observation of in-situ as well as induced recording situations consists of roughly 250 recorded songs, festivities, interviews and discussions, archived in the Phonogrammarchiv Vienna. Shuar songs serve Shuar society as an essential instrument for influencing and communicating with non-human agents. In order to examine the structural rules of Shuar songs and extract musical and auditory specificities, which are crucial to their functionality, I analyse musical parameters such as vocal techniques, rhythmic structure and lyrics, which illustrate the complex Shuar singing techniques. Through description and comparison of the three main song genres, I show how songs and singing as musical and communicative tools are constructed and perceived within Shuar society and demonstrate that they are not random, as often suggested, but by all means intentional and part of a large musical network of knowledge. My aim is therefore an in-depth analysis of socio-cultural and musical components in Shuar songs and singing practices.

Andrea Dankić (Stockholm University, Sweden)

What it takes to Make Swedish Hip-Hop Music: An Ethnographic Study about Musical Practice, Social Categories and Creativity

Hip-hop music is often associated with strong notions about authenticity based on both musical tradition regarding style and aesthetics, as well as social categories such as race, gender, class and place. While much research on hip-hop has been devoted to analyzing those social categories as part of identity politics, the musical aspect in hip-hop has often been neglected. This study focuses on the intersection of practical music-making and the practitioners various social categories when analyzing the prerequisites for hip-hop music.

By drawing on ethnographic fieldwork conducted in Sweden including the battlerap scene, club DJs and music-oriented summer camps where young girls are taught how to make hip-hop music, this on-going doctoral research project aims at analyzing the processes and aspects that lead to the formation of Swedish hip-hop music. What does it take to get the recognition necessary to make and take part in a practice categorized as hip-hop music? What constitutes this process, and what does that specific situation lead to in terms of what is possible to express within the context of hip-hop?

Christopher Small's term *musicking*, with its view on music as a social process, is an important analytical point of departure for this study. In order to define the specific circumstances produced by the hip-hop context, the term *hip-hop musicking* (*hiphopmusikande*) is introduced. These circumstances include various technical skills as well as specific views on rhyme, humor, rhythm, melodies and their important relationship to numerous social categories such as sex/gender, ethnicity, race, class, generation, and place.

Helen Gubbins (University of Sheffield, UK)

Simulated Liveness in Historical Radio Broadcasts of Irish Music

The concept of "liveness" is a recurring one in studies of radio and of the mediatization of music. It is often connected with the concepts of co-presence, authenticity and intimacy. In this paper, I employ Sanden's (2013) theorisation around the concept and function of liveness in modern music to examine the liveness of performances in historical recordings of Irish traditional music on Irish public radio in the years 1974-1991. The Irish public radio broadcasting network, Radio Éireann, was one of the key sites for Irish musical production and debate in the twentieth century, including for Irish traditional music (White 1998; Vallely, 2011). Here, I discuss *The Long Note*, a weekly Irish traditional music radio programme that broadcast on the station from 1974-91, a period of some debate within that musical tradition. A close network of presenters, producers, and performers were involved in the programme's production, and preliminary interviews indicate that *The Long Note* was a significant development from previous radio programming in certain ways. In this paper, I focus on the show's rhetoric of liveness, its attempted reproduction of "traditional liveness" (Sanden, 2013) and I explore its embedded hierarchies of "live" versus "recorded" sound to investigate how Radio Éireann programming related to Irish musical activity, ideas and discourse in that time period.

Yair Hashachar (The Hebrew University of Jerusalem, Israel)

Musical Pan-Africanism – Ideology, Aesthetics and Technology

My dissertation research studies the entanglement of music and the pan-African political imagination through selected case studies in post colonial Africa: the national cultural scene in 1960s 1970s Guinea; the privatized music industry in 1970s 1980s Côte d'Ivoire; and the virtual networks of musicians in the contemporary digital age. Bringing into dialogue African political thought and musical activity, I am interested in exploring the ability of music to animate alternative forms of identifications and subjectivities to the dominant model of the nation state in Africa. My research draws on Georgina Born's model of the four planes of the musical social conjuncture (Born 2011). I study musical pan Africanism through its articulation in multiple planes of socialities ranging from the microsocial dynamics of interactions between musicians from different countries on the band stage to the involvement of nation states and the African music industry. Through the analysis of lyrics, musical genres, language choice and even musical failures, I aim at illuminating the various musical and performative practices that create "public intimacies" (Guilbault 2010) between diverse African publics, audiences and performers alike. At the same time, I am also interested in the role of different platforms, namely, the music festival, the radio, the LP and the internet in enabling various forms of pan African musical expressions.

Ellen E. Hebden (University of Wisconsin-Madison, USA)

Femininity, Tradition, and the Politics of Mobility in Rural Mozambique

In my dissertation project, I examine how rural women in Mozambique's central and northern provinces are navigating life in a new capitalist regime through their increasing participation in a vast network of competitive dance societies that perform *tufo*—a traditional performance practice in which sound is embodied, and physical movement is indelibly linked to making “music.” *Tufo* was originally performed by both men and women for Muslim religious celebrations, yet women's participation dramatically increased after the transition from socialism to market democracy in the late 1980s. Since then, the genre has spread into new contexts and regions, while its many defining characteristics—refined vocal harmonies, synchronized, graceful upper body movements—have become powerful referents of traditional Mozambican femininity, captured through the label *muthianas horeras* (beautiful women). This new social power extends beyond performance itself and women describe their motivations for participation as a constellation of local and regional travel for performances, social autonomy, and political and economic advancement. Thus, in the context of Mozambique's “money based economy without money” (Arnfred 2004), I argue traditional performance makes women *motile*—sonic and choreographic interplay function as a form of capital that can provide women access to critical social networks and spatial movements. Drawing on fourteen months of mobile ethnography, performance as research, interviews, and archive and media analyses, this dissertation describes how women employ choreography, lyrical content, and the musical sounds of “tradition” as technologies for political mobilization and socio-spatial mobility in rural Pebane, Mozambique.

Lisa Herrmann-Fertig (University of Würzburg, Germany)

Intercultural Communication in Mission: Music as an “Instrument” of the Jesuits in South India from the End of the 17th Century until their Expulsion in 1759

The extraordinary success of the mission of the *Society of Jesus* is based, above all, on the psychologically well-thought-out mission methodology and the deliberate adaptation to the habits of life and the level of education of the people to be converted. Missionaries, especially in the field of pastoral care and education, used artistic-aesthetic forms of expression as a tool in the context of intercultural communication in order to spread the religious message. The mutual influence of the missionaries' music and the indigenous musics of the converts resulted in musical cultural change. In the present study, the various categories of musical material, the performers, and the occasions of performances are examined.

As the members of the Order committed themselves to global mobility, Jesuits were also active in South India. Missionaries from Portugal and later from other European countries worked there until the expulsion in 1759. A special feature of the communication of the Order's members are letters and reports, which formed a global information exchange system. Some of them have been published in contemporary publications, but for the most part they are still unprocessed in various archives. The topics are considered to be written by professionals and directly to reflect the times. As an important source for music research they are examined for statements about musical activities as well as representing the overall context. The study may be guided by hypotheses based on results for other regions; in addition, travel reports of the time open up further perspectives.

Max Jack (UC Santa Barbara)

Deviant Subjectivities: The *Ultra* Movement and the Management of Affect

Deviant Subjectivities considers the global proliferation of the *ultra* movement, a participatory style of fan support (Turino 2008) that entails continuous singing, jumping, flag-waving, and the illegal lighting of marine flares on the streets and in stadiums. Having spread across six continents, ultras support local soccer clubs by choreographing crowd action in hopes of giving their team a competitive advantage. But ultras have also played key roles in some of the most significant mass protests of the 21st century, including those in Cairo (2011), Istanbul (2013), and Kiev (2013). A look into the ultra movement addresses the development of culture in the context of globalization (Appadurai 1996, Urban 2001, Novak 2013) and also provides a space in which to examine how broader structures of power attempt to govern groups that deviate from dominant idealizations of the liberal democratic subject (Hardt and Negri 2000, 2006, 2009, Appadurai 2006, Shoshan 2016).

Based on over two years of field research in Ireland and Germany with the ultra groups of three clubs (Shamrock Rovers FC, FC Union, and EHC Dynamo), I argue that ultras' performances are central to the development of cohesive subjectivities, ideologies, and collective ways of living that are based in part on their friction with the state and alienation in the public sphere. Central to the of making alternative identities, I consider ultras' cultivation of *atmosphere*—in short, matrices of feeling that influence myriad forms of interpretation and action. In this context, ultras' conflicts with the state and the media elucidate the ways in which power is inflected in moments of collective encounter in public space.

Erol Köymen (University of Chicago)

The Forgotten Modern: Sound, Space, and Turkish Nationalist Subjectivity

Where is “the modern?” Can it be located as a distinct domain of historical and contemporary life? In recent years, scholars of Turkey have argued for a capacious conception encompassing multiple, coexisting “alternative modernities” (Çınar 2005; White 2015). This conception, however, threatens to efface difference even as contemporary Turkish society becomes increasingly fractured. For my dissertation project, I locate a distinct, historically-situated Turkish modern defined by affiliation with Turkish Republic founder Mustafa Kemal. I argue that musical and sonic practices animated the spaces and subjectivities of the Kemalist Turkish modern and facilitate its ongoing nostalgic cultivation in the present (Özyürek 2006). This Kemalist modern, however, has been forgotten on multiple fronts: not least, among adherents of the current Turkish regime and among music scholars (Gill 2017; Greve 1995; Greve 2003; Jackson 2013; O’Connell 2013; Stokes 1992; Stokes 2010). Drawing on historical, historical ethnographic, and multi-site ethnographic methods, I will examine the sounds, spaces, and subjectivities of the Kemalist modern. Among the questions that my project will address are: what have been the affordances of musical practice for constructing secular, modern, Kemalist Turkish spaces and subjectivities? Which groups and sounds have been excluded? To what extent have musical practices been implicated in the construction of a “white Turk” secular identity (Ergin 2008; Ergin 2014; Ramm 2016)? What has been the role of Kemalist musical practices in imagining and sustaining particular roles for women? And finally, what is the status of these Kemalist practices and communities in contemporary Turkey and the Turkish-German diaspora? Do they constitute a form of resistance to the current, Islamist Turkish regime?

Mili Leitner (University of Chicago)

Singing for the Nation, Singing for the State: Jewish Liturgy in Israeli Public Spaces

My research concerns Israeli public soundscapes, especially their use in calibrating the relationship between nation and religion. I attempt to understand how individuals listen to and interpret public soundscapes in order to construct and calibrate the Self and one's relationship to Others. My key case studies are public performances of religiosity, in particular when these are presented as something other than religion, for example, as national events, as community-building, or as secular musicking.

Taking as a starting point the polysemy of each auditory experience, I seek to understand how, where, and why "sound publics" and "sound alliances" form—terms I coin to describe the social groups that constitute, and coalesce within, public spaces on the basis of their sonic semiotic nature. I explore the ways in which individuals' subjective modes of listening are deployed as a technology of the Self, as individual agents insert themselves into soundscapes. In so doing, they calibrate the Self both within, and in relation to, the nation.

My fieldwork illustrates the ways in which music disrupts the Israeli notion of "secular" (*hiloni*), which I argue is a concept that does not translate to Western understandings of this same word. Instead, I suggest that the concept, in its Israeli and Hebrew use, is inextricably linked to both Judaism-as-religion and to Israel as a Jewish State. Negotiating these multiple overlapping identities often relies upon musical performance—whether of liturgy, *Shirei Eretz Yisrael*, paraliturgical song, or Israeli popular music. This study will enhance our understanding of contemporary Israeli national identity formation, and of the role of music in nation-making.

Jocelyn Aimee Moon (University of Washington, USA)

Matepe DzaMhondoro: Sustainability and Mbira Technoculture in Nyamapanda, Zimbabwe

Bendrups, Barney and Grant argue that recent scholarship on music sustainability has moved away from "a deficit discourse of cultural loss" towards "proactive attempts at cultural maintenance and renewal, often involving the application of new technologies" (2013, 154). Marschall asserts that sustainability projects in rural African contexts are limited in their success because they do not adequately consider locally specific uses and meanings of technology (2014). My dissertation investigates narratives and strategies of cultural revitalization through a collaborative ethnographic project that involved the repatriation of approximately 500 audio recordings and accompanying photographs related to an instrument called *matepe*, a marginalized *mbira* type historically played by the Marembe, Nyungwe, Buja, and Korekore-Tavara peoples of Northeastern Zimbabwe and adjacent areas across the Zimbabwe-Mozambique border. I focus on the intersections between new media, digital technology and *matepe*, which is itself a type of mobile communications technology based on its role in ancestral spirit possession ceremonies. In Nyamapanda, Zimbabwe, *matepe mbira* represents an ideological rift between Pentecostal and traditional belief systems despite the absence of spirit mediums in the present-day community. I draw from a year of field research in Zimbabwe (2016-2017) to demonstrate how individuals negotiate religious tensions and identity politics through innovative uses of archival media on portable radios and cellphones. I argue that musicians and culture bearers utilize digital and digitized media to diversify the role of *matepe* in traditional religious contexts as well as recontextualize *matepe* music as a form of secular entertainment and a symbol of ethnic pride.

Felix Morgenstern (University of Limerick, Ireland)

Tracing a Trans-European Intercultural Affinity: From the Historical to the Current Lived Musical Experience of Irish Traditional Musicians in Germany

Since the 19th century, many Germans have been drawn to the culture of Europe's "Celtic" fringe. Besides being a lucrative touring circuit for Irish artists, Germany has also brought

a thriving scene of Irish Traditional Music practitioners to the fore. Existing scholarship in Irish Music Studies and ethnomusicology dealing with the global mobility of Ireland's vernacular music has chiefly focused on the genre's significance for artists and audiences in the English-speaking diaspora, thus largely neglecting its reception in the continental European context. A focal shift towards the German case can add to new understandings of the routes Irish musical practices have taken globally. Critically, this also moves ethnomusicologists studying Irish traditional music away from simply considering ethnic and diasporic politics of musical identity construction. Drawing upon and extending Mark Slobin's (1993) seminal theoretical framework for identifying dynamics of musically-mediated intercultural affinities, this project will evaluate factors that have characterised the German engagement with Irish music both historically and in the present. Ethnographic and musicological research conducted among members of the German Irish music community will uncover narratives of identity negotiation, identifying how they recursively shape discourses and musical practices. I propose investigating the issues at stake when cultural identity markers of "Irishness" and "Germanness," historically validated through liaisons between European folk music genres and nationalist agendas, become uncoupled from ethnic ties and transformed in current musical practices. Examining how these narratives are fashioned, disrupted, or contested by practitioners will serve a multifaceted portrayal of pathways for Irish music-making in Germany.

Lizzie Ogle (King's College London, GB)

Repercussions: Explorations into Rhythm and Spirit in Northeastern Brazil

My research focuses on two Brazilian rhythmic and spiritual practices - the street carnival tradition of maracatu de nação, and the afro-Brazilian religion of candomblé, in the northeastern state of Pernambuco. Having evolved in conditions of extreme and ongoing racial violence, I am particularly interested in how these rhythmic cycles speak to power, how they create spaces for both counter-cultures and cultural appropriation, and how they interact with the divine. I am also concerned with the potential of innovative ethnographic methods for creative engagement with affective, emotional and spiritual experience. During fieldwork I made efforts to put techniques of sensory and collaborative ethnography at the centre of my research, in order to critically engage with the hierarchies of knowledge frequently imposed on Afro-Brazilian cultural and musical expression. Through in-depth inquiry into musical encounters in the candomblé ceremony and maracatu parade, I aim to respond to postcolonial theory's calls to pluralise and open out the horizons of historical experience. This necessarily involves confronting ethnomusicology's often ambivalent, power-laden interactions with spiritual and emotional knowledge.

Martin Ringsmut (University of Cologne, Germany)

Cape Verdean Rhythm – Music, Space, and Community through the Lens of Kola' San Jon

Kola' San Jon as musical and social practice is performed throughout the Cape Verde Islands and the diaspora in Europe and Africa. Along with its increasing popularity among the northern islands, Kola' San Jon is being transformed into a symbol of national culture and genuine Caboverdianidade. As musical practice, Kola' San Jon denotes the playing of special drums and rhythms assigned to catholic saint's, a form of dancing, and to a lesser extent chants while also encompassing a more general concept of celebration and saint worship. As social practice, Kola' San Jon plays a key role in mediating between apparent dualisms in Cape Verdean society such as concepts of the self and the other, the sacred and the profane, the European and the African, tourism and tradition, culture and commodity (Madeira 2013). My thesis takes part in the rhythm-analytical project that has been proposed by Henri Lefebvre (2013) and expanded upon by Yi Chen (2016). In doing so, I combine the analysis of musical rhythms with the analysis of metaphorical rhythms of Cape Verdean social life shaped by migration, globalization and tourism. By conceptualizing Kola' San Jon and the construction of Cape Verdean space and community as forms of rhythm, I aim at highlighting Cape Verdean experiences and the relations between different actors shaping and framing these experiences. The fieldwork for my dissertation was

done in 2015, 2016 and 2017 on São Vicente and Santo Antão and amounted to six months in total.

Jan Magne Steinhovden (University of Bergen, Norway)

Music and Musician in Displacement: A Case Study of the Multiple Roles of Oromo-Rooted Music Performance in Bergen, Norway

Gutu Abera was born in Welega, western Ethiopia in the region Oromia. He grew up in a strict Protestant Christian family where it was only acceptable to listen to Christian music, *farfenna*. At age 17 Gutu came to Norway as part of a wave of Oromo refugees from Ethiopia, and soon he got involved with *sirba*, the formerly unacceptable secular music. As a soloist of the song and dance *Oromiyaa*, made by the celebrated Norwegian multicultural stage performance *Fargespill* [The Play of Colours], he also became an important symbol of the political fight among the Oromo against the Tigray-dominated government. Gutu's musical and political journey from Ethiopia to the Norwegian stage highlights significant aspects of musical displacement.

This study explores the various roles of music performance in the negotiation of identities such as ethnicity, nationality, language and political, religious and cultural belonging. How are different levels of meaning communicated through a multicultural performance to majority and minority populations? What are the musical strategies for negotiating identity in the context of a life displaced by political conflict?

Through ethnographic research and media analysis, I use the story of Gutu to highlight wider issues of music, migration and Norwegian multiculturalism among Ethiopian communities living in Bergen, Norway. I build on music studies of diaspora (e.g., Ramnarine), migration (e.g., Baily/Collyer and Toynbee/Dueck) and refugees (e.g., Reyes). The study is part of my wider PhD research, which focuses on the many roles and meanings of Ethiopian music in an urban Norwegian context.

Paraskevi Tektonidou (Kapodistrian University of Athens, Greece)

Fragments of a Speaking Body: The Practice of Contemporary Dance as an Embodied Experience in Athens during the Years of the Crisis

Living in Athens during the years of the crisis, I have been observing that contemporary dance practice has emerged as a prolific field of study for examining the way in which cultural values are produced and embedded in socio-political concerns. In my thesis, I aim to argue that the practice of contemporary dance both reflects and shapes the ways in which Greek performers are currently re-negotiating with the cultural values in this transitional historical moment. In order to explore this, I have undertaken ethnographic field research with the work in progress of two contemporary choreographers, focusing on rehearsals as a dynamic process during which the identifiable precepts that discern the dancing practice outreach the rehearsal room and enter the individual and social life of the dancers.

Specifically, I argue that the idea of exploration, inscribed in the process of choreographing a contemporary dance performance, is well suited to the concept that people experience culture in a continuously negotiated correlation. My general questions concern the way this act of experimentation transforms an abstract idea into a bodily act implicating the human body. I argue that, during this process, dancers are becoming kinesthetically attuned and empowered and, thus, their practice transforms the way they experience subjectivity. Moreover, preparing a performance is usually based on teamwork and this collective practice affects the way dancers are relating to other individuals too. By focusing on the body and the language used to communicate the dance practice I hope that I can scrutinize the encounter of dancers with everyday life through the composite act of choreography, and, thus, with self and others in this current transitional historical moment.

Keynote Lecture

Fabian Holt (Roskilde University, Denmark)

Global Culture in Continental European Popular Music Festivals

Popular music festivals have gained a remarkable presence in European musical life, yet it is unclear if they have cultural significance beyond offering consumer pleasure. Indeed, growing consumerism in festivals has reactivated the declinist narrative of lost authenticity, a narrative that historically has been held against ethnomusicology. In this keynote lecture, I explore the potentials of framing popular music festivals analytically within a broader history of music festivals and cultural globalization in European modernity. I argue that such a broad framing in cultural history is useful for overcoming limitations of festival discourse in popular music studies. The keynote begins by introducing my argument about evolving forms of global culture in popular music festivals in Continental Europe. The argument draws from recent scholarship on Continental European popular music, theory of cultural globalization, and literatures on music festivals. A discussion of arguments about global culture will serve to conceptualize the symbolic economies of Anglophone popular culture in contexts of European nationalism and the Global South. The case studies include festivals in Barcelona, Berlin, Budapest, and Reykjavik, paying special attention to the significance of the Internet in their evolving histories. The findings challenge stereotypes of these festivals, while also pointing the growing dominance of narrower and more consumerist conceptions of global culture that call for new cultural critiques in musical scholarship.

Fabian Holt is Associate Professor at Roskilde University. He specializes broadly in cultural theory of popular music, having published on jazz and race, music genre, media culture, and globalization. Holt was a post-doctoral fellow in ethnomusicology at the University of Chicago 2003-2004, a visiting scholar at Columbia University 2010-2011, and a visiting professor at Humboldt University of Berlin 2017-2018. His publications include *Genre in Popular Music* (Chicago 2007) and the co-edited volumes *Musical Performance and the Changing City* (with Carsten Wergin) and *The Oxford Handbook of Popular Music in the Nordic Countries* (with Antti-Ville Kärjä). He is currently completing a monograph on live music. Holt is also founding editor of the book series *33 1/3 Europe* (Bloomsbury).