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British Forum for
Ethnomusicology

DOING ETHNOMUSICOLOGY: IMPLICATIONS AND APPLICATIONS

Monday 21 – Wednesday 23
September 2010

Stewart House, University of London

PROGRAMME

Monday 20 September

10.30 **Registration and coffee** (outside Room ST273)

11.15 **Welcome** (Room ST274/5)

11.30-13.00 **Local Musics, Global Contexts** (Room ST274/5)
Chair: Barley Norton

Irfan Zuberi (Jamia Millia Islamia, India), *Khanqahi qawwali* in a Globalized Context: The Case of *dargah* Hazrat Nizamuddin Auliya

Janna Bulmer (Dartington College of Arts), *Between Hellenistic Ideal and the Internet: The Cretan Lyra in a Context of Globalization*

Marie Saunders (Open University), *We're All Global Citizens Now, and Yet...: An Exploration of the Role of Scottish Music in Maintaining a Scottish Identity for Members of the Scottish Diaspora*

13.00 **Lunch** (Room ST276)

14.00-15.30

Musical Resistance, Political Musics (Room ST274/5) Chair: Martin Stokes	Crossing Disciplines, Discovering Methodologies (Room ST273) Chair: Laudan Nooshin
Anna Bull (University of Cambridge), <i>Dance Against the State: Music as Political Action in the UK's Radical Left</i>	Sara McGuinness (SOAS, University of London), <i>Forming from Within: Exploring Musical Language through Participation in a Congolese-Cuban Band</i>
Yona Stamatis (University of Michigan), <i>Resisting Europe: Defining the Greek National Soundscape through Rebetika Performance</i>	Jan-Ellen Harriman (London Metropolitan University), <i>Towards an Ethnomusicological Understanding of an Extinct Instrument</i>

Kristine Ringsager (University of Copenhagen), Rap, Rights and Respect! Reflections on my Ongoing Fieldwork in Immigrant Rap Communities in Copenhagen	Helen Southall (University of Liverpool), Locating Chester's Musical Landscapes across Disciplines
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15.30 **Tea** (Room ST276)

16.00-17.30 **Roundtable: How To Get Published and How to get Funding** (Room ST274/5)
 Speakers: Martin Stokes (Oxford University / OUP, Chicago, Scarecrow presses) Laudan Nooshin (City University / Ethnomusicology Forum Journal) and Muriel Swijghuisen Reigersberg (Independent Scholar)

18.00 **Cuban Big Band concert at the Institute of Education bar**

Tuesday 21 September

9.30 **Late registration** (Outside Room ST273)

10.00-11.30

Analytical Methodologies (Room ST274/5) Chair: Alexander Knapp	Cyber-Research and Virtual Methodologies (Room ST273) Chair: Abigail Wood
Ryan Molloy (Queen's University Belfast), Microinterval Modality in Irish Traditional Music – An Empirical Approach?	Michele Banal (SOAS, University of London), Sharing Music, Making Knowledge: The African Music Blogs Scene
Sarha Moore (University of Sheffield), Confusions in the Field: Asking Questions Concerning the Phrygian Second	Polina Proutskova (Goldsmiths, University of London), E-Research in Ethnomusicology— What to Expect?
Chloe Zadeh (SOAS, University of London), Musical Analysis, Fieldwork and the Social Significance of Thumri Style	Francis J Ward (University of Limerick), Virtual Fieldwork: The Transmission of Music in the Irish Traditional Music Virtual Community

11.30 **Coffee** (Room ST276)

12.00-13.00

Digital Technologies and Musical Practices (Room ST274/5) Chair: John Baily	Assessing the Methodologies, Assessing the Impact: Doing Ethnomusicology (I) (Room ST273) Chair: Simon Keegan-Phipps
Rachel Hayward (City University, London), Promoting Diversity and Innovation in British Pan Performance	Liz Mellish (University College London), Being 'In the Field': 21 st -century Research into Folk Ensembles in Romanian Banat
James Butterworth (Royal Holloway, University of London), Going Digital: VCD Music-Video Production and Piracy in the Peruvian Andes	Paul Tkachenko (City University, London), The Real Deal: The Interaction of Musicians on a London Klezmer Scene

13.00 **Lunch** (Room ST276)

14.00-15.30 **Keynote address** (Room ST274/5)
Chair: Emma Brinkhurst (Goldsmiths, University of London)
Tia DeNora (University of Exeter), Music's Impact: Toward a Strongest Possible Case

15.30 **Tea** (Room ST276)

16.00-17.30 **Roundtable: Professional Trajectories** (Room ST274/5)
Speakers: Caroline Bithell (University of Manchester)(Chair), John Baily (Goldsmiths, University of London) and Simon Keegan-Phipps (University of Sheffield)

18.30 **Optional Conference Dinner at Konaki Greek Restaurant, 5 Coptic Street, London WC1A 1NH**
(www.konaki.co.uk/)

Wednesday 22 September

9.30 **Late registration** (outside Room ST273)

10.00-11.30 **Activism, Interaction and Applied (African-) Musicologies** (Room ST274/5)
Chair: Janet Topp Fargion

Katharine Stuffelbeam (University of California, Los Angeles), Women and Activism in the Field: Research, Responsibility and Relationships in a West African Community

Laryssa Whittaker (University of Alberta), 'The Second Life': Music and the Intersubjective Construction of the HIV-Positive Identity in South Africa

Rachel Muehrer (York University, Toronto), Ethnographic Feedback and Transmission of *Ennanga* Repertoire in Buganda

11.30 **Coffee** (Room ST276)

12.00-13.00

Assessing the Methodologies, Assessing the Impact: Doing Ethnomusicology (II) (Room ST274/5) Chair: Rachel Beckles Willson	Assessing the Methodologies, Assessing the Impact: Doing Ethnomusicology (III) (Room ST273) Chair: Henry Stobart
Thomas Wagner (Royal Holloway, University of London), The Suspension of (Dis)belief: Confession and Knowledge Production in the Study of Religious Music in London	Lucia Campos (EHESS, Paris), Methodological Approaches of a Multi-Sited Ethnography: Following a Musical Tour
Jyotsna Joanne Latrobe (SOAS, University of London), Marāī Kīrtan of Rārh: Devotional Singing and the Performance of Ecstasy in the Purulia District, Bengal, India	Alan Prosser (Middlesex University), The Effects of European Culture on Ottoman Art Music

13.00 **Lunch** (Room ST276)

14.30-16.30

Roundtable: Ethnomusicology, Activism and the Public Sphere (Room ST274/5)

Speakers: Barley Norton (Goldsmiths, University of London) (Chair), Henry Stobart (Royal Holloway, University of London), Janet Topp Fargion (British Library), Fiona Magowan (Queen's University Belfast) and Carolyn Landau (City University, London / King's College, London)

16.30

Tea and Farewell (Room ST276)

ABSTRACTS

Michele Banal (SOAS, University of London)

Sharing Music, Making Knowledge: The African Music Blogs Scene

The paper will present the results of my research on African music blogs, which I undertook for the final dissertation—due in September 2010—of the Master’s programme in ethnomusicology at the University of London’s School of Oriental and African Studies.

I examined the content of several music blogs, interviewed their authors, and participated in the blogs’ life for a number of months. All of these blogs provide digital copies of rare and out-of-print recordings of African popular music spanning many different genres and countries. Moreover, most of them also present extensive and sometimes first-hand information on the music, its authors, and the context out of which the music originated. All the material published on the blogs is accessible for free.

My paper starts by tracing a picture of the African music blogs scene, while briefly reflecting on virtual ethnography and on the Internet seen both as a source of information and as a locus of music exchange and of discourse about music. The paper then asks, and tries to provide answers to the following questions:

1. How is knowledge produced and shared in the African music blogs scene?
2. How, and with what limitations, can ethnomusicologists use the vast amount of information, both musical and textual, that the African music blogs provide?
3. How do the curators of African music blogs relate to the field of ethnomusicology? What is distinctive in their approach to African popular music?
4. What is the African music blogs’ contribution to the body of knowledge about African music?

Anna Bull (University of Cambridge)

Dance Against the State: Music as Political Action in the UK’s Radical Left

This paper is based on a small-scale ethnography carried out among musicians associated with the Climate Camp movement in the UK. I use this case study to explore what makes music political as well as to investigate the values and ethos of this social movement. In this paper I argue that politically motivated music involves a mutual mediation of music and politics: the political message is shaped by its

expression in music, and in turn the political intention of the music-making shapes the musical object on various levels of multitextuality (drawing on Born:1991). These levels of multitextuality can include the lyrics, visual aspects of performance, or how the audience and venue frame the music. I draw on my data to show how genre contributes to this mediation through generic conventions inflecting the political message, and by contrast how using music in political 'actions' can render any music political regardless of its lyrical or musical content. This demonstrates how music's political qualities do not inhere in the musical 'object' itself but in its conditions of mediation. I examine this process of mediation in the context of live performance, describing how the audience shapes the musical 'object'. Finally, I relate this to Hannah Arendt's work on political praxis, emphasizing the unpredictability of both musical performance and political participation in co-presence.

Janna Bulmer (Dartington College of Arts)
Between Hellenistic Ideal and the Internet: The Cretan Lyra in a Context of Globalization

The island of Crete looks back to a colourful history of ancient glory, followed by centuries of conquest and suppression. Somewhere along this path, the small pear-shaped folk-fiddle known as the Cretan lyra became part of the island's music, taking the lead at weddings and festivals. During the 20th Century it was viewed and used as a symbol of a pure folk-music within a newly constructed Cretan identity, clinging onto ancient Hellenistic roots in an attempt to deal with the brutality of its recent history under Turkish reign.

At the same time, influenced by the violin, the original basic fiddle was modernized to offer a bigger range and greater technical possibilities, made by specialist lyra makers. This development in turn produced a movement against the Western influences (violin and tempered scale) that helped shape the modern lyra. Irishman Ross Daly, who has become a 'naturalized' Cretan over the last three decades, has additionally designed his own type of lyra, drawing from older instrumental shapes and incorporating elements from other traditions such as the Indian sarangi. At the beginning of the 21st Century, the lyra continues to be developed in different ways, with some young players taking it into the realm of pop music, juxtaposing the image of old tradition with that of electric guitars and keyboards.

Placing myself as a co-researcher and lyra player amongst my Cretan colleagues, I investigate various influences on the Cretan lyra as well as effects that the instrument itself has on musicians and musicologists in an increasingly globalized network. A number of parallel narratives and only partially overlapping fictional truths continue to weave a colourful carpet of a personal and subjective understanding of the lyra and its culture.

James Butterworth (Royal Holloway, University of London)
Going Digital: VCD Music-Video Production and Piracy in the Peruvian Andes

Over the last several years, the Peruvian Andes, like many other parts of the world, has seen an explosion in the accessibility and employment of digital technologies. In this paper, I offer a preliminary examination of how such digital technologies have affected, been conditioned by, and given birth to processes of music-media production, distribution, and consumption in the Mantaro Valley, Peru. Currently, the most common music-media format in the region is the VCD (low-tech DVD) music-video.

My discussion will focus specifically on VCD music-videos made by local 'folkloric' musicians and singers. I ask, what are the driving forces behind VCD production? What costs are involved? How do levels and types of agency vary between musicians, producers, and distributors? In what ways is access to music-media production and consumption enabled or limited in the Peruvian-Andean context? How can modes of VCD circulation—including piracy—inform our understanding of local economies, values, and conceptions of ownership?

Lucia Campos (EHESS, Paris)
Methodological Approaches of a Multi-Sited Ethnography: Following a Musical Tour

Marcus (1995: 4) says that 'the world system is not the theoretical constituted holistic frame that gives context to the contemporary study of people or local subjects closely observed by ethnographers, but it becomes, in a piecemeal way, integral to and imbedded in discontinuous multi-sited objects to study'.

During a multi-sited ethnography both in Pernambuco, Brazil, and in World Music festivals in Europe, based on participant observation, I follow the work of a particular group, 'Siba e a Fuloresta'. The musicians participate in the local traditions of *maracatu de baque solto* at Zona da Mata Norte, a region known for sugar cane monoculture in the state of Pernambuco, and learn all the necessary steps required to become professionals.

Between a maracatu parade in Brazil, in the Mata Norte, and a maracatu parade in World Music Festivals in Europe, there are several negotiations of the musical experience and many questions to develop: the contingency of listening to this music, the problem of labeling it, how to record it, the artistic value of traditional music, the professional status of the traditional musician.

With Howard Becker, I understand 'artistic worlds' as cooperative networks. 'Music' is approached according to the views of the actors that make it alive, the composer,

the musicians, their town, the anthropologist, the producer, the journalist, in a multiplicity of mediations.

This paper is concerned with thinking about these methodological approaches of a multi-sited ethnographic research. (CAPES – Brazil)

Tia DeNora (University of Exeter)
Music's Impact: Toward a Strongest Possible Case

Since 2006 I have been involved in a multi-disciplinary, longitudinal ethnography of community music therapy in and around a mental health setting. This work has brought together music therapists, mental health clients and medical professionals to consider music's potential as a resource for mental health. I will describe this study in terms of its research methods and theoretical orientations. I will discuss some of the concepts we are using for understanding 'music in action' (DeNora, T., *Music-in-Action: Selected Essays in Sonic Ecology* (Ashgate, 2011) and for thinking about an ecological theory of music and well-being. These will include the musical event (DeNora, T., *After Adorno: Rethinking Music Sociology*, (Cambridge, 2003), musical space, relational identities (including those of 'the music itself'), grounded aesthetics, musical trails and musical-social personae. In action, music comes to be coupled with other materials and communicative modalities in ways that generate meaning, scene, occasion, and identity. Music is a 'building material' for making and remaking culture. I will discuss some of the implications thinking about music-in-action poses for conceptions of 'goodness' in music and I will argue in favour of grounded aesthetics that transcends the utilitarian/aesthetic dichotomy so-often debated in music fields today.

Jan-Ellen Harriman (London Metropolitan University)
Towards an Ethnomusicological Understanding of an Extinct Instrument

This paper examines the limits of investigation of an extinct instrument. Evidence for the existence and use of the Northern-European lyre stretches through a thousand years of European history and effectively ends by the 12th Century. Remains found in predominantly high-status graves, manuscript illuminations and a few literary references yield clues to its appearance and use. The challenge is to find a research method with which to develop a deeper understanding of its context and endurance.

Various physical realizations and interpretations of the material finds have been made over the last century, constructed either as relatively strict archaeological replicas for museum displays or loosely interpreted 'folk' instruments without strict attention to the original construction techniques. The playing techniques and music played have been as varied as the individuals taking up the instruments.

The structural details of the instrument from the archaeological record, can become the starting point for experience-informed experimentation which can reveal elements of the instrument's social-ethnological context. An ethnomusicological investigation of the instrument can be shaped by the epistemological point of view of experiential knowledge. Through this approach it may be possible to reconstruct elements of its use.

Rachel Hayward (City University, London)
Promoting Diversity and Innovation in British Pan Performance

Since the first performances of the Trinidad All Steel Percussion Orchestra in this country nearly 60 years ago, pan music has become a frequent accompaniment to summer events such as balls, weddings, cocktail parties, fetes and of course carnivals throughout Britain. However pan musicians have always prided themselves on their instruments' potential and their own musical ability to perform a range of musical genres and in a variety of contexts which lay audiences still find surprising.

This paper will explore the historical precedents set by the early pan men in Britain, and some more contemporary examples of innovative pan projects. Some of the difficulties of presenting pan in new contexts, both in terms of repertoire, rehearsal techniques, performance practice and context will be explored and recommendations made regarding the promotion of pan as a legitimate and flexible instrument of music.

Jyotsna Joanne Latrobe (SOAS, University of London)
Marāī Kīrtan of Rārh: Devotional Singing and the Performance of Ecstasy in the Purulia District, Bengal, India

Kīrtan 'praise music', or 'hymn singing', is considered to be the best way to bring joy (*ananda*) to the deity and ecstasy to the devotee. *Marāī* kīrtan meaning 'circular' or 'grinding' is the continuous recitation of the god's name as performed in the rural areas of Bengal, also known as the ancient kingdom of Rārh, presently within West Bengal and the borderlands of Jharkhand and Bihar. In the heartland of Rārh is the Purulia District (Manbhum) where the *marāī* kīrtan tradition presently exists in its most potent expression. Essentially egalitarian in spirit, *marāī* kīrtan is performed within the local *mandīrs* by the Vaisnavas, the traditional kīrtan caste of Rārh, as well as village or street (*para*) based kīrtan groups who come together to sing or 'grind' kīrtan so that the juice (*rasa*) of devotion can pour forth in a flow of nectar towards the god. It also has various utilitarian purposes, to bring rain and auspiciousness, as well as a sense of intergroup competition.

My investigation spans six different kīrtan groups: the Brahmans, Mahatos, Rajuars, Karandhi villagers and the Vairravas with particular focus on the Mahato group from Kostuka village, whose lives embody the transformative nature of kīrtan. My methodology has been a subjective approach with objective adjustment, i.e. keen observation and interviews in the field coupled with the use of local terms, combined with analysis of the performance through audio/visual recordings. Due to the paucity of documentation or lack of relevant literary sources, my investigation has been primarily at source, combined with in depth musical/ video analysis, transcription and DVD editing.

Sara McGuinness (SOAS, University of London)
Forming from Within: Exploring Musical Language through Participation in a Congolese-Cuban Band

There is no better way to demonstrate the historical relationship between Cuban and Congolese popular music today than through a performance situation in which the two elements are combined. The historical relationship of these two great world popular musics, via the slave trade and the subsequent 'return' of Cuban music to Africa has been still very scantily documented and mentioned in passing mostly in terms of the impact of Cuban recordings in Africa. There is virtually nothing in writing that mentions musical common ground and ongoing interactions that have made Congolese musicians so receptive to Cuban music.

Key to my methodology, in a way that presents a perspective distinct from many previous comparable studies, is my own formation of and participation in a band, Grupo Lokito. This technique has granted access to the musical 'language' and how it can be and is used in creative work and communication. My research has been conducted through the dynamics of rehearsal and performance, using music and its associated conceptual framework as the principle medium of analysis.

I wanted to explore how the past is envisioned in the present and can be used to develop new musical products. To achieve this I have brought together musicians resident in London (some permanently, some temporarily, and some as refugees) from these two distinct and isolated musical communities in this collaborative project.

As my research nears completion I reflect on my chosen research methods and consider my achievements. Whilst I have gained an insight into performance not afforded by an observer, my inclusion in the project brings dilemmas of closeness and distance. I argue that an involvement with the music and musicians far broader than the direct research project has afforded greater access to my research topic.

Liz Mellish (University College London)
Being ‘In the Field’: 21st-century Research into Folk Ensembles in Romanian Banat

In this paper I will consider what the concept of ‘being in the field’ means in terms of my PhD research into folk ensembles in the Banat region of Romania.

Clifford Geertz’s notion of ‘being here, being there’ (Geertz 1988) takes on a different conception in 21st-century ethnographic research. Traditional fieldwork involved spending a protracted time ‘in the field’ or ‘being there’, which was followed by writing up at home or ‘being here’. Since the late 20th Century, availability of new technologies has narrowed geographical and virtual distance, and consequently the distinction between what can be termed as ‘here’ or ‘there’.

I will consider these questions in relation to my ongoing PhD fieldwork. Although my main geographical focus is in the city of Timisoara in Romania where my host ensemble is based, as I progress through my fieldwork I am finding myself undertaking research in locations varying from, sitting at my computer in London, to a beach on the Greek island of Zakynthos, as I follow the lives of those I am researching.

I will question whether I am more ‘in the field’ when walking in the town of Timisoara or when sitting at my computer in the UK exchanging emails or talking on messenger with my contacts. I will also reflect on how my presence and participation in these multiple sites influences my relationship with the people I am studying. Whilst undertaking my research I have participated in dance performances and social events in Timisoara with my hosts so I can position myself as somewhere between an outsider and an insider (Rice 2008:50). I would also ask in what ways this position gives me insights I could not gain otherwise and will potentially enable me to give an added depth to my final account of my field research.

Ryan Molloy (Queen’s University Belfast)
Microinterval Modality in Irish Traditional Music—An Empirical Approach?

While the collection and publication of tunes in Irish traditional music since the 17th Century has been well documented, one facet of Irish traditional music has been largely unexplored by ethnomusicologists as an apparent result of the collection process, namely the plausibility of microinterval modality in Irish traditional music. Very little can be inferred from the written history of Irish music up to the 20th Century, but certain glimpses into this ‘lost music’ are provided by some of the first recordings of Irish music in the early part of the 20th Century, as well as a little-known text by the Revd. Richard Henebry. In these sources, it is apparent that the use of non-tempered scales is not as uncommon as is currently thought.

With reference to Henebry and through introductory analysis of recordings of players such as Brigid Tunney, Bobby Casey and Patsy Touhey, this paper provides preliminary evidence for the systematic usage of microintervals in traditional performance and traces the decline in the same by the gradual adoption of equally-tempered instruments into the tradition. These results suggest a reappraisal of the melodic content of Irish traditional music and provide reasons for the long-standing tradition of monophony in early Irish music.

The results discussed in this paper are significant in both the preservation of Irish musical heritage and cultivation of a new direction in Irish contemporary music, tackling head-on the divide between contemporary Irish art music and traditional music. This paper discusses briefly the schism between the two main branches in Irish contemporary music and how the possibility of microinterval modality in Irish traditional music can act as a bridge between them. These issues are also very relevant to modern Irish society and its relationship with both contemporary and traditional music as art and the notion of identity in music.

Sarha Moore (University of Sheffield)
Confusions in the Field: Asking Questions Concerning the Phrygian Second

This paper concerns confusions that the ethnomusicologist can create within interview-based research. Having a specific agenda in interview questions can highlight concepts that the musician interviewed may not have considered before in that specific way, and this may affect the quality of the data.

The context for this presentation is research into the meanings and connotations of the use of the 'Phrygian second'. I have interviewed musicians from cultures that use the Phrygian second in their musics: from India, Turkey, Palestine, Israel, and British musicians within the genres of heavy metal and klezmer.

As well as open questions to hear what they had to say generally about their music, I asked very direct questions about how they perceive the use of the Phrygian second. The responses were surprising and illuminating, as much in what they had to say as in their attitude towards the questions: reactions such as 'To you it is exotic, to us it is normal', and 'It's there in the music, but don't listen for it'. Sometimes I was left, as the researcher, wondering whether my specific focus in these questions is relevant to these musicians, or only from my Western standpoint.

Interviewees have, conversely, sometimes tried to follow my lead and, I suspect, by being interested in my research and wanting to support me, may have put greater emphasis on the Phrygian second than they would naturally, comments like 'heavy metal without the flat second would be unthinkable'.

By setting the agenda, with the issue coming from me, am I forcing a discussion? Would it be possible to create a more reflexive interaction? This paper will identify the issues, describe some of the research, and pose questions about relevance, accuracy, politics, authenticity and ownership.

Rachel Muehrer (York University, Toronto)
Ethnographic Feedback and Transmission of *Ennanga* Repertoire in Buganda

The royal court of Buganda in Southern Uganda was once home to a vibrant musical culture. However, political turmoil and Ugandan independence has changed the role of the Kabaka, the Buganda king, and his royal musicians. The Kabaka remains a cultural institution and a leader for the Baganda, but musicians have been displaced from his palace enclosure. The *ennanga*, or bowed-neck harp, was a solo instrument played to entertain the Kabaka. More importantly the harpist advised the king—through music—about the happenings in his kingdom. Since the royal patronage system has ended, Baganda harpists, *abalanga*, have lost their home in the royal enclosure and their rapport with the Kabaka. Yet these musicians have continued to perform and teach outside the palace, insisting that the *ennanga* is too important to forget.

Since the mid-20th century, Kiganda musicians have guided researchers with information and performances of *ennanga*, with the understanding that this documentation will preserve the royal music and its history. Because there are few remaining expert players, *abalanga* have had to supplement oral transmission with these academic texts, transcriptions, and recordings. The Kiganda transmission process, at least for the *ennanga*, has utilized this work in a way that goes beyond preservation. Scholarship is now a part of the tradition, and the musicians—well aware that they, their teachers and their elders have contributed to these publications—use it not to standardize a repertoire but to aid in a dynamic learning process. This paper will explore the manner in which *abalanga* have utilized ethnographic resources to learn *ennanga* repertoire and the ways in which this form of transmission has influenced the understanding of the instrument and its teaching and performance styles.

Alan Prosser (Middlesex University)
The Effects of European Culture on Ottoman Art Music

The main sources and effects of European influence on Ottoman Art Music. A brief overview of the oral tradition of Ottoman Art Music. Explanation of the causes behind European 19th- and 20th-century difficulties in understanding the interval structures of Eastern music in general when using either the concept of the five line

staff or quarter tones. Overview of the methods of depicting and understanding Eastern music used by European musicologists in previous centuries which have led to approximations in relation to the interval structures. Ability of the human ear, when correctly trained, to discern and play correctly, very small changes in intervals. The loss of intervals and colour in the Art Music due to the imposition of European music culture by the politics of the Turkish Republic of the 1920s. The living side by side in Turkey of both the ancient oral tradition and the European teaching methods. The attempts to resolve the resultant conflict and to put the record straight by restoring the loss of the traditional interval structures.

**Polina Proutskova (Goldsmiths, University of London)
E-Research in Ethnomusicology— What to Expect?**

This talk will take a closer look at advantages computational technology brings or promises to bring to ethnomusicological research. It will start with outlining the main components of e-research and computational ethnomusicology. Examples of practical work will then be presented for a single repertoire as well as for large heterogeneous collections: using a collection of field recordings from rural Russia it will be demonstrated how technology can help to view, describe and analyze ethnomusicological data and publish research in new ways; automated procedures for segmentation, annotation and retrieval for large heterogeneous archival collections will be introduced; a novel dynamic user interface for ethnomusicological archives will give a taste of how searching may be done in future. Finally, the talk will touch upon fundamental research on music classification and musical change using computational approaches.

**Kristine Ringsager (University of Copenhagen)
Rap, Rights and Respect! Reflections on my Ongoing Fieldwork in
Immigrant Rap Communities in Copenhagen**

In Denmark public narratives of extremism among young people with immigrant backgrounds living in urban, socially deprived areas have been increasing during the past few years. This rise in public fear of radicalization of young Muslim immigrants has a fundamental impact on questions about freedom of expression and latent forms of censorship and self-censorship, concerning rap music produced and consumed in immigrant communities.

Understanding music as a means in individual and collective identity construction, and as a strong embodying and semantically structuring tool in communicating messages, my PhD project seeks to illuminate which meanings this kind of rap music is ascribed by people living within these communities, and in the broader Danish societal context. It particularly focuses on the ways in which the public narratives of

radicalization of young immigrants combined with the general association between rap music and violence affect the rappers' opportunities of expressing themselves in public space.

This paper will present some of the main questions of my project: How are we to understand musical agencies of rap expressing alternative political and cultural views compared to the common Danish ones? Does this sort of rap music strike up against dominating public narratives in Denmark—and if so how and to what extent?

Besides discussing these questions I will reflect on some of the ethically methodological issues that arise from conducting fieldwork among socially exposed immigrant rappers, and I will address questions of how I, a highly educated ethnic Dane and a classical singer, can 'get into' a field of immigrant rappers, and how the position I am ascribed, affect the knowledge I get. Furthermore, I will discuss whether internet communities such as Facebook and Myspace can contribute to the reciprocal exchange process taking place during fieldwork—and if so, how this challenges the idea of the field.

Marie Saunders (Open University)

We're All Global Citizens Now, and Yet...: An Exploration of the Role of Scottish Music in Maintaining a Scottish Identity for Members of the Scottish Diaspora

One of the consequences of modernity is that a high degree of geographical mobility, including transnational migration, has become a feature of life in the 21st Century. Diasporic communities have stimulated interest from anthropologists, musicologists and historians alike. Diaspora raises questions of ethnicity and identity. The experience of belonging to a diasporic community varies according to specific contexts. Some case studies have been primarily concerned with political circumstances which place the diasporic community under discussion at a disadvantage. By way of contrast, this paper will focus on an exploration of the significance Scottish music may have for the Scottish diaspora. Drawing upon works by Basu, Stokes and Chapman, this paper will attempt to investigate the contribution Scottish tunes make towards the construction, maintenance and expression of a Scottish identity. Various efforts have been made to decide how a Scottish identity might be defined and these will be considered and evaluated. Historical reference will be used and the dialectic between myth and reality considered. When thinking critically about the role of Scottish tunes and the effect they may have on diasporic listeners, musical examples will be included to illustrate how the structure of the Scottish tunes works to produce particular affect. However, consideration of how we respond to music requires an interdisciplinary approach calling on insights from psychology, neurological science and sociology. Of central importance to this research is the ability of music to place us 'in the moment'. Factors external to the music may make a significant contribution to our understanding of how the music

works. Taking a collaborative approach, ethnographic fieldwork will be carried out with a sample of the Scottish diaspora in London during the summer of 2010 to explore the role of Scottish music in maintaining a Scottish identity.

Helen Southall (University of Liverpool)
Locating Chester's Musical Landscapes across Disciplines

A taxonomy of musical styles which fails to acknowledge the constraints of function, location and economics is likely to miss important information, even suggesting divisions not supported by empirical evidence. The division of popular music history into periods based on the popularity of different styles, as measured by sheet music or record sales, serves as example.

Similarly, a close reading of Becker's 'Jazz Places' (Becker, 2002) suggests a range of spatial and economic factors influencing the activities of professional jazz musicians in mid-20th century Chicago. These factors may themselves be functions of deeper-level processes not specific to Chicago, or even to music.

Bearing this in mind, I would like to propose a paper that seeks to model those processes, as they apply to a particular (and apparently rather unremarkable) musical environment. Although Chester (UK) is not famous for its popular music scene, there is evidence of a vibrant live music scene in the area from the 1930s-1970s. Examples will be offered from an ethnographic study of dance-band and jazz musicians from the area, including 30+ recorded interviews, several archive recordings, and more than 200 photographs from personal collections. Chester's proximity to Liverpool, which has been studied much more extensively, puts data from both environments into context.

I have been inspired by three powerful analogies which may stand detailed application to popular music studies, and help to challenge over-reliance on genre classifications. These are (a) Darwinian evolutionary principles (Price 2008) with extension to Dawkins' notion of the meme (Dawkins, 1989), (b) mathematical modelling of disease transmission (Smith, 2009) and (c) topic trends in electronic social networks (Jacobs, 2009).

Yona Stamatis (University of Michigan)
Resisting Europe: Defining the Greek National Soundscape through Rebetika Performance

Recent scholars of ethnomusicology have successfully illustrated the use of music to embody, perform and promote national identity perceptions in the contemporary globalizing world (e.g. Stokes 1992; Kong 1995; Degirmenci 2006; Bohlman 2007). In

this paper, I analyze the shifting connotations of musical nationalism within the geographical boundaries of a particularly complex globalizing region, the European Union. My case study is Greece, a nation with a marked rift between state-organized Europeanization projects and localized resistances to these efforts. My discussion focuses on one instance of local level resistance, in which musician Pavlos Vasileiou promotes an alternative non-European national identity for Greece through performance of the urban popular song genre rebetika. In 1981, as Greece gained long-sought entry into the European Union, Vasileiou opened his rebetika tavern 'Rebetika History' in the centre of Athens. He worried that Europeanization was causing Greeks to forget their national culture and identity resulting in unwanted hybridities of traditional Greek music. Nowhere was this more evident than in contemporary rebetika performance that had become 'a mere incorporation of all things foreign and that no longer had any relation to Greekness' (Vasileiou: 2007). The music and culture in 'Rebetika History' would promote a non-hybridized and non-European Greek national identity and thus a more historically-correct version of contemporary Greekness. Vasileiou's use of rebetika is strong evidence of the relevance of the national in the contemporary global sphere where discussions of the postmodern, supermodern and global dominate: through rebetika performance he defines a Greek national soundscape that resists the effects of membership in an increasingly borderless Europe. Vasileiou's nationalism is particularly complex because it counters state-promoted nationalism, thus questioning the very notion of nationalism itself a sentiment that seeks alignment between the political and cultural.

**Katharine Stuffelbeam (University of California, Los Angeles)
Women and Activism in the Field: Research, Responsibility and
Relationships in a West African Community**

Field researchers are faced with a myriad of scenarios and situations that test the boundaries between our roles as ethnomusicologists, academics, musicians, human beings and friends. Our responsibility to ourselves and our morals, and to the personal relationships we form within the communities in which we work, can overrule the desire to remain at a professional distance. As relationships form through music and fieldwork, we may be identified as potential allies and activists in personal or political struggles. Confronted by individuals themselves, and by gender inequality, silences, invisibilities, and patriarchy I have been challenged to focus on more than simply musical and ethnographic goals while in the field. This presentation draws on experiences with women during fieldwork in Tamale, northern Ghana. I highlight the complex positionality of being a female graduate student ethnographer of women's music in a primarily Muslim, polygynous society and the challenges of being an activist and advocate. Utilizing the concept of intersectionality coined by law scholar Kimberlé Crenshaw (1989)—which posits that one must examine interrelationships, such as those between race, gender and class, to illuminate injustices that are otherwise obscured—I aim to examine the particular challenges women face in Tamale based on gender, social position and religion. Several questions

are addressed in this presentation, including: When and how are ethnomusicologists activists and advocates? How do we balance our relationships in the field as researchers, academics, musicians and friends? Does activism and advocacy enrich our ethnographic and academic work? How does fieldwork impact local communities? And, can women's musical ethnography be a form of advocacy or activism? By problematizing the individual research experience, and entering into a dialogue on ethnography and advocacy, this presentation aims to illuminate various multifaceted and diverse challenges of fieldwork.

Paul Tkachenko (City University, London)

The Real Deal: The Interaction of Musicians on a London Klezmer Scene

As part of my work as a professional accordion/ tuba / double bass player in London I found myself performing a lot of 'World Music' gigs predominantly Eastern European and Jewish music styles. Conversations on the way back from gigs raised questions that are now the focus of my research: How do Jewish professional musicians interact and work with non-Jewish professional musicians? Is it advantageous to be Jewish in order to succeed as a Klezmer musician in London? Do audiences and musicians equate being Jewish with a type of authenticity that may be characterized as 'the Real Deal'?

My research is built around interviews with musicians with whom I have played professionally. The majority sit under the wider umbrella of the Jewish Music Institute (JMI) at SOAS. From these interviews I examine perceptions of authenticity and how these affect the dynamics of professional musicians. I break down aspects of authenticity and highlight the notion of the Real Deal: who is the Real Deal and for whom? I have constructed a framework set against a consumer culture backdrop that accommodates all performers and validates their Real Deal credentials in the eyes of their audiences and increases their earning potential within the music industry. In this paper I reflect on how this has affected my work as a performer focusing on the performer/ethnomusicologist balance. How 'Real Deal' are ethnomusicologists seen to be and has my ongoing research enhanced my earning potential as a musician?

Thomas Wagner (Royal Holloway, University of London)

The Suspension of (Dis)belief: Confession and Knowledge Production in the Study of Religious Music in London

In anthropology, sociology, and their related disciplines, the notion of the 'unbiased researcher' has been discredited for more than a generation. With the recognition of the existence of 'multiple points of view' has come the expectation that the researcher identify where s/he 'comes from'; in effect establishing his/her 'bias'. For research that involves religious belief, this demand is perhaps even stronger.

But what of the audience? Who is the researcher writing for? It is the tacit assumption of authors that the readers of scholarly publications (such as Ethnomusicology Forum) are agnostic in regards to the belief systems that are presented as objects of study; but is this really the case? After all, the movement in ethnomusicology towards research 'at home' has produced a number of scholars who are deeply committed practitioners of what they study. As Anthony Giddens points out, academic knowledge production is a reflexive activity; it immediately affects the object it describes (Giddens, 1991). Thus, knowledge is produced through co-constitutive processes between the informant, author, and audience. In light of this, should (and perhaps more importantly, can) the same standards of identification be applied to all three?

Based on the author's ongoing work on religious music in London, this paper explores the possibility that, given the complex relationships that exist between academics and society, the existing one-sided 'convention of confession' may not be the only or most effective way of initiating sociological discourse. Indeed, obligatory self-identification may have unintended consequences that undermine the beneficial potential of the sociological project. It may be that, under the conditions of high modernity in which sociological knowledge is produced, a new understanding of the responsibilities of all parties involved needs to be developed.

Francis J Ward (University of Limerick)
Virtual Fieldwork: The Transmission of Music in the Irish Traditional Music Virtual Community

This paper investigates current methods used to conduct virtual fieldwork in ethnomusicology, and explores their application in an analysis of the 'virtual community' of Irish traditional music. This research is part of a broader investigation into the transmission of music in the Irish traditional music virtual community. The research presented in *Shadows in the Field* (ed. Barz and Cooley 2008) is invaluable in providing a useful introduction to the relatively new area of academic investigations of virtual communities. Barz effectively echoes one of my main research questions: 'Do the ways in which people communicate cultural practices change those cultural practices?' (Barz 2008:92), and again echoes one of the tasks I will undertake in 'challenging the polemic binary between "virtual" and "real"' (Barz 2008:92) in the completion of my fieldwork. A framework for investigation is proposed drawing on the work of researchers such as Barz and Cooley et al. (2008) as well as the research of Jones (1998) and Lysloff (2003) in exploring the transmission of music in the virtual community of Irish traditional music.

The research acknowledges the migration of the Irish traditional music consciousness, moving from rural to urban in the past two centuries, and now in the 21st Century from urban to online. New technologies such as the internet, are giving multifarious population groups access to learning Irish traditional music. Likewise, the

characteristics (such as language, heritage, previous experience, location) of the individuals who make up this community are increasingly varied. The Irish traditional music community is no longer confined to those who live, listen and play in the 'real' world; it now includes a significant online 'virtual' community. This paper explores a framework for investigating the changing Irish traditional music community as a basis for further research into the changing transmission methods in Irish traditional music.

Laryssa Whittaker (University of Alberta)

'The Second Life': Music and the Intersubjective Construction of the HIV-Positive Identity in South Africa

Individuals who receive a positive HIV test result are plunged into a world where their stigmatized HIV status threatens to supplant their identity, from both their own and others' perspectives. As they come to terms with their status and disclose it to others, they must cope with associations of death and perceptions of guilt, shame and personal responsibility built into the moral discourse with which the subject of HIV is laden. Based on fieldwork in Durban, South Africa in 2009, this paper explores the work of several HIV-positive musicians who advocate for social acceptance of people living with HIV/AIDS. Using anthropologist Michael Jackson's understanding of intersubjectivity as a framework, I will analyze the agency exercised as these individuals and groups use music to negotiate the relationship between socially-constructed values, categories and identities and their own individual (and yet socially-informed) perceptions and experiences. Furthermore, I will examine critical ethical and political implications of an intersubjective ethnographic representation of my research participants and their work as an extension of their resistance of physical, moral, and sometimes racial essentialization. I will argue that in this case, where identity is subject to complex, volatile external interpretations, such representation illustrates the power relations between marginalized groups and larger societal forces. Music creates a theoretical space for advocacy by harnessing the interplay between individual and social identity construction, and understanding this potential, I suggest, provides a compelling basis and a tactical resource for future advocacy efforts in applied ethnomusicology.

Chloe Zadeh (SOAS, University of London)

Musical Analysis, Fieldwork and the Social Significance of Thumri Style

Over the last two decades, scholars have discussed musical analysis's apparent failure to address issues related to music's historical and social context. The musicologist Kevin Korsyn, for example, writes of his suspicion of techniques that 'use "internal" methods of analysis, as if the piece were created outside time and parachuted into history' (1999:55). Kofi Agawu, meanwhile, celebrates the notion that musical analysis requires neither in-depth cultural awareness nor extensive fieldwork; this, he

believes, makes the study of music accessible to more people. In his view, ‘music analysis ... minimizes certain forms of cultural knowledge and ... rewards the ability to take apart and discover or invent modes of internal relating’ (2003: 197). Both these statements indicate an assumption that lies behind much musicological and ethnomusicological research: that analysts and ethnographers are engaged in fundamentally different ways of studying music.

This paper will explore a way of combining these two research methods, highlighting potential advantages in doing analysis as a part of ethnographic fieldwork. I will argue for a culturally informed method of musical analysis, done in conjunction with ‘traditional’ fieldwork. Drawing upon my research on the North Indian semi-classical genre Thumrī, I will suggest that this two-pronged approach can shed light on the social connotations of musical features and on ways in which social factors can influence musicians’ stylistic decisions. On the basis of both musical analysis and fieldwork, I will argue that certain recent musical developments in Thumrī constitute an attempt to augment the prestige of the genre and to distance it from a historical association with the (now disreputable) courtesan tradition. I will also consider my own experiences doing analysis ‘in the field’ and the insights gained through discussing my findings with the musicians I was studying.

Irfan Zuberi (Jamia Millia Islamia, India)
Khanqahi qawwali* in a Globalized Context: The Case of *dargah Hazrat Nizamuddin Auliya

Khanqahi qawwali is a form of Sufi music associated with Chishti shrines found primarily in the Indian subcontinent. According to ethnomusicologist Regula Burckhardt Qureshi, ‘To the Sufi participant, *qawwali* is “a method of worship” and a means of spiritual advancement. To the performer it is mainly a musical genre “with its distinct character of worship”. To the observer, finally, *qawwali* is above all music performed very obviously with continual reference to its context; it is in that sense “music in context” par excellence.’ (2006: xiii)

Interestingly, as early as the 1940s, *khanqahi qawwali* started being used in Hindi films in a genre which came to be called *filmi qawwali*. Hits like ‘Humein Toh Loot Liya...’ from *Al-Hilal* (1958), ‘Aaj Kyon Hum Se Parda Hai...’ from *Sadhana* (1958), ‘Aye Meri Zohra Jabeen...’ from *Waqt* (1965) and ‘Pal Do Pal Ka Saath Hamaara...’ from *The Burning Train* (1980) bear testimony to the popularity of this genre down the years. In an attempt to stay with the times, music directors transmuted the genre into what has come to be known as *techno-qawwali* which, for music director Pritam, is ‘...nothing but *qawwali* with lengthy tunes and modern heavy beats’. Examples of this genre are ‘Tum Se Mil Ke Dil Ka Hai Jo Haal...’ from *Main Hoon Na* (2004) and ‘Ya Ali...’ from *Gangster* (2006).

This paper will look at the *khanqahi qawwal* associated with the shrine of Hazrat Nizamuddin Auliya in Delhi and analyze the system of patronage they have traditionally been a part of for generations. It will observe the economic pressures which accompany a strict adherence to this system and the urge to be a part of the lucrative commercial structure of patronage offered by the Hindi film industry, Indipop and other mainstream genres. In the spirit of collaborative fieldwork, the paper will put forth the views, opinions and analyses of the *qawwal* themselves in an attempt to portray the reorientations they undertake to tread the delicate terrain of balancing the shrines and the market forces.