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British Forum for
Ethnomusicology

# Music and Movement

BFE National Graduate Conference

Wednesday 12 – Friday 14
September 2012

Stewart House, University of London

# PROGRAMME

## Wednesday 12 September

**10.30** **Registration and coffee**

**11.15** **Welcome**

**11.30-13.00**

| **Music and the Body I**<br>Room A<br>Chair: tba | **Music and Improvisation**<br>Room B<br>Chair: Christine Dettmann |
|---|---|
| Christoffer de Graal – MovingSound; Embodiment Presence and Resonance; What New Information the Symbolic Content of Improvised Music and Movement Can Tell Us | Nancy Murphy – 'Do You Want to Play?': Breaking from the Groove in Capoeira Angola Music |
| Wiske Renders, Josien Storme and Greet Verhaert – Expressive Movement Influences Interpretation of Musical Expressiveness in Children | Christian Weaver – Los Gemelos: The Music and Movement of Music and Movement |
| Aaron Holloway-Nahum – Music through Space | |

**13.00** **Lunch**

**14.00-15.30**

| **Music and the Body II**<br>Room A<br>Chair: Steve Cottrell |
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| Liz Mellish – Dancing Movements in the City of Timisoara, South West Romania |

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| Jun Zubillaga-Pow – Performing Perversity: Musicality, Physicality, Plasticity |
| Emily Granozio - Classical Violinist and Folk Fiddler: Same Musical Instrument, Two Musical Perspectives |

**15.30** **Tea**

**16.00-17.30** **Roundtable/Workshop: Research Ethics**
Room A Laudan Nooshin (City University)
Andrew Rawnsley (Teesside University)
Muriel Swijghuisen-Reisersberg
Moderator: Muriel Swijghuisen-Reigersberg

**18.00** **Abstract Writing Workshop**
Room A Muriel Swijghuisen-Reigersberg

## Thursday 13 September

**9.30** **Late registration**

**10.00-11.30**

| **Music, Conflict and Politics**<br>Room A<br>Chair: Hettie Malcomson | **Migration and Musical Change**<br>Room B<br>Chair: ShzrEe Tan |
|---|---|
| Miranda Crowdus – Palestinian-Israeli Music in the Tel-Aviv-Yafo Underground: Transforming the System through Collective Rap | Manimugdha Choudhury – Mishing Musical Heritage: An Anthropological Appraisal |
| Violeta Ruano-Posada – Singing for the Cause: The Impact of Exile and Conflict in the Birth and Development of Saharawi Revolutionary Music (1975-1991) | James Butterworth – Singing Songs of Suffering: The Lyrics and Discourse of Bad Romance in Urban Peruvian Huayno Music |

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| Andrew Green – R to the E to the B to the E to the L: Rage against the Machine, the Zapatistas, and Resistance as Performed | Jun Zubillaga-Pow – The Transcultural Turn of the Sundanese Angklung in Singapore and Germany |

**11.30** **Coffee**

**12.00-13.00**

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| **Rethinking Listening**<br>Room A<br>Chair: Katherine Schofield |
| Matthew Gilmore – The Embodied Critical Faculty: A Moving Target |
| Jo Miller – Moving between Learning Environments: Practices among Members of a Community-Based Traditional Music Group in Scotland |

**13.00** **Lunch**

**14.00-15.30** **Publishing Presentation**
Room A Vicki Cooper - Cambridge University Press

**15.30** **Tea**

**16.00-17.30** **Keynote Address**
Room A Michael Bull – University of Sussex

**18.30** **Optional Conference Dinner**
Konaki Greek Restaurant

# Friday 14 September

**9.30** **Late registration**

**10.00-11.00**

| **Music and Identity**<br>Room A<br>Chair: TBA |
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| Bart Paul Vanspauwen – Promoting Language-Based Alliances Through Music: Cultural Entrepreneurs in Lisbon Since 2006 |
| Mark Porter – Moving into Praise: Taste and Identity in the Musical Lives of Contemporary Worshippers |

**11.00** **Coffee**

**11.30-13.00**

| **Rethinking Tradition and Transmission**<br>Room A<br>Chair: TBA | **Music Transported**<br>Room B<br>Chair: Keith Howard |
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| Ronnie Gibson – The Transmission of Scottish Fiddle Music | Veronika Seidlová - Journey of Mantra from India to the Czech Republic: Contribution to Ethnography of Music and Globalization |
| Iva Nenic – From Woman to ~~W~~oman: Female Gusle Players in Serbia | Diane Temme - The Development of Inauthentic Argentine Tango: Buenos Aires Milongas to London Tea-Time Tango |
| Lucy Wright – Can Dance be Ethnomusicology? Can Ethnomusicology be Art? | Thomas Western – 'For the Purposes of Broadcasting': The Institutionalised Movement of British 'Folk' Music |

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| **13.00** | **Lunch** |
| **14.30-15.30**<br>Room A | **Closing Discussion/Feedback Session**<br>Moderators: James Butterworth, Tom Wagner |
| **15.30** | **Tea and Farewell** |

# British Forum for Ethnomusicology National Graduate Conference 2012

## Abstracts

(In alphabetical order by surname)

**James Butterworth** (Royal Holloway University of London)
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**Title**: Singing Songs of Suffering: The Lyrics and Discourse of Bad Romance in Urban Peruvian Huayno Music

**Abstract**:-

This paper examines the lyrics of urban huayno music in Peru and their relation to ideas of love and courtship. Urban huayno music is in large part a product of continued large-scale migration of Andean Peruvian peoples to the coastal capital Lima since the middle of the twentieth century. Whereas rural Andean songs have tended to adopt a mode of communication that is indirect, metaphoric and linguistically playful, urban huayno music has developed a lyrical style that is unequivocally direct and melodramatic. Urban huayno lyrics have come to be dominated by tales of love or, more precisely, bad romance and emotional suffering. Such songs are typically tales of unrequited love, break-ups, infidelity, infatuation, betrayal, and drowning one's sorrows. This is in contrast to the tendency of rural Andean song forms to depict love and courtship in a playful, less emotionally charged and, at times, erotic way.

In this paper I attempt to highlight these contrasting lyrical depictions of love and courtship through reference to huayno lyrics. I discuss these lyrics in relation to the social transformations triggered by extensive rural-urban migration. Furthermore, I consider varying audience attitudes to these melancholic narratives ranging from dismissive cynicism to intimate and genuine identification.

**Manimugdha Choudhury** (Dibrugarh University, India)

**Title**: Mishing Musical Heritage: An Anthropological Appraisal

**Abstract**:-

Acculturation, one of the mechanisms of cultural change, is the exchange of cultural traits as a result of unabated first-hand contact between any groups of people. The cultures of either or both groups may be changed due to this contact. As a result of acculturation, parts of the cultures alter, but each group maintains its peculiarity/uniqueness.

Mishing, now a plains tribe of Assam, were originally a hill tribe within the ranges of Adis (earlier known as Abors) of the present-day Arunachal Pradesh. They have been residing in the eastern region of the Brahmaputra valley in Assam for the past several centuries.

Coming down from the hills to the plains, the Mishings have adopted, or are being strongly influenced by, the cultural traits of the various neighbouring communities within their habitation range. This process of acculturation is also reflected in their musical heritage. In the Mishing musical text, we get the description of two contrasting situations- the hills and the plains, and also the hints of their migration from the hills to the plains. The musical instruments also speak of how their musical tradition has been enriched by way of incorporating a number of musical instruments from the neighbouring communities. This paper makes an attempt to examine how the present-day musical tradition of the Mishings has been influenced by their neighbouring communities more particularly in respect of musical lyrics, form as well as instruments.

**Miranda Crowdus** (City University London)

**Title**: Palestinian-Israeli Music in the Tel-Aviv-Yafo Underground: Transforming the System through Collective Rap

**Abstract**:-

Music as a social process with the ability to transform material culture, bridging political and ethnic barriers has been discussed in detail relating to current Arab-Israeli musical collaborations in Israel and Palestine (Brinner, 2009). This research has demonstrated the importance of music as a creative and financial resource, motivating interpersonal relationships and the development of new musical styles, potentially transforming global outlooks. This paper examines the multi-cultural reality and

transformative potential of much of the underground Israeli music scene, investigating System Ali, a current Palestinian-Israeli musical group based in Tel-Aviv-Yafo founded in an 'abandoned' bomb shelter in 2007 as a social platform through which the group's, sometimes divergent, sometimes congruent, voices could be heard. System Ali is comprised of male and female performers from both sides of the Arab-Israeli conflict, synchronizing contrasting musical genres including klezmer, hip-hop, rock, pop, and classical. Their oeuvre is presented in performance in a tightly-knit blend of eccentric tableaux, often dominated by enticing, raucous polyphonic textures, lyrics in Hebrew, Arabic, English and Russian, beat-boxing and break-dancing. This blend of seemingly disparate elements, as well as explicit commentaries in the song lyrics, acts simultaneously as a continuum and critique of previous regional musical traditions, embodying co-existence in the music performance object and the social music-making process. The Tel Aviv-Yafo music underground will be examined as a potential hub for Arab-Israeli interaction, a microcosm of Israeli society in which there is not only room for inter-cultural dialogue but in which it is supported as something that is both normal and necessary to the future and the well-being of individuals caught on both sides of the conflict.

**Christoffer de Graal** (Independent Scholar)
christoffer@movingsound.com

**Title**: MovingSound; Embodiment Presence and Resonance; What New Information the Symbolic Content of Improvised Music and Movement Can Tell Us

**Abstract**:-

Based on my experience of 25 years of using improvised movement and sound as a creative practice, and for healing and transformation, this practical session will demonstrate a ritual of 'Music and movement Conversations' which combine improvised music, movement and reflective enquiry, to discover and describe more about embodied musical movement. What else is there to know that we don't know?

In this session, introductory solo exercises and small ensemble pieces are devised to train attention and heighten awareness; specialist questions elicit metaphors from these improvised pieces. In group discussions, music and movement as metaphor leads to new insights. By engaging in music, movement and witnessing in this way, it brings into awareness, deeper structure and previously unknown elements, drives and motivation. This enables discussion of topics that have different theoretical and cultural paradigms. It can inform debate and create new and heightened understanding. Applications include developing understanding

across different groups, addressing issues, areas of learning, growth, development and survival; bridging the creative process, with the ordinary day-to-day personal, cultural, societal and global situations, problems and potential.

This methodology integrates, and draws from musical, and movement practices, and socio and psychological sources including: Community Music (Search and Reflect, Stevens 1985); Music for People, David Darling (Return to Child, Oshinsky, 2008), Wendy Palmer (The Intuitive Body, Palmer 2008), Continuum Movement (Life on Land; Conrad 2007) It is also inspired by international cross-cultural research (Transformational power of music to build community; Churchill Fellowship 2000). This work has engaged with and drawn from working with people from differing cultures, and with disadvantaged groups, (disabled people, children and elders), multi-national charities and companies, (Institute of Fundraising, L'Oreal, Virgin) It is informed by NLP (Dilts, Delozier), Psychosynthesis (What we may be, Ferucci, 2004) and Symbolic Modelling and Clean Language (Grove, Tompkins and Lawley).

**Ronnie Gibson** (University of Aberdeen)
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**Title**: The Transmission of Scottish Fiddle Music

**Abstract**:-

Within fiddle scholarship, the process of transmission whereby tunes and performance styles and techniques are communicated between people, traditions and generations remains relatively under-researched. While routes of transmission can be readily identified – from nation to nation, region to region or fiddler to fiddler – the process is rarely examined in any closer detail. This paper will investigate the process of transmission in the context of Scottish fiddle music.

The suggestion that fiddlers in the Scottish tradition have a direct link with the past is, on the face of it, a fascinating prospect, but on closer inspection becomes problematical. While there are fiddlers who can trace their musical lineage back to the 'great masters' of the eighteenth century, what significance does that really have in terms of their performance? Developments in fiddle construction and changes in musical tastes and practices separate us irretrievably from the past, but at the same time the fact that Scottish fiddle music has been in continuous transmission from then to now – both aurally from person to person and through manuscript and printed sources – is far from insignificant.

The theoretical implications will be explored in relation to examples from archive audio recordings of fiddlers and published collections of tunes in music notation. How historically informed is present-day Scottish fiddling, and what aspects are valued most in the perceived 'preservation' of tradition?

**Matthew Gilmore** (Northwestern University, USA)

**Title**: The Embodied Critical Faculty: A Moving Target

**Abstract**:-

Roland Barthes identifies the 'grain of the voice' in his eponymous essay as the site and threshold of a renewed music criticism that is perhaps yet to be realized. Such a renewal succeeds only as it suspends itself between what he designates as the 'predicable' and the 'ineffable' components of musical discourse. Barthes, however, and perhaps for good reason, refrains from prescribing a specific programme for how one is to avoid either of these two precipices over which listening inevitably falters. Absent are both the 'mental exercises' of phenomenologists, who would certainly endorse his critical 'reduction', and the methods of historical materialism. My paper commences just such a programme by identifying the sphere of neutrality whereby this 'grain of the voice' enters into a mode of criticism receptive to its departures toward meaning without therein being affected—i.e. 'moved'. The movement examined by this paper is therefore a movement or displacement of the critical faculty into that domain described by Barthes as 'individual' but 'non-subjective', which if it is to remain constructive, that is positive, must itself retain a constitutive immobility. Of what little can be said therefore of such a faculty this much is certain: it requires the supplement of technical aids and prostheses beyond our own 'perceptual apparatus'. On his postulated listening's dependence on technology Barthes remains silent. This is not however true for the author from whose perspective this paper hopes to move beyond mere speculation, Walter Benjamin. While Benjamin largely refrains from any focused analysis of music, with the exception of the enigmatic but critical positions music holds in his early formulations of language, his commentary on radio and the technological mediation of artworks serve as guides in understanding where and with whom this hidden, yet starkly political, faculty of listening resides.

**Emily Granozio** (SOAS)
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**Title**: Classical Violinist and Folk Fiddler: Same Musical Instrument, Two Musical Perspectives

**Abstract**:-

As the classical violinist dons his or her best attire to perform at tonight's concert, the folk fiddler still waits for the pub session to reach full swing. Both instrumentalists belong to a community of musicians riddled with social stereotypes, thus often establishing the classical and folk paradigms as juxtaposed worlds in musical practice and research. Drawing on experience in both classical and folk musical contexts, this paper explores the parallels between classical ensemble and folk session violin playing. The research process will aim to draw on linguistical analogies as well as cognitive fields, which, through two London-based case studies, will study the communities' movements and performative interactions. The folk fiddle and classical violin playing technique and context can be perceived as diverse musical languages belonging to the one instrument. It is evident that notation is the currency of one language, but not the other, as the ability to sight-read is of particular importance in classical contexts and notation is often disregarded in folk sessions. We can therefore presume that the folk fiddler's hand will kinaesthetically 'hold' the tune, whereas the classical violinist often relies on visual stimuli (notation).

As stated in the conference brief, the study of musical movement is ultimately the study of social relations. When considering the violinist and fiddler in such varying societal contexts, it is important to value the interchanging nature of musicianship, as the requirement to switch between musical languages grows extensively. By creating a binary between folk and classical musicians, through performance practice techniques and cognitive methods, the social relations behind each communal ensemble must not be disregarded; contrasting images of the romanticized fiddle versus the classically trained professional violinist offer opposing stereotypes that may be reinforced by cognitive methods of learning and result in diverse musical languages on the fiddle/violin.

**Andrew Green** (Royal Holloway University of London)

**Title**: R to the E to B to the E to the L: Rage against the Machine, the Zapatistas, and Resistance as Performed

**Abstract**:-

In his book Rebel Rock: The Politics of Popular Music, John Street discusses the phenomenon of the charity single, noting a great disparity between the success of some such singles and others. This can be explained, he suggests, not just by the effectiveness of the music, but by its relationship with the political message it mediates. The question is, then, 'how some forms of politics match with some forms of music'. In this paper, this question is asked with regard to the rap-metal band Rage Against The Machine's many lyrical references to the Mexican Zapatista movement, which became a cause célèbre among the international Left after a peasant rebellion in 1994. It argues that the manner in which the Zapatista peasant rebellion was performed – in which the peasant identity as 'oppressed' was strongly emphasised – made it simple to assimilate into the semiotics of the stage performance of Rage Against The Machine, which constructs a terrifying, amorphous enemy against which onstage resistance is directed. Despite this, however, the representation of Zapatista discourse in Rage Against The Machine's music is still highly problematic. In this case, even if the politics and the music 'match' in some ways, the rigid logic of 'Rage Against The Machine' is always imposed on the former.

**Aaron Holloway-Nahum** (Guildhall School of Music and Drama)

**Title**: Music through Space

**Abstract**:-

What is physically happening to music at it travels through space?

The session will begin with an outline of acoustics and the physical transformation that sound waves undergo as they travel in a variety of spaces. Particularly of interest will be the physical changes that take place within the frequency information of the wave, and the way that various parts of the sound spectrum travel in different ways. (This has implications, for example, as to how a chord is heard at the point of creation and at the back/sides of an audience).

How do the individual sounds of multiple instruments 'join together' as they travel towards an audience, and is this 'joining' a one-way process?

Linked to this, we will move on to a discussion of how various sound waves move in relation to each other, and what it means for these waves to 'join together' in the creation of new, more complex waves. This will be particularly interesting in considering recording, where waves are permanently joined together in specific ways.

Other questions to be addressed in the session might include:

What is the actual information embedded into and carried by a sound wave and how does that information get redressed/decoded/interpreted on the receiving end?
Can music ever be physically static?
And (if research and time allows for enough commentary to be made) how is the memory of music related to the original experience of it?

**Liz Mellish** (UCL-School of Slavonic and East European Studies)
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**Title**: Dancing Movements in the City of Timisoara, South West Romania

**Abstract**:-

This paper looks at the movements of dancers in Ensemble Timişul based in the Romanian city of Timişoara. The lives of these dancers centre around movement. Like all city dwellers they live their lives 'on the move' as they traverse the city from one 'stopping point' (Sanjek, 1990:176) to another, moving around the city between rehearsals, performances and social events.

This paper looks at their bodily moves from two vantage points, their habitual movements during their lives as dancers and their dance moves during rehearsals and performances. In order to do this it draws on works by ethnomusicologists, anthropologists and dance academics on movement, embodied learning, and music and dance performance.

Firstly using the frame of the regular ensemble rehearsals at the Municipal Culture House, I will look at both the habitual movements of belonging to the ensemble, and the dance moves, the locally specific ways of moving that are passed on between generations, and from experienced dancers to the newcomers. The next section will look at the dance performances, from arrival at the venue, to the cool-down after the performance has ended, and will include a consideration of the ultimate dancing aim, to achieve flow and synchrony (Turino, 2008:4-5,41-4) in movement during these performances. The final section will propose that the concepts of

flow and synchrony can also be applied to the bodily movements of these dancers as they move together during their daily lives in the city. The fieldwork for this paper forms part of my PhD research with the dancers from Ensemble Timişul. My involvement with their lives over a six year period has included participant observation at rehearsals and performances, formal and informal interviews, and on occasions joining them to perform ethnography (Turner, 1987:139-153)

**Jo Miller** (University of Sheffield)
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**Title**: Moving between Learning Environments: Practices among Members of a Community-Based Traditional Music Group in Scotland

**Abstract**:-

The manner in which music is transmitted may have a profound impact on our understanding of that music. This paper presents some preliminary findings of fieldwork with young people and adults learning Scottish traditional music in a community setting. Although these individuals come together in a group, they also move beyond it to pursue their learning in other ways: through self-teaching, using online and other published resources, in individual lessons, at home with family, at informal dances, sessions and concerts, and as audience.

I ask how far 'enculturation' and 'master-apprentice' are still useful models for describing learning, and what these may signify for learners today. This and other issues are approached via the disciplines of ethnomusicology, music education and community music, all of which share a concern to study the means by which music is learned and taught.

**Nancy Murphy** (The University of British Columbia)

**Title**: 'Do You Want to Play?' Breaking from the Groove in Capoeira Angola Music

**Abstract**:-

In Capoeira Angola, a sequence of events called the *roda* features musical layers that interact with participation in the physical game of capoeira. The *roda* music acts in dialogue with the game by inspiring the players' movements and commenting on the game's outcome through song.

Three layers contribute to the musical landscape of Capoeira Angola: the groove, the *berimbau* instruments, and the singing. Each performance features a particular *toque* (rhythmic pattern) established by the groove instruments of the *bateria de capoeira*. The *bateria* parts remain fixed in their short rhythmic cycle, while the *gunga* and *viola berimbau* have freedom to move outside the groove and embellish the *toque*. The *gunga berimau*'s departure from the *toque* marks particular moments in the *roda*, such as change of song, or shifting of players within the capoeira game.

The songs that take place during a *roda* vary with each performance. Every *roda* features at least one *Ladainha* followed by a *Chula*, after which the players are called to begin the game. Subsequent songs may be chosen as a response to the results of game play, or to encourage liveliness and creativity for the players. The song phrases interact with the groove and with the varying *berimbau* lines as part of the overall dialogue within musical layers of the *roda*.

In this study I examine the ways in which improvisation, or 'play', is explored in Capoeira Angola music. This involves an investigation of three specific instrumental layers: (1) the *gunga berimbau*, (2) the *viola berimbau*, and (3) the vocal phrases for each song. I illustrate how each of these musical layers depart from and realign with the established groove. Exploring the functions of these departures within the *roda* demonstrates the importance of dialogue between the game and the music as essential components of Capoeira Angola.

**Iva Nenic** (Faculty of Music, Belgrade)

**Title**: From Woman to Woman: Female Gusle Players in Serbia

**Abstract**:-

The tradition of epic singing with gusle, a bowed lute from the Balkans, has mainly been carried by male performers in Serbia. Nonetheless, from the 19th century onwards there are notable cases of women overstepping their traditionally assigned gender role by choosing to play the instrument. My own field research in various parts of Serbia confirmed that today there is a considerable number of active female players of gusle. There seems to be a notable difference between older and younger generations: the lives of the former were governed by strict patriarchal rules, so the idea that a woman was not entitled to play or even touch the 'sacred' instrument was quite common. In contrast to that, young women today have an easier access to the instrument and have to overcome fewer obstacles in terms of patriarchal taboos. The most striking fact is,

however, that a transmission directly from one to another woman rarely happens and wasn't noted as such in the historical sources. The main spreaders and masters of this tradition, either in familial surrounding or in the public venues, are the men. The metaphor of movement is here applicable in twofold manner: firstly, as an (interrupted) transfer of music between women, and secondly, as a socioeconomic change, as the young contemporary female players hold different class positions and enjoy more educational advantages in comparison to the older generation of female players. The model of benevolent male tutor (father, cousin or male teacher) allowing the female student to enter the otherwise forbidden realm of gusle playing is ubiquitous, together with the recurring trope of 'firstness' (many informants told me they were 'the first' or 'the only' female guslars). This represents, in Foucauldian terms, a work of a disciplinary mechanism where the free flow of sound between women has to be interrupted, being a threat to the dominant paradigm of male public visibility and power.

**Mark Porter** (City University London)

**Title**: Moving into Praise: Taste and Identity in the Musical Lives of Contemporary Worshippers

**Abstract**:-

The Christian praise and worship scene emerged in the late 20th century as groups such as the Jesus Movement brought traditionally secular genres such as rock and folk into the church. By bringing in the musics of everyday life and experience part of the hope was to create a form of worship more authentic to the ongoing lives of worshippers. As praise and worship music has evolved, however, it has often tended to crystallise around a fairly narrow range of soft-rock styles, whilst the musical lives of many worshippers on the other hand have become increasingly eclectic and diverse. The music of a praise and worship service is therefore not necessarily closely related to musical identities formed and inhabited outside of a church setting. This paper draws on ethnographic interview work undertaken in early 2012 to examine how praise and worship music fits into the broader musical lives of contemporary worshippers, and at worshippers' experiences of moving between different musical spheres.

**Wiske Renders**, **Josien Storme** and **Greet Verhaert** (Ghent University, Belgium)

**Title**: Expressive Movement Influences Interpretation of Musical Expressiveness in Children

**Abstract**:-

Previous research has often emphasized the important role of the moving body in the perception of music. To date, however, it is not clear to what extent body movement plays a causal part in the interpretation of musical expressivity. In this study, we present a behavioural experiment in which musical stimuli with an ambiguous expressivity were used to test whether expressive body movement influences the preference for one of both expressivities. The participants of the experiment comprised young children (age range 7-8 years). Findings indicated that an attitude towards the expressivity of an ambiguous stimulus can be changed when the stimulus is repeatedly paired with expressive movements. With indirect evaluative conditioning – i.e. the pairing of a musical stimulus with expressively laden HAPPY or SAD movements – the memory link is manipulated, resulting in a movement-dependent rating. In short, how we move influences what we hear.

**Violeta Ruano-Posada** (SOAS)

**Title**: Singing for the Cause: The Impact of Exile and Conflict in the Birth and Development of Saharawi Revolutionary Music (1975-1991)

**Abstract**:-

After Morocco invaded Western Sahara in 1975, many Saharawis had to flee their country and become refugees in one of the harshest parts of the Sahara desert, the hammada, in south-west Algeria. The four refugee camps that were established there saw the birth of a new type of music, modern and revolutionary, but rooted in the tradition at the same time. This music served as political and military encouragement for the hopeful Saharawis who were fighting for their independence, apart from helping them to overcome the trauma of forced migration and reinforce their national identity. However, throughout the years, the revolutionary song has lost some of its strength, becoming part of a glorious but distant past.

This paper is an exploration of the context and characteristics of the birth and development of Saharawi revolutionary music after exile from Western Sahara to the refugee camps in 1975 and during the war period that lasted until 1991. It takes into account the roles that music fulfills in

contexts of conflict revolution, especially focused in situations of forced migration. The central argument is that the birth of Saharawi revolutionary music was so intrinsically linked to the political cause (and the creation of a true nation in exile) and had such a specific role during the war, that once this came to an end, the context for the music was lost as well.

Nevertheless, this research also concludes that Saharawi society, and especially the youth, has proven to have the power and the possibility to take the necessary steps to keep Saharawi music and culture alive.

**Veronika Seidlová** (Charles University in Prague, Czech Republic)

**Title**: Journey of Mantra from India to the Czech Republic: Contribution to Ethnography of Music and Globalization

**Abstract**:-

The paper is based on my current PhD research which aims to be a multi-sited ethnographical study of the globalized world through focusing on the social life of Hindu mantras as a globalized phenomenon and a commodity.

Chanting of mantras (Hindu sacred chants in Sanskrit) which had been a very narrow local cultural practice has become a globally known phenomenon. Although in Hindu orthodox discourse, it is not allowed to change the mantras, during the globalizing process of their cultural transmission from India to the West and later to the post-communist Czech Republic, the mantras have gained new sound forms, new social and cultural contexts, new functions and new meanings. Contemporary Czech cultural productions of mantras are a dense example of how the present inter-continental connectedness works in everyday life, music and in the relationship to the Sacred.

This paper will focus on the social life of Indian mantras in the esoteric shops, tea rooms and yoga halls, which have emerged in the Czech Republic only during a massive post-communist change. The paper will discuss how the transmission process happens, what music forms it takes, and what meanings are attached to them by their agents.

**Diane Temme** (Bangor University)

**Title**: The Development of Inauthentic Argentine Tango: Buenos Aires Milongas to London Tea-Time Tango

**Abstract**:-

The Argentine Tango has experienced perpetual movement in global terms since it was first exhibited in either London or Paris (depending on the source) in the first decade of the twentieth century. Indeed, by 1915, the tango was danced in all major cities in Europe and America. The international Argentine Tango phenomenon as a dance (which continues even to the present day) gives rise to issues which stem from a largely anecdotal tradition, resulting in a preoccupation with authenticity from schools or even individuals claiming to dance the 'real' tango. When the tango came to Europe in the early twentieth century, this necessarily resulted in changes as to how the dance was interpreted, since its original socio-cultural context was effectively removed. This is demonstrated in London in the 1910's, with the prevalence of Tango Tea Dances. The tango which was adapted for this purpose was not intended to be authentic as such, but rather, was reinvented to adapt to the social conventions of the time. The upswing in popularity of the tango as a social dance in London is recorded in a number of books and in dance manuals by professional and amateur teachers alike, as well as in music scores (mainly dating from 1913/14). Noticeably, these dance manuals demonstrate four things that facilitate the European adaptation of the Argentine dance: (1) exposure to the music (2) suitable clothing/costuming (3) interpretation of the Argentine idiom (4) a link to something familiar or relatable. These four things will be discussed with special emphasis on points (3) and (4) in terms of the music itself and the Anglicized embodiment of this music in London during the 1910's which could perhaps even be considered the 'tango Nuevo' of its time.

**Bart Paul Vanspauwen** (Universidade Nova de Lisboa, Portugal)

**Title**: Promoting Language-Based Alliances through Music: Cultural Entrepreneurs in Lisbon since 2006

**Abstract**:-

Since the turn of the millennium, Portugal has played an important role in promoting lusofonia and supporting organizations that sponsor Lusophone-oriented events. Especially since 2006, when Red Bull Music Academy's documentary 'Lusofonia, a (R)evolução' was produced, Lisbon has increasingly become the stage for Lusophone musical manifestations.

Individual cultural entrepreneurs have also been essential to the organization of Lusophone events and spectacles. This presentation analyses the most significant musical examples in the last 5 years. Drawing on Guilbault's 'Governing Sound' (2007), I take the concept of governmentality as a useful point of departure to analyze both nation-building and transnation-building in the symbolic community tradition that is continuously evoked and invented by the concept of 'lusofonia'. I want to reveal how the discourse and actions of specific cultural entrepreneurs 'administer' the idea of lusofonia by means of musical performance. I especially want to clarify how cultural NGO's mediate between governmental and commercial institutions that defend the idea of lusofonia, on the one hand, and migrant musicians from Portuguese-speaking countries with their own agendas, on the other. In other words, my focus is on the administrating agency of Lisbon-based NGOs as well as its effect on expressive culture in a transnational Lusophone space. This presentation contributes insights into the contemporary social realities of Portugal, and it will be significant not only to music studies but also to cultural policy studies.

**Christian Weaver** (La Timbala)
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**Title**: Los Gemelos: The Music and Movement of Music and Movement

**Abstract**:-

This paper explores the theoretical concept and practical application of techniques for the realisation of a shared language between music and movement. Its focus is a collaboration, between musician/ ethnomusicologist Christian Weaver and dancer/choreographer Alicia Herrero Simon, that set out to examine material gathered through research into Cuban rumba, by its repositioning in a new, contemporary performance context.

Much of the vernacular music of Cuba inherited the idea of a strong, some would say inseparable, link between the voice of the drum and the body of the dancer. The precedents for this lie in a number of examples of the sophisticated percussion music of West Africa. During its forced migration and establishment as an independent cultural thread in Cuba, this relationship, the techniques for its realisation, and the conceptual ideas that inform it, underwent change. Part of this change occurred simply through a loss of knowledge. Other changes were inspired by a new set of social contexts and performance objectives. The 2009 performance project, 'Los Gemelos' (The Twins), formed one part of ongoing research into the nature of techniques for establishing and performing this

inseparable link. The project aimed to investigate the practical relevance of the research material through experimentation and improvisation within the context of a wholly different genre of performance, in order to see how this might shed light on the techniques themselves, as well as how artistic migration might impose change upon them.

The paper contextualises the performance project by describing the research leading up to it. It then examines the results of the project and comments on some of the findings and how this has led to new work concerned with mutually shared languages between improvised music and movement. As such, the paper is concerned both with the relationship between music and movement, and with the migration of this relationship from traditional to new contexts.

**Thomas Western** (University of Edinburgh)

**Title**: 'For the Purposes of Broadcasting': The Institutionalised Movement of British 'Folk' Music

**Abstract**:-

When the BBC established the Folk Music and Dialect Recording Scheme in 1952, its collectors were instructed to 'collect in recorded form, for the purposes of broadcasting, as much of the surviving folk music and local forms of speech as possible'. With focus on the BBC's Scheme, the aim of this paper is to investigate the practice of field recording in 1950s' Britain as a form of cultural production, exploring how the mediations and movements of the ethnomusicological past can further our understanding of the ideologies and materiality behind its recorded remains.

Drawing on archival research into sound recordings and written records, I will probe the instigative and expectative roles of institutions in recording practice, and how this informed processes of selection in the field. I will then address the issue of networks, and how the BBC – and its sound archivist, Marie Slocombe – served to make field recording in Britain a more complex and hierarchical practice than previously considered. Finally, through an exploration of the schizophonic movement of music from the field into new channels of communication, I will examine the dissemination of recordings through radio broadcasts, and some of the intended and unintended consequences of this manner of musical movement.

**Lucy Wright** (Manchester Metropolitan University)

**Title**: Can Dance be Ethnomusicology? Can Ethnomusicology be Art?

**Abstract**:-

I am a musician and practice-led PhD student at the Manchester Institute for Research and Innovation in Art and Design (MIRIAD), MMU, currently researching North West carnival ('fluffy') morris dancing. The working title of my thesis is 'Designing Traditions: Towards an Expanded Ethnomusicology. A practice-led exploration of music and folklife from contemporary Manchester.'

Coming from a classical research background in ethnomusicology I have been inspired by recent collaborative projects between visual anthropology and contemporary art which offer new models of anthropological and artistic scholarship through recognising their analogous uses of ethnographic practices and experiential knowledge. The broadest goal for my PhD is to explore what a similar 'artistic turn' might offer to ethnomusicology.

Concerned primarily with fakelore and invented traditions, my artistic practice involves craft object-making, costume, performance, video and installation inspired by conversations and collaborative projects with folk and traditional arts performers and practitioners. Having identified a shared history between institutionalised ethnomusicology and folk music, I draw on Ingold's critique of a pervasive 'backwards reading' applied to the concept of 'tradition', to explore Bohlman's assertion that ethnomusicology 'actually resists newness'. Similarly, in interrogating folk scholarship's 'imagined village' metaphor, I have become aware of tacit processes which continue to privilege 'authenticity' and render folk as repetitive and imitative. As the discipline increasingly calls for a 'new ethnomusicology' I wonder if through rethinking what is understood by tradition, reading it as creative rather than repetitive, ethnomusicology too may be realigned.

I would like to present my work-in-progress for peer consideration to attempt to ascertain whether my current work can still be considered ethnomusicology, even when the products of my research no longer looks like it.

**Jun Zubillaga-Pow** (King's College London)
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**Title**: Performing Perversity: Musicality, Physicality, Plasticity

**Abstract**:-

'We want to convey the incredible fierce force of madness, feeling that we are on the brink of insanity, which is really the spirit of this music... in a kind of animalistic way.' This is how one of the members of the Belcea Quartet feels on performing Beethoven's Grosse Fuge. In what way, then, has Beethoven's music shaped the human body to become animal, to be deformed, and become perverted? The recent ethnomusicological turn on Western classical genres has revealed fascinating insights on the various mechanisms used by Europeans in musicking. For one, qualitative empirical work with solo violinists has established the use of bodily and metaphorical gestures as directing towards a better understanding of musical expression (Prior 2011). For another, technological comparisons between live and recording situations have disputed the impossibility of performative constancy for a conductor and the orchestra (Blier-Carruthers 2010). Yet, these research findings have relied on text-based responses and are often exemplified by music stereotypical of the Classical and Romantic styles.

In contrast, this paper is an ethnographical attempt to frame the physical movements of European musicians as predicated on their psychical state. Although Bayley (2011) and Hunter (2012) have both established the 'conversational' working relations among string quartet performers from the twenty-first and early nineteenth centuries respectively, the corporeal gait and interaction, or the lack thereof, as an effect of psychical reactions among chamber musicians remain undiscovered. Therefore, the string quartet, being a suitable entity for participant observation vis-à-vis issues of ipseity and camaraderie, will provide the opportunity to witness how bodies are shaped by music, especially with the aesthetically more challenging pieces by late Beethoven and Schoenberg. In this affective instance, the structural theory of intimacy (Stokes 2010) could become supplemented by the substantial theory of plasticity (Malabou 2009).

**Jun Zubillaga-Pow** (King's College London)
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**Title**: The Transcultural Turn of the Sundanese Angklung in Singapore and Germany

**Abstract**:-

The migration of people and ideas has more often than not resulted in a confluence of cultural practices. However, the political agency of such motivations may differ from case to case. In recent times of multicultural and transnational agenda, the use of popular music as a cultural arbitrator among multinationals has become increasingly prevalent. From Bollywood to K-pop, the rise of cultural liberalism has followed at the heels of neoliberalism both in the West as well as in Asia.

The international development of the Angklung, a traditional Indonesian bamboo instrument, is a case in point with people from all walks of life and musical abilities playing and performing for communal, ceremonial or religious functions. On a regular basis, Indonesians and non-Indonesians gather at certain locales to participate in a music-making ritual that belongs neither to their original heritage nor contemporary everyday lifestyle. Yet, the business behind such activities subscribes pertinently to discourses of communitarianism, friendship, citizenship and ipseity.

Drawing from interviews and surveys from recent fieldwork in Singapore and Germany, this paper aims to unveil the continuities and changes to the ontology and epistemology of the performance practices and repertoire of the Angklung. This research contributes to a larger thesis to determine how transculturalism, to use Fernando Ortiz's coinage, has perpetuated a critical dialectics of cultural recognition and economic redistribution of geopolitical musical semantics in the social justification for a postcolonial modernity.