

**2022 Annual Conference of the British Forum for  
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# 1. Individual Papers

## **Building Expressive Identities Amid the Ambiguities of Amateurism: A Portrait of an Iranian Santur Imagineer**

Dr Ignacio Agrimbau (he, him), The Children's Trust

Social, political and pedagogic changes affecting Iranian classical music since the early twentieth century have led to constructions and perceptions of amateurism in relation to different values and roles (Zonis 1973, Nooshin 2015). As a concept negotiated amid a myriad of performative opposites, amateurism has been repurposed to trumpet diverse, often contradictory, agendas to invoke ideas of authenticity, spontaneity, freedom, mastery, legitimacy, status, as well as relationships between public and private spaces. Within this variable and unstable conceptual landscape, musicians' complex creative identities elaborated, nuanced, and problematised binary narratives or univocal meanings associated with amateurism and professionalism.

As a santur player and composer for more than 50 years, Hamid Nadjmabadi built and developed his artistry across two private social spaces: in solitary practice, composing and recording his music, and small private gatherings, where he played on request and patiently co-organised informal domestic performances. While Nadjmabadi attributed very distinct values to these outlets, they operated as complementary artistic pathways. They enabled a fertile interface between his private expressive and intellectual world, and his social ethics.

Building on ethnomusicological case studies (e.g., Bailey 1979, Finnegan 1989) and on recent historical and political scrutiny of amateurism (e.g., Brian-Wilson & Piekut 2020), I discuss Nadjmabadi's artistry to illustrate amateurism as a fluid and convoluted creative space where unique expressive needs and socio-aesthetic meanings are negotiated. Drawing from established anthropological perspectives on emergent creativity (Wagner 1981, Bruner 1993), I also ponder ordinary musicians' role in renewing, innovating and expanding musical practices.

## **Between Vitebsk and Glasgow: East/West Communities of Scottish-Jewish Liturgical Music**

Dr Phil Alexander (he, him), University of Edinburgh –

In 1904, the Yiddish poet and Glasgow union activist Avrom Radutski described the Jewish population of Scotland as 'a mere drop in the ocean'. By the beginning of the 1920s, however, this drop had swelled to around 20,000 people, with ripples that connected Eastern European roots to an evolving Scottish cultural sensibility. Central to this transnational dialogue were Scotland's synagogue cantors – community figures who led their congregations in the daily and weekly prayers that connected them and their fellow Jews musically and emotionally to traditional practice, while also straddling a diasporic identity that looked in several directions simultaneously. This paper will explore the life and work of two such immigrant Jewish musicians, Isaac Hirshow (1883-1956) and Meyer Fomin (1888-1960). Both men were born in Russia, both trained in Warsaw, and both emigrated to Glasgow in the early 1920s. Both also chose to serve their communities in favour of more lucrative commercial opportunities. However, these two musicians also stepped out from their 'ordinary' roles in a number of ways, using their dual perspective to link the Eastern European soundworld of their daily lives with Western networks of

education, production, and dissemination. The work of musicians such as Hirshow and Fomin can help illuminate the affective function of music in articulating the shifting needs and aspirations of diasporic and immigrant communities. At the same time, a consideration of the everyday – yet special – spaces of worship within which they functioned foregrounds the particular role of sound in structuring community itself.

### **Agents of Music Circulation and Culture Transmission: The Significance of the Musician-Instructor of an African Music Ensemble**

Genevieve Allotey-Pappoe (She, Her), Princeton University

The role of the internet and social media in the global dissemination of African music from various diverse cultures has been prevalent in the discourse on the globalisation of music in the 21st century. While so many discussions have focused on the technological medium of circulation, we need to draw attention to the significant position of African music ensembles and the role of the musician-instructor in the circulation of African music. Established in 1960s, world music ensembles functioned as a methodological approach for training budding ethnomusicologists who needed to familiarise themselves with certain sounds before they arrived in their various fieldwork locations. However, ensembles no longer serve this purpose. The African ensemble has transformed into a space that admits any student – ethnomusicologist or not – in search of a new musical encounter. In universities that have no ethnomusicology departments, African music ensembles are often created to portray multiculturalism and cater to calls for diversity and inclusion. These musical encounters of West African music for students in North American and European Universities are contingent on the instructors of such ensembles. This paper addresses the role of the West African musician-instructors who are often charged with teaching these ensembles as they also serve as agents of transmitting cultural knowledge and circulating African music. My paper draws our attention to the pedagogical methods, teaching techniques, and issues of authenticity surrounding world music ensembles while also highlighting the significance of the cultural background of these ordinary musicians and native performers turned teachers.

### **‘Ordinary’ Performers Learning Noh Techniques in the United States: The Noh Training Project**

Dr Mariko Anno (she, her), Tokyo Institute of Technology

How is Noh drama, a traditional Japanese performing arts form, transmitted in the context of overseas Noh training projects from teacher to student? What is lost in the transmission process and what is gained? This presentation focuses on the Noh Training Program in Bloomsburg, which took place at Bloomsburg University of Pennsylvania from 1995–2014, by tracing its development and by investigating its transmission process. Furthermore, I analyse how the aims outlined by the Director compared to the goals of the participants, who were mainly ‘ordinary’ actors, dancers, and musicians wanting to learn Noh to apply the art form to their professions. Using my findings from participant-observation and interviews conducted with the director, teachers, and students, I argue that the program created a suitable environment for Western-educated students by offering a structured daily schedule and by attending to each student’s needs and learning style, mainly because of the program Director’s background as a Western-trained actor. In

addition, students were given the opportunity to train with professional Noh masters, who embody the art form due to their years of training and performing onstage. The program has been taking place at Hampden-Sydney College since 2021 and is being taught by American teachers who have studied Noh in Japan but were also teachers at the original program in Bloomsburg. This demonstrates that the Noh Training Program in Bloomsburg was also successful in nurturing teachers, who continue to pass down Noh to the next generation.

### **Khamoosh: The Unheard Sounds of Everyday Life in Iran**

pantea, Everyday Community

In this presentation, the community-based artistic research project, the Everyday, is briefly introduced and followed by an interactive workshop with the audience as participants. Everyday investigates the sonic heritage of Iran through recorded sounds of the Everyday life and the workshop will engage the participants to listen and work with these sounds. In the musical heritage of Iran, sounds from everyday life are less acknowledged and explored than the more commonly investigated traditions of music – i.e., related to instruments and poetry. Such sounds represent and embody the local knowledge, cultural practices of the vernacular, and ecologies, many of which were not made for musical purposes in the first place. We represent some of the sounds we have gathered so far, and through artistic methods such as sampling, dubbing, and mixing, we invite the participants to listen, create and have conversations around these sounds. This would also be an interactive way of introducing our project and inviting the audience to engage with Everyday. We hope this interaction encourages artists to work with these sounds beyond the workshop. This project aims to foreground the unheard sounds of everyday cultures, preserve them as part of Iranian sonic heritage, and highlight their underrepresented importance within Iranian culture and history.

### **Freestyling: Musical Labour Practices in La Paz, Bolivia**

Ms Vivianne Asturizaga (she, her), Florida State University

As a result of low wages and the lack of recognition of music as a viable profession, classically trained musicians in La Paz, Bolivia, have traditionally pursued alternative career paths to maintain financial stability. Many Paceño musicians have taken employment in other fields to subsidise their music-making or pursued music careers through the performance of a diverse range of musics and settings. In this paper, I explore the complex mixture of artistic and economic incentives in the career choices of Paceño musicians through an ethnographic study. Additionally, I utilise Bourdieu's theories of capital to form a framework to analyse and interpret the intricate relationships musicians form within their musical communities and Bolivian society. Although Paceño musicians work within a system of musical labour, due to the lack of professional performance degrees offered by Bolivian institutions and living-wage job opportunities, musicians have faced an amateur-professional struggle that propelled them toward nonprofessional opportunities to make music. In recent years, however, entrepreneurship in La Paz has helped musicians. As a result, the musical economy changed toward newer methods of training and new opportunities for making a living, such as music conventions and music academies. These newer economic opportunities have resulted in a musical labour system that is still characterised by versatility and variety, including nonprofessional labour, but which

also reflects a fundamental shift in the musical labour system of La Paz toward greater professionalisation and economic stability.

### **The Ordinary UK Musician: Introducing the Craft Work/Play Model**

Dr Cassandre Balosso-Bardin, University of Lincoln (co-authored with Dr Victoria Ellis, University of Lincoln)

The fruit of interdisciplinary collaboration between business and music studies, this paper introduces the ordinary working musician conceptualised through the intersection of the craftworker and the craftplayer. Drawing on business and (ethno)musicological and sociological studies, the authors use the notions of craft (Sennett 2008), work vs. play/professional vs. amateur (Tsioulakis 2020, Finnegan 2008) and entrepreneurship to propose a theoretical frame that understands the musician as a craftsperson with an immaterial output. The Craft Work/Play model introduces two different conceptualisations of the musical craftsperson, which operate on a continuum, oscillating between the craftworker and the craftplayer. These categories are identified through differing motivations ranging from the extrinsic (motivated by remuneration) and intrinsic (motivated by the activity itself) (Juniu et al. 1996). These, in turn, are carried out within community and cultural frames, and will be influenced by the individual's own projection of the output. As such, the musician can become a craftworker or a craftplayer depending on their personal goals.

Supported by interdisciplinary literature, this paper will first outline the theoretical concepts at play, before introducing the theoretical model and detailing its different components. It will conclude with an opening on how this initial research may be continued.

### **On the Politics of Vernacular Music in Post-war Angola: The Story of Ginzamba Justino**

Nina Baratti (she, her, hers), Harvard University PhD Candidate

In Angola, urban popular music has always been a privileged site of inquiry for grasping the power relations between state and society. In contrast, the analysis of vernacular musical practices has been long neglected. Traditional musical instruments have gradually become museum objects, as well as their practitioners who meanwhile have become haunted by the spectre of exoticism. In my paper, I question this state of affairs by exploring the musical experience of Ginzamba Justino, an artist who has dedicated his life to the dissemination of local musical traditions. Originally from northern Angola, Ginzamba lived for a long time in the DRC. After the end of the Angolan civil war, he returned to his homeland and settled in the capital, fully engaging in the teaching and construction of traditional musical instruments. By tracing his highly diasporic trajectory, the study sheds light on vernacular music in Angola as a potential site of creative resilience and citizenship making. Based on informal conversations, interviews and participant observations, this study illuminates the multiple daily strategies and struggles embraced by the artist to cultivate and encourage a more intimate and lively relationship with traditional music among youths. In particular, it focuses both on his activity as a leader of the M.m. Yetu band and educator. In doing so, the work provides a bottom-up insight into the role and the politics of vernacular music in contemporary Angola, opening a window onto the internal dynamics marking the daily lives of many artists in the urban Global South.

## **Last Summer, I Gave You My Song: Singing Restrictions for Amateur Choirs in Summer 2021 Following Scores of Hard Days**

Ms Rachel Beale (She, her), Bath Spa University

One of the many problems encountered during Covid restrictions related to the Government's response to singing. While professional choirs were eventually permitted to sing together, restrictions imposed by the government remained in place longer for amateur choirs. But what does 'professional choirs' as opposed to 'amateur choirs' mean? Seeking their reasoning, I emailed the Department for Digital, Culture, Media & Sport asking for clarity. The second of three replies to me about the definitions stated that 'professional and amateur singing is distinguished by the fact that professional singers will be paid for this act as part of their livelihood, while amateur singers will not' (Sprague, 1/7/21). My response included 'When amateurs are paid for singing does that mean that their payment is not part of their livelihood? Does this have tax implications?' (1/7/21)

Governments need clear-cut, simple definitions, but are the definitions they have applied to this area of musical life correct? Scholarship about professional and amateur music-makers by Ruth Finnegan, Stephen Cottrell, and Robert Stebbins, seems to point to the fact the main distinction between professional and amateur in this context is reliant on individual, self-definition. My paper draws on experiences of contemporary music-makers, examining original data collected between 2020 and 2021. It teases out answers about professional and amateur music-making before replying to the Department for Digital, Culture, Media & Sport, who say, in their third reply (2/8/21), that they would be 'more than happy' for me to send them a copy of my work.

## **Sacred Voices from the Living Room: Listening to Alevi Muhabbets**

Ezgi Benli-Garcia (she, her), Indiana University Bloomington

There are two main occasions where Alevi liturgical tunes are performed: *cem* (religious rituals) and *muhabbet* (casual musicking). Both gatherings hold an access point for participants to practise their Aleviness; however, the latter has received very little scholarly attention. This paper focuses on *muhabbet*, 'homemade' music-making of Alevis, and explores how these informal gatherings enable the creation of an alternative sacred space for Alevis in Turkey, a predominantly Sunni country.

The collective listening and singing at these musical gatherings as well as social practices of eating together create a multisensory experience and allow individuals to engage, negotiate, and influence their set of values. In this paper, I investigate the significance of these gatherings and argue that *muhabbets* are transformative moments in which sacred knowledge is constituted and transmitted through musicking. Furthermore, I understand that this seemingly informal and secular performance of Alevi music is a significant and promising shift in religious thinking and practices. Drawing from ongoing ethnographic research, I outline how the *muhabbet* of a particular Alevi community in Turkey takes a form of spiritual tutorship that further challenges the religious/secular binary.

## **The Musicians of the Portuguese National Woodwind Quintet: Ordinary or Extraordinary Workers?**

Ms Ana Margarida Cardoso (Her), INET-md | University of Aveiro

The Portuguese National Woodwind Quintet has its activity between 1950 and 1976, during the Estado Novo Dictatorship, and it was constituted by the flautist Luiz Boulton (1908-1994), the oboist José dos Santos Pinto (1917-2014), the clarinetist Carlos Saraiva (1910-2001), the bassoonist Ângelo Pestana (1919-2002) and the horn player Adácio Pestana (1925-2004). Their musical apprenticeship started in a local context (Riley & Brucher 2018) of philharmonic and military bands, in which they constructed a 'wide and multifaceted' profile of musicians (Cardoso 2019, 16), which means that they learned to play an instrument, to compose and to conduct.

In the decade of 1940, they moved to the 'world' (Becker 1982) of the professional musical practice in Lisbon, obtaining recognition as orchestral and chamber wind players and also as specialised instrument teachers. In this categorised context (Pestana 2012, Castelo-Branco 2008), also promoted by the corporatism of the regime and with a lot of power games made by several agents, some facets/dimensions of the musicians were not recognised, such as their activity as composers, arrangers or conductors. In this sense, this paper wants to reflect on how these musicians became 'ordinary workers' (Clonnan 2014, Menger 2005) for their peers and music history, as well as their extraordinary and multifaceted profile (Cardoso 2019, Perrenoud 2009). For that reflection, I support myself on the bibliographical and archivist research, but also in interviews made to family, friends, students and other people who met the musicians.

## **On Being a Woman: Negotiating Everyday Violence through Folk Songs**

Ms Bidisha Chakraborty (she, her), Banaras Hindu University

This paper attempts to study the folk songs of the rural women of the Bhojpuri community. In the Indian context, women are subjected to violence in the interconnected system of control within the arena of patriarchy. The household is a coercive unit where women compete against one another. Largely agrarian, the rural Bhojpuri community have a joint family setting. The younger daughter in law has to go through triple violence, at the hands of her mother-in-law, the elder sister in laws and her husband. Violence and abuse penetrate every aspect of a woman's life at her in-laws' house but the struggle to maintain a dutiful image compels her to be silent. In an otherwise restricted world, where any form of communication is prohibited, women use folk songs to dismantle patriarchy and sing about physical pain, mental agony and other everyday struggles. Folk songs become a power medium to give space to their internal struggles. Thus this paper aims to understand the folk songs that are used as a tool to negotiate violence in the everyday lives of women.

## **From Rural Minstrels to Global Performers: Urbanity, Authenticity and Bāul music culture**

Mr Arka Chakraborty (he, him), PhD Student, Dept. of Music, SOAS, University of London

The decade of the 1960s marked the beginning of an era of transformations within the folk music tradition of Bengal. During his tour of the United States in 1967, Bengali musician Purna Das Bāul developed a friendship with Bob Dylan, one of the

earliest transnational conversations involving the Bāuls of Bengal. This creative partnership developed further into shared live performances, for instance, in Madison Square Garden in 1973 effectively popularising Bāul music in the West. Purna Das's role in globalising Bāul music became a turning point in the history of the Bāuls of Bengal inspiring experimentation and appropriation of this heritage musical genre. The local Bengali folk tradition further interacted with the globally dominant Anglo-American pop aesthetics to create fusion music under the label of 'Bāul-rock'. In this paper, I argue that the modernising trends viewed in contemporary 'Bāul-gān' (literally, Bāul music) performance are an effect of cultural globalisation attending to the demands of an increasingly urban and cosmopolitan audience. This also speaks to the debates regarding musical authenticity as the image of an ordinary and authentic, 'ascetic-minstrel' Bāul is replaced in a modern context by the global 'silpi' Bāul, a cosmopolitan performer rejecting conventional esoteric practices like 'deha-sāadhanā' (body-centred practices). An evaluation of song lyrics, periodicals and books in Bengali record these transformations unfortunately recasting modern appropriations of these heritage folk sounds as unauthentic entertainment for the urban elites.

### **The Hidden Working Lives of 'Ordinary' Piano Teachers in China**

Mr Jing Chen (he, him), University College Cork, Ireland

In China, the 'Piano Craze' has been growing steadily since the 1980s, and by 2014, the number of piano learners had reached an estimated 40 million. 'Social piano teachers' (SPTs) have become a large vocational group within the category of 'ordinary musicians'. In addition to the positive side of their careers, such as growing rates of employment given the popularity of music education, SPTs also face hardships and contradictions: (1) their uneven performance ability and experience in music education may leave them lacking confidence, expertise or both; (2) it can be hard to balance work and family: the SPTs working hours are typically other people's rest time; (3) SPTs have to overwork, especially in the exam season, facing schedules of 70-80 hours per week as parents demand extra tuition; (4) SPTs need to manage their own improvement of their teaching and performance abilities; (5) SPTs face challenges from becoming part of an 'exam culture', where recognition of their value and sustained recruitment of new students is conditional on success in achieving decent grades in their students' exams. In my paper I (1) define how SPTs function as 'ordinary musicians' in a Chinese context, ethnographically investigating their 'hidden' lives as teachers and professionals; (2) investigate SPTs' career motivations, planning, and self- and social identities; and (3) briefly explore how to improve the current situation of SPT professionally, socially and educationally.

### **Singers and Parody Songs in Maltese Politics of the Early 1960s**

Dr Philip Ciantar (he, him), University of Malta

The use of parody songs in politics, especially in electoral campaigns, is widely considered to be an effective means by which political messages are transmitted in a way which is familiar, accessible, enjoyable, and appealing. This paper explores the value and use of parody songs in Maltese politics of the early 1960s and how (amateur) singers structured and used these songs to express their political views and allegiances. For that purpose, this paper will focus on a few examples derived from both Maltese folk and popular music. Scrutiny of these examples is set against snapshots from Malta's political history most relevant to each. The discussion



commences by considering a number of political parody songs by the then popular Maltese singer Gaetano Buttigieg (1923-2004), also known at that time as Gaetano Kanta. Buttigieg's political parody songs examined in this paper relate to the politico-religious conflict of the early 1960s between the Maltese Catholic Church and the Malta Labour Party as well as to the electoral campaigns that were held in Malta around the same time. The historical context complementing these initial examples then serves as a background for the scrutiny of parody songs from the environment of *għana* (Malta's folk song) which offer a contrasting perspective to that of Buttigieg. The paper will investigate the role of these singers in shaping and diffusing their political views by building on the familiar, and in reaching audiences for whom the struggle between the two institutions was of great concern.

### **Music in the Hispanic Diaspora in the Northwest of England: Ordinary Musicians' Perceptions of Music's Sociocultural Value in their Everyday Lives**

Mrs Paloma Cuadrado Miranda (she, her), Liverpool John Moores University

This paper examines the music and daily music values of ordinary musicians from a sociological perspective. It is based on my research on Hispanic migrants in the Northwest of England. The arrival of Spanish speaking migrants in the United Kingdom has increased since the 1970s from countries such as Chile, Colombia, Mexico, and Spain, and my work intends to make visible these Hispanic communities, as very little research has emerged on this topic over the last fifty years. Via several interviews and music examples by the participants, I analyse how they maintain and negotiate their identity in their everyday lives through individual or group activities, such as meetings with family and friends, daily home tasks, and during cultural events and projects. This paper provides insights about the socio-cultural value of music in Hispanic people's daily lives in the diaspora, and the connections between their music activities and identity as migrants and Spanish speakers. This study presents an analysis of the way that music in the Hispanic diaspora in the Northwest of England reflects and shapes the identities of its people, and presents a sociomusical analysis of the music composed by some of the participants, which, in most cases, is influenced by musical and cultural characteristics from the different countries they have lived in. Thus, songwriters and composers from the Hispanic diaspora living in the Northwest transform their musical identity via new musical possibilities by merging with other music styles while they reside in the United Kingdom.

### **Hidden Musicians, Hidden Traditions: Women's Music-Making in Professional Male Hereditary Music Communities of Western Rajasthan**

Dr Morgan Davies, SOAS, University of London

The musical activities of the *Laṅgā* and *Māṅgaṇiyār* communities based in Western Rajasthan are, ostensibly, the preserve of professional male hereditary musicians. These exuberant and iconic artists have become renowned for performing complex, often virtuosic instrumental and vocal music using a range of unique traditional instruments, for wealthy local patrons and international concert audiences alike. However, less well known are the equally rich traditions of women's music making that are an integral part of these small rural desert communities – often tied to calendrical and life cycle ritual events, and invariably taking place in private and behind closed doors, due to the societal restrictions placed upon women from these

particular communities with regards to playing musical instruments and performing in public.

This paper seeks to shed a delicate light on these valuable 'hidden' traditions, through an exploration of the limited existing ethnographic literature on women's music making within these communities; discussions with Laṅgā and Māṅgaṇiyār community members and leading researchers in the field; and instances captured during fieldwork where senior female community members can be seen to take a clear, leading role in the pedagogical process. Through this exploration, it is hoped that the central significance of women's creative agency and song custodianship within the Laṅgā and Māṅgaṇiyār music communities will be brought to the fore, and that further research in this area will be encouraged.

### **A Sociological and Ethnomusicological Approach to Community Music Making Linking Participation and Social Constructs to Self-Identity**

Ms Donna Jeanne Dawson (she, her), MA, Music, Ethnomusicology, University of Alberta, 2020

Some adults devote time, energy and money to making music together. To better understand the importance of community music making, a survey was administered to the following groups, in a large city in the prairies of Canada: a freestyle drum circle, an amateur medical professional's string orchestra and a ukulele circle. All of the ensembles were independent, grass roots, unfunded organisations. Participants were provided with voluntary, anonymous, ten question hardcopy surveys. Initial questions elicited information regarding age, occupation, instrument played, previous musical background and other groups which the musicians were part of. The final question, 'What does it mean to you to participate in the group?' was open ended in order to ascertain meaning in the survey participants' own words. The social structure, history, and hierarchy of each group was examined. There were fifty-five surveys completed across the three groups. Demographic information, in particular previous music experience and involvement in other community music making groups was compared and contrasted. The responses to the final question were collated by theme and musical group, although unique responses were not aggregated to allow for the qualitative nature of the research. The candid answers of the survey participants clearly demonstrated that music was a critical part of their lives. The 'ordinary' musicians were enthusiastic in writing about the extraordinary ways in which community music making contributed to their sense of well-being, their sense of belonging and to self-identity.

### **Sounding Defiant Grassroots Indigeneities at the Lang-ay Festival**

Lisa Decentecio (she, her), University of the Philippines Diliman

This paper foregrounds counter-representations that stem from community responses to the Lang-ay Festival, an annual government-sponsored event that celebrates the Igorot indigenous people of Mountain Province, Northern Philippines. The festival idealises an Igorot identity by fostering provincial administrative unity among its ten municipal delegations and bolstering Igorots' inclusion in state politics. Additionally, it essentialises tradition as a hallmark of Igorotness to sustain vital tourist economies while reclaiming 'pre-colonial' identity in present-day Philippines. Toward these aims, festival organisers deploy pervasive rhetoric on unanimity and Igorot heritage, attract endorsement from national officials, launch participant exchange activities, and mandate an adherence to tradition in the festival's various,

elaborate cultural displays. Yet, historical and ethnographic findings that focus on 2018 delegates from the municipality of Sagada demonstrate that these motives contradict deep histories of indigenous village-level autonomy and the cultural plurality of Mountain Province Igorots. Indeed, the delegates prioritised village and personal affairs and contested traditionalist policies; on- and off-stage acts on the gangsa (flat gong), a core Igorot instrument, resounded inescapable community divisions and a desire for hybrid, contemporary self-expression. Adapting Ortner's subaltern theory of practice and Tsing's framings of indigeneity, I unveil how these unseen spaces constitute emergent self-determinations to argue that Igorotness lies in the grassroots struggle of engaging official structures of public recognition. This paper unsettles canonical discourses about indigeneity and critiques institutional exercises of Philippine cultural nationalism. I voice the varied, often-ignored concerns of ordinary Igorots who forge new trajectories of identity through their intricate musical lives.

### **Ordinary Politics: Musicking Political Worldview(s) in Online Spaces**

Dr Rebecca Draisey-Collishaw (she, her), independent scholar  
Dr Kip Pegley (he, him), Queen's University, Canada

The urge to define a genre is sometimes irresistible. A mention of 'political music' is followed by a slate of questions: Is the intention protest? Political campaigning? An exercise of power? What about formal characteristics? Instrumentation? Or audience? Does the creator have clear political allegiances or axes to grind? And yet attempts to quantify and classify music according to a genre definition tend to fall short of explaining the political affect of ordinary people making, consuming, and curating music. Drawing on theorisation of social media spaces as 'controlless', we examine how making, consuming, and sharing music in on- and offline spaces enables ordinary people to participate in a project of rhetorical world making that is inherently political and multivocal. Our discussion focuses on a case study of a viral meme song that circulated during the first wave of the COVID-19 pandemic in Canada. Part parody and part public service announcement, songwriter Brock Tyler (aka anonymotif) remixed Prime Minister Justin Trudeau's now infamous verbal gaffe – he advised that people avoid 'speaking moistly' – into a catchy autotuned music video that circulated widely on YouTube, Twitter, Tiktok, and other social media platforms. It also garnering attention from traditional media. We explore new norms of 'prosumerism' as a means of coming to terms with how acts of sharing and remixing in virtual spaces reveal online networks of influence with offline political consequences.

### **The Use of Digital Audio by Irish Traditional Music Performers in North America**

Dr Patrick (Pádraig) Egan (Mac Aodhgáin), University College Cork

This article reports on findings from a survey conducted (2019-2020), for responses relating to digital experiences of Irish traditional musicians across North America. The survey sought to analyse how performers interact with Irish traditional music and digital audio. In terms of demographics, anonymous submissions were received from a wide-ranging set of musicians, performers, dancers, broadcasters and enthusiasts. Of the 528 responses, 206 identified as female, 310 as male, and three as non-binary or other. Cawley (2013) and Ward (2016) examined the use of digital audio by performers who lived primarily on the island of Ireland through the lens of education

and acculturation. They highlight the various ways that performers become accustomed to the tradition with the use of nascent technologies and the popularity of online resources. This survey provides a basis for further research into this topic and insights into the musical landscape of this region. The survey demonstrated different types of interaction with online resources, an overview of how these resources are used, performers' relationships to place, and the demographics of Irish traditional musicians who use digital resources. Even though the Irish Traditional Music Archive website (an institution based in Dublin, Ireland) was identified as the most popular online resource for musicians learning Irish traditional music, a plethora of resources were identified by survey participants which led to greater insight into the range of approaches to audio material and archives for musicians in North America. Some implications of the work are discussed in the final section.

### **(En)gendered 'Ordinary' Musical Transmission: Sephardi Women and Their Quotidian Song**

Dr Vanessa Paloma Elbaz (she, her), University of Cambridge

My paper will address the use of quotidian music by women in Sephardi communities as one of the foundation stones of identity transmission through music in Sephardi Judaism. Using a combination of narrative songs, humour-filled personalised contrafactum, paraliturgical songs in the vernacular, snippets of liturgical music and popular music from French, Spanish, American and Israeli repertoires, women's quotidian 'ordinary' singing embeds cultural information on belonging, boundaries, belief and communal inscription. The embodied aspect of their non-performative musicking inscribes cultural information and its transmission as an imperative of their cultural memory representing hope and a direct sonic line towards the future (Rigney, 2018). Their simultaneous sonic weave of the distant past with contemporary concerns has been a part of my previous scholarship on Judeo-Spanish Moroccan music (Elbaz, 2016, 2018, 2021). This paper will address the Sephardi Judeo-Spanish and Judeo-Arabic communities and their relationship to quotidian women's song on a larger scale than previously studied. Building on case studies from Morocco, Mexico, Spain, and Canada I propose to explore the core importance of the repertoires and musical moments which are most often ignored or dismissed as a nostalgic memory of their communities before the political upheavals of the mid-twentieth century, or even from before the cataclysm of 1492.

### **P-Pop Convergence and Syncretism**

James Gabrillo (he, him), University of Texas at Austin

In the Philippines, a new commercial pop movement dubbed 'P-Pop' features up-and-coming music acts that converge indigenous, colonial, postmodern, and futurist aesthetics, while adopting the successful musical, stylistic, and presentational templates of K-Pop. Examining the case studies of P-Pop artists BGYO, Bini, SB19, and Alamat, this paper analyses the musical convergences and cultural syncretism embodied by their transmedia performances. The P-Pop movement materialised and continue to operate primarily within the virtual and mobile spheres – on YouTube, Instagram, TikTok, and local platform Kumu – due to circumstances engendered by a global pandemic, manufacturing a framework for contemporary pop stardom and spectatorship. The paper's analysis regards the P-Pop movement as a musical space where ideas concerning postcolonial, postmodern, and post-utopian Filipino-ness are constructed, negotiated, and performed. Further, P-Pop's foregrounding of

indigenous imagery in their music, instrumentation, and ornamentation are read as strategic multimedia enterprise and nostalgic (yet partially flawed) depiction of Filipino-ness – conflating the real and the imaginary. Viewed from a broader lens, P-Pop is emblematic of a pop music industry's newfound confidence in globalised pastiche, resulting in cultural products that embody novel forms of convergences.

### **Ordinary Musicians' Actions in Karnatik Music as a Process of Resilience and Sustainability**

Mr Luca Gambirasio (He, Him), University College Cork

In ecology, an ecosystem responds to external disturbances – in order to sustain itself – following a principle named resilience. Following ecomusicological theory, any music can be considered as an ecosystem too – hence as a living system formed by individuals with different roles and agencies. It is the actions of these single components that move the entire system, confronting external disturbances and responding to them. The actions of the individual musicians have extreme power and agency in this sense, and their music is the result of multiple factors, including personal choices and experiences, ideas, taste and aesthetics in approaching other musical ideas. As part of this project, I have interviewed six ordinary Karnatik music performers – with five of them currently living and performing in India, one abroad – who with their actions have somehow responded to external influences, incorporating non-traditional elements and ideas into their music, as well as taking non-traditional approaches to it, while respectfully keeping into consideration the core of this music and its cultural value. The steps outside the tradition's canon that these ordinary musicians have taken are of various nature and follow different directions, and in some cases, the resulting music might sound very distant from its origins. The sustainability of Karnatik music has been affected by these musicians, as their actions have helped to spread this genre to a wider audience. They are stewards of this musical tradition, helping it to change in face of disturbances.

### **Ruth Finnegan's 'Pathways' Globalised: Interpreting Professional Musicians in Contemporary New York City**

Prof. Marc Gidal (he, him), Ramapo College of New Jersey

This paper discusses the current usefulness of Ruth Finnegan's 'pathways' concept (The Hidden Musicians, 1989) in comparison to related ethnomusicological frameworks and in an increasingly globalised era. The examples are professional transnational musicians in contemporary New York City who perform Brazilian-jazz fusions and other genres. Pathways proves most durable in explaining the routines and trajectories of musical individuals, whether ordinary or extraordinary, amateur or professional (Greenland 2016; Reily and Brucher 2018). Finnegan conceived pathways to theorise people's musical activities in relation to cultural conventions, specifically in semi-anonymous urban settings. In contrast to her communal notion of 'musical worlds', her pathways concept emphasises individuality as a selection, adaptation, and sometimes development of common practices and values. Through pathways Finnegan addressed culture as a dialectic between individuals and collectivities, self-cultivation and customised customs. Scholars have developed myriad models to explain how musicians, audiences, teachers, and industry and media professionals contribute to musical creation and participation. In comparison to 'musical worlds', 'communities', 'subcultures', 'scenes', and 'genre-cultures', pathways foreground idiosyncratic actions and practices as well as inter-peer

relations. Pathways includes musicians at the peripheries or outside of musical worlds as well as those at the cores. Unlike relational models, such as 'network', which are not bound to genres or communities, pathways underscore culturally situated individual agency. Her model has become increasingly relevant as globalisation and now the pandemic have boosted democratised media, stylistic eclecticism, fragmented collectives, and remote collaboration. These distinct qualities suggest renewed importance for Finnegan's 'pathways' within the ethnomusicological toolkit.

### **Teaching, Learning, and Transmitting Music: A Community Collaborative Initiative for Building Cultural Resilience and Bridging Intergenerational Gap in Minority Communities**

Mr Subash Giri (He, Him), University of Alberta

A range of circumstances, such as war, conflict, forced migration, violence, poverty, pandemic, and climate change, have tremendously affected minority communities, resulting in the loss or disappearance of their music cultures and traditions. Other factors, such as insufficient support, unemployment, illiteracy, acculturation and appropriation, social stereotypes and stigmatisation, and a lack of adequate infrastructure have also equally contributed to the decline of minorities' practice of culture, creating significant intergeneration gaps. These crucial issues have raised serious concerns about the continuity and sustainability of minority traditions and cultural practices.

This paper discusses how the teaching, learning, and transmission of traditional music to newer generations of youth and children with active community collaboration and grassroots participation can help minority communities to build cultural resilience and bridge intergenerational gaps. Drawing upon my doctoral research, I present a case study from my doctoral research of the Nepalese minority immigrant community of Edmonton, Alberta, Canada. In this research project, the minority Nepalese community (including cultural leaders, traditional knowledge-keepers, community musicians, youth, children, and community groups/organisations) and I were involved in a participatory collaborative initiative. The initiative is developing and implementing a learning-based and transmission-based traditional music teaching intervention project – employing traditional music as a vehicle aiming for cultural resilience – to maintain, sustain, and strengthen cultural identity – and bridging intergenerational gaps.

### **Listening to the 'Right to Culture' in Mexico City: Governmentality, Solidarity and (Dis)trust in an Independent Music Scene**

Dr Andrew Green (He, him, his), University of Warsaw

The Mexico City Constitution, created in 2017 as part of wide-ranging administrative changes in the capital, guaranteed to the city's residents a 'right to culture', setting in motion a process to codify this right in law. This was not, however, an isolated political development; it responded to a long-standing campaign carried out in the capital by *foros culturales* [cultural forums] largely independent of the government. These *foros*, many of them music venues whose offering centres on rock, have often appealed to rock's histories of marginalisation and repression to argue for proactive government support for their work, while simultaneously maintaining a posture of scepticism towards the mainstream party-political system.

This paper builds on ethnography carried out within *foros culturales* and with policymakers to highlight a series of paradoxes and challenges within the movement lobbying for cultural rights considered 'inalienable' (cf. Lomnitz, 2001: 35-6). The contradictions of the 'right to culture' laws in Mexico City reflect the practical interests of the groups lobbying for it, and the long-standing demand for special recognition of 'cultural' venues. Trust presented a challenge: while *foros culturales* coalition-building has emerged around mistrust of government, lobbying for a legal right to culture required cultivating personal ties with policymakers, something complicated by a lack of continuity in government itself. Governmentality, as expressed through the desire to regulate, standardise, and collect information about cultural venues, came into conflict with these venues' suspicion of official bureaucracy. This ethnography reveals the right to culture as simultaneously partial, relational, and universalistic.

### **Hierarchies of Live and Recorded Sound in Irish Radio Music Programming**

Ms Helen Gubbins (She, her), University of Sheffield

'Liveness' is a recurring concept in studies of radio and the mediatisation of music, but its precise meaning varies widely with context. In this paper, I employ Auslander's (2008) and Sanden's (2013) theorisations of liveness in music to examine broadcast performances of folk and traditional music on Irish public radio in the years 1974-1991. My case study is the *The Long Note*, a weekly music radio programme on Irish public broadcaster RTÉ. Its format and aesthetic marked a significant development from previous music programming on the station. I also use Van Es's (2017) concept of 'constellations of liveness' to identify and unpack the rhetoric and reproduction of various forms of liveness in the show and the range of functions it performed. Liveness signalled not only authenticity but also other related concepts like co-presence, ephemerality, immediacy, and sociality. Hierarchies of 'live' and 'recorded' sounds in the programme emerge from discussions with the show's producers, presenters, performers, audiences, and critics. I demonstrate how these hierarchies resonate with contemporary institutional and political discourses and explore what they demonstrate about the priorities and anxieties of Irish public broadcast media in the late twentieth century.

### **K-Pop: Aesthetics of the 'Ordinary Idol'**

Elina Haessler (She, Her), University Limerick, Ireland

When exploring the popular music phenomenon of idolism and icons, one seldom combines ideas of the ordinary or normal. As was presented in this conference call, ordinary musicians are perhaps considered talented, however rather 'hidden', 'amateur', and 'neither rich nor famous' (BFE 2021). It's the local musician with whom one can converse following a performance at an intimate venue.

In contrast, musical idols are not only admired for their talent, but frequently for their (performed) existence (Duffett 2014, p.149). Artists of the Korean popular music industry, so-called idols, are no different. A K-Pop idol's entire existence happens in the public eye, they are worshipped by fans for their every action, musical or not.

With these musical and non-musical practices being widely accessible to fans via the internet, an intimate space for interaction between idol and fan is created. K-Pop has managed to craft a unique method of balancing the 'untouchable idol' with the intimate characteristics of an ordinary musician in the eyes of fans.

The elements that have formed this 'ordinary idol', as will be discussed in this paper, emerge through the musical, visual and interactive artforms and characteristics of K-Pop. The musical and visual, as found in the industry's music videos, create a narrative in which features of intimacy can be found. Drawing upon the opinions of various international fans on the allure of the ordinary, as well as their methods of fan-idol interaction, combine to form the aesthetic of K-Pop's 'ordinary idol'.

### **Ordinary Singers and Extraordinary Musicians: The Blending of Trained and Untrained Musicians in a Community Choral Context**

Dr Rex Hamilton (he, him), The University of the Pacific; The Stockton Chorale

In my presentation I will examine the phenomenon of combining competent but untrained singers, and trained musicians, in a community choral context. As a member of the Stockton Chorale (Stockton, California) I have experienced the joy of singing in a community choral context, but also the difficulty encountered in a non-professional ensemble when trained musicians and amateur musicians participate together. Roughly half of our total members (close to 100 singers in all groups) are either formally trained musicians or current and retired music educators. The remainder have no formal training. Specifically, I will use current (and ongoing) research to examine the relationships of these two groups by discussing: implications of differing levels of musical literacy, tensions in learning music, rehearsal and performance tensions, and consequent social/professional attitudes and presumptions about the purpose and nature of community choral organisations.

Using both surveys and individual interviews (with singers, artistic directors, and a limited number of non-participating 'audience members') my presentation will describe both positive and negative implications of this blending of musical skill sets (with examples) and outline several trajectories for continued research that (I think) extend beyond community choral organisations to the broader questions of the distinction between 'ordinary' and 'professional' musicians.

### **Subjectivation of Young Amateur Student Musicians and the Matter of Space**

Dr Amin Hashemi (He, Him), Institute for Social and Cultural Studies (ISCS), Iran

Paying more attention to the environment of Iranian engineering universities in Tehran from the 1980s onwards, one may notice a surprising presence of communities obsessed with the production of the less recognised types of popular music such as progressive rock. Certainly, such a phenomenon did not happen randomly because it has been both continuous and evolving over the course of three decades since the late 1990s. The students who are interested in such 'musicking' have close socio-political beliefs: social freedom, individualism, and most importantly a kind of awareness of being different from others who behave 'like each other' and 'in accordance with the wider society'. What matters to them is giving their musicking some objectivity. This study looks at the university as an environment that provides students with practical independence, which in comparison with other public environments is a good platform for the diversity of ideas due to the density of civic experience for students. On the other hand, (popular) music has a continuous and decisive presence in the lives of these students and is not merely an 'external' factor. The identity and worldview of these students cannot be understood without understanding how they interpret the music they produce. This paper presents an ethnographic understanding of how students' subjectivities are constructed distinctively in actively participating in the process of producing popular music at the



university, as well as how their subjectivity and, subsequently, their social status, and, how do they define and determine their social and political actions?

### **Walking as a More-than-Human Methodology for Ethnomusicologists**

Ms Rowan Hawitt (she, her), University of Edinburgh

Fieldwork often involves a lot of walking; yet, as Ama Oforiwaa Aduonum (2021) has pointed out, this aspect of ethnomusicological research is frequently overlooked. Walking can trigger memories, offer embodied interactions with one's surroundings, act as a form of place-making, and articulate boundaries, all while enacting relationships with humans, land, and more-than-human others. In this paper, I will outline how 'walking-with' humans and more-than-humans (Springgay and Truman 2018) informed my work with contemporary folk musicians in the UK. Drawing on research into how these musicians conceptualise time with reference to environmental crises, I outline how walking afforded critical participation in situated knowledges about humans' relationships to the world around us. Firstly, I offer an account of how conducting walking interviews with musicians facilitated lively encounters with land through 'deep time' and geological processes which exceed the boundaries of everyday human lives. I then outline how walking acted as a form of ethical engagement with the lives (and deaths) of more-than-human species during fieldwork. While acknowledging that walking is traversed by issues of inequality, I suggest that walking as method offers particularly powerful insights into what a 'multispecies ethnomusicology' (Silvers 2020) might look like.

### **The Amateur Problem: Critiquing and Theorising the Pervasiveness of the 'Amateur' Concept through Chinese Music**

Mr Matthew Haywood (he, him), The Chinese University of Hong Kong

Although the term 'amateur' has been used in many scholarly discussions of musical activities, it is frequently utilised as a symbol detached from historical meanings to describe a variety of local practices across the globe. This is often performed with the assumption that readers themselves will draw the definitions and connections needed to justify using the term. The ubiquity of applying this English language concept with little critical reflexivity should naturally be concerning for scholars who intend to underscore local forms of knowledge and meaning. This paper therefore presents three historical leisure ideologies that influence Chinese society today – literati, socialist, and modernist-capitalist – and explores the usefulness of labelling their resulting musical practices as all 'amateur'. On the one hand, the 'amateur' can mask the nuances of these leisure ideologies, and so a reasonable response might be to empower local knowledge and historicise the word 'amateur'. On the other hand, this approach may produce an orientalist divide by labelling musicians who have been touched by Western leisure ideologies as 'amateurs' whilst othering those who have not. A solution then may be to harness the fluidity and ubiquity of the 'amateur' symbol in a more nuanced fashion to foster a greater theoretical understanding of the global contemporary reality of labour and leisure. In this sense, the word 'amateur' can stand not as a starting-point to describe musical practices but rather serve as a theoretical ending-point, informed heavily by local knowledge and meanings, to mediate discussions on global working and leisure conditions.

## **Singing for the Death of an Angel: The *Rezadores* and their Performative, Cultural and Symbolic Function Within the *Velorios Del Angelito* in El Salvador**

Ms Gabriela Hortensia Henríquez Barrientos (she, her, hers), University of Limerick

The focus of this research is the ethnomusicological study of the traditional songs known as *parabienes* or *cantos de angelito* (little angel's songs) which can be found in El Salvador and are performed during the wake of an infant. The passing of a child, for many Catholic communities in El Salvador, is conceived as a merry occasion due to the belief that the soul of an infant is pure, has not known sin and therefore goes directly to God. These songs are specially performed as a farewell expression and serve the purpose of guiding the soul of the child to the realm of God. In this study, I analyse the role of the *rezadores* (the singers), who are believed to be experts in their field and are very respected due to their piety; they play a key role during the ritual and are the ones who contribute to the continuity of a tradition that has been observed in El Salvador since the 16th century. This research also explores other questions such as how Salvadorans who consider themselves Catholic express their popular piety and cultural hybridity in their funeral musical practices. By observing and analysing their religious practices, which are fundamentally Catholic but have been syncretised with pre-Hispanic beliefs, I examine the purpose of the repertoire, the importance of orality in the transmission of the songs, as well as the contexts of community celebration in which the *rezadores* participate.

## **Music Making as Distributive Labour in Oil-Rich Equatorial Guinea**

Dr Pablo Infante-Amate, University of Jaén (Spain)

Working as a popular musician in Equatorial Guinea involves liaising with a long-standing authoritarian state and the political elites that govern it. Aided by an outstanding influx of money from the extraction and export of oil, the country's elites have become increasingly wealthy and powerful. In seeking to increase their prestige via praise songs, they attract musicians into relations of patronage that often are onerous and oppressive. While dependents, musicians hustle and adapt to get by, operating within and yet against the system. Rather than solely spending their days rehearsing, recording, or performing, most musicians devote much of their time to creating social networks, navigating and manipulating complicated bureaucratic structures, and tapping into the pockets of wealthy relatives and acquaintances.

Based on 14 months of ethnographic fieldwork, this paper explores what it means to labour as a musician under conditions of great inequality, precarity, and oppression, and how activities that at first appear pointless can on the contrary lead to various forms of value when there seems to be no other way. Such activities are examples of musicians' everyday strategies to make oil money trickle down, which I analyse alongside James Ferguson's notion of 'distributive labour', a type of labour whose goal is not the production of goods or services but the securing of distributive outcomes. Under this light, musicians' 'hard work of dependence' is understood not as a cry for help but as a claim for a fairer redistribution of the national wealth – a claim for their rightful share.

## **Cosmopolitan Music-Making Across Ireland and Northern Ireland: Negotiating Difference, Interpreting Discourse, Facilitating Collaboration**

Dr Jaime Jones (she, her), University College Dublin

Dr John O'Flynn, Dublin City University

Dr Ioannis Tsioulakis, Queen's University Belfast

In this paper we outline a framework for a research project concerned with new and 'hidden' music-making communities/networks on the island of Ireland. Departing from existing 'reconciliation' approaches to music projects across divided communities, especially in Northern Irish contexts, the project documents, interprets and facilitates encounters of cosmopolitan music-making (CMM) in both jurisdictions, north and south. Adapting Stokes's idea of cosmopolitanism as encompassing 'self-conscious exercises in musical exchange and hybridisation', the project explores diverse instances of 'diasporic', 'popular' and 'counter-hegemonic' CMM at grassroots and community levels. Our project arises from a concern that CMM across Ireland largely remains invisible in mainstream culture. Attempting to address this lack of visibility/audibility, we embark on a collaborative ethnographic study with participating cosmopolitan musicians to illuminate aspects of cultural difference, collaboration and discursive negotiation as they are lived by these musicians.

For the presentation, we will discuss emergent cross-border contexts, introduce some of our preliminary interlocutors, and outline a working definition of CMM to gather feedback from colleagues in relevant fields of research. We will describe the planned ethnographic work and a methodological approach that is informed by models of analysing cross-cultural musical practice as well as engaged and reciprocal community-based research. We outline our plans for CMM workshops and performances, with the intention of providing collaborative opportunities for musicians across the island, including exchanges of communicative and creative strategies, and co-production of project outputs. Crucially, in this project we seek not only to document and interpret ways that musicians from diverse backgrounds might encounter and bridge communication gaps, and but also to problematise our role as academics in platforming and amplifying those collaborations.

## **Status, Reputation, and Showmanship Among Zokra Players in Southern Tunisia**

Dr Alan Karass (he, him), Columbus State University

Zokra (a double-reed wind instrument) and drum bands are found in every large town in Southern Tunisia and are associated with festivity and weddings. Ensemble participants are accomplished musicians and highly respected members of the community who are paid modestly for performing; however, they rely on their day jobs as farmers, construction workers, and truck drivers to support their families. Zokra players, as the central figures of the ensembles, are judged not only by the quality of the playing and the repertoire played, but also by the level of showmanship demonstrated during performances. In this paper, I provide an overview of the community of musicians in the town of Douz, share my experiences studying zokra there, and draw from the literature on showmanship (Richer, Sedrati, et al., 1997; Preau & Lorenzo, 1998; Talley 2018), Arab masculinity (Ghoussoub & Sinclair-Webb, 2006; Ouzgane, 2006; Amar, 2011; Inhorn, 2012; De Soudy, 2015), and the Bedouin ethos (Racy, 1996), to examine the community members' perceptions of the town's zokra players.

## **Musicking Pathways Out of Exclusion: Music Lessons as a Site of Practising Alternative Ways of Being**

Ms Chrysi Kyratsou (she, her), Queen's University Belfast

This paper discusses the role of music lessons in the everyday life as experienced by refugees sheltering in reception centres. Drawing on ethnographic material, its aim is twofold. First, it shows how engaging with learning and teaching music in-group acts as a site of navigating the multiple exclusions (social, spatial, and so on) experienced as a result of being in limbo that the status of asylum seeker entails. Second, it elaborates on the forces that come into play shaping the frame and the interactions occurring in the context of the music lessons, that facilitate the emergence of socialities and modes of being that contrast and antagonise the ones fostered by persistent exclusions.

Finnegan has coined the notion of 'pathways' (1989) to highlight people's conditional coexistence as occurring at the intersections of mutual interests and habits, and the decisive effect that this temporary sharing of time and (musical) practice can have in the directions in which they will move, literally or metaphorically speaking. Turino has contended that the realisation of a musical practice lies at the intersections of the 'Possible' and the 'Actual', emphasising the potentiality embedded in the interactions occurring in this context (2008), and highlighting the transformative power that these may have in bringing upon societal change (2016). Kenny grounds further this potentiality in the habitual processes underpinning the so-called 'communities of musical practice' (2016).

Considering these discussions, the paper focuses on people, who, while embodying exclusions, they actively carve their own alternative pathways via musicking.

## **Journey to a New Ordinary? Amateur Folk Musicians, Technology and the Pandemic**

Mr Paul Mansfield (he, him), independent researcher  
Prof. Steve Benford, Nottingham University

This study evidences both change and continuity in the performance practices and related social behaviours of amateur English folk club musicians when adapting to the extraordinary circumstances caused by the Covid-19 pandemic. The paper also highlights how non-specialist, 'ordinary' users of consumer-level digital technology demonstrate both acceptance of and appropriation of online platforms and develop innovative practices in their efforts to continue performing.

Our paper reports on a case study of a folk club in Nottinghamshire holding weekly online singers' nights or 'singarounds' over the course of a year. We employ an interdisciplinary approach that draws on participant observation methods from both ethnomusicology and human-computer interaction (HCI) studies.

Performers, event organisers and online hosts faced difficulties in responding to a sudden change in circumstances and, thereafter, negotiating the various aspects of an emerging 'new normal', adjusting to their experiences as the pandemic lockdown continued. The online shift challenged musicians not only in terms of technical IT skills but also in respect of the informal performance and behavioural norms associated with offline, in-person events. The club transitioned through several formats, settling into a 'new normal' online while gaining new remote members in the process, but then faced the challenge of how to retain these as offline events

returned. New phases in the pandemic raise the issue of which technological innovations and related behaviours might endure to become part of a continuing 'new ordinary'.

### **Unlocking Our Sound Heritage: New Horizons for Cataloguing and Right Clearance Practices in Sound Archives**

Mr Edoardo Marcarini (he, him), The British Library

Sound archives play a key role in the documentation and preservation of musical habits and traditions. However, reducing sonic identities to two-dimensional objects inaccessible to most can deform the perception of the contents themselves, hiding the nuances and complexities of the people and musics symbolised by the sonic footprint they left behind. The British Library is leading the project 'Unlocking our Sound Heritage' (UOSH), whose goal is to preserve, digitise and improve access to the country's rare and unique recordings. Since the start of UOSH in 2017, a team of audio project cataloguers has created and enhanced the catalogue records of over 300,000 recordings. Cataloguers and curators of World and Traditional Music collections have implemented new cataloguing techniques that refine how music and musicians are represented in the British Library's catalogue records. Additionally, the thorough search of performers and their descendants, attempts at community consultation, and other efforts by the UOSH IPR team have brought significant improvements to rights clearance practices. By presenting relevant case studies from preserved collections, this paper aims to outline the methodological changes in World and Traditional Music cataloguing and copyright clearance at the British Library under UOSH, and their beneficial impact on cultural representation. Through a combination of cataloguing codes, efforts in linguistic decolonisation, the use of culturally-specific ISO 639-3 codes for language identification, and pioneering approaches to rights clearance, UOSH has significantly improved the visibility of previously 'hidden' musicians in the British Library's sound archive.

### **Saturday Mornings and After-School Clubs: Children's Music Making and Familial Learning in the West Midlands**

Ms Natalie Mason (she, her), University of Birmingham

This paper explores children's music making in the West Midlands and the role families play in sustaining diasporic music cultures. I will share initial findings from my fieldwork with a consortium of arts organisations and a regional network of primary schools and community hubs. This is part of my research on international and intercultural music making by pupils and teachers in primary schools and by children and parents taking part in community activities such as singing, instrumental tuition, and dancing.

This paper focuses on two examples of children's music making. The first illustrates modes of learning international music culture(s) and the roles parents play in this process. I present the perspectives of families who make the decisions regarding repertoire, activities, and settings for music making at weekend supplementary schools, and share children's responses to these engagements. The second example in this paper introduces the intercultural dialogical music making I facilitate with children as part of my research. I call this pedagogical space the 'convivial classroom', utilising Paul Gilroy's interpretation of 'conviviality' as everyday forms of communication, connection, and co-existence between social groups (Gilroy 2004).

Informed by ethnomusicology and music education, my research investigates the audibility of diasporic family music making within English primary schools, and the relationship between international music in the curriculum and pupils in the West Midlands. By sharing my initial findings at the BFE conference I hope to prompt discussions around family music making, children's cultural learning, and considerations for primary school music education.

### **Archer St, W1: The Musicians' Street, 1910s–1960s**

Dr Maria Mendonca (she, her), Kenyon College

Tucked away in the centre of Soho, London, this short, narrow street is home to the stage doors of the Lyric and Apollo theatres of Shaftesbury Avenue, bordered by Great Windmill Street at one end, and Rupert Street at the other. Now a quiet backstreet, from the mid 1910s to the mid 1960s it was known as the 'musicians' street': home not only to the official, private, indoor spaces of orchestral musicians' professional associations, but also other less-official and more public musicians' spaces, including the Red Lion pub, the Harmony Inn café and most of all, the crowded outdoor space of the street itself. Here theatre, dance band, jazz and (later) rock and pop musicians congregated, not only to network and negotiate with fixers and bandleaders for work, but also for camaraderie and support, until this bustling street life was curtailed by noise ordinances from the early 1960s onwards.

This paper draws on archival and ethnographic research, undertaken as part of a digital humanities project on Archer Street. Here, the focus is on tracing both the complexity and fragility of the connections between music and place, drawing on musicians' experiences and perspectives on from anthropology and cultural geography to explore both the personal and the infrastructural dimensions of musical life on the street.

### **From Exclusion to Conditional Inclusion: Women and Professional Musicianship in Tehran**

Hadi Milanloo (he, him), University of Toronto

In the growing field of literature on the social lives of Iranian women, exclusion from various aspects of the public, including music-making spaces and processes, is often accentuated as the main obstacle Iranian women face. This emphasis disproportionately valorises notions like defiance and subversion as women's response to those exclusionary actions while overlooking a variety of other strategies Iranian women utilise. During my fieldwork in Tehran, working with professional female instrumentalists of Iranian classical music, many musicians talked about stories and ideas that challenge how the scholarship analyses their lives and careers through the restrictive inclusion – exclusion binary. Responding to this challenge, my paper employs the concept of conditional inclusion, or having only '[mediated] access to resources and status' (Hough and Bell 2020: 162), to explore a variety of Iranian women's music-making practices that fall in a vast space between unconditional inclusion and total exclusion. It further examines how female musicians navigate a maze of conditions by undertaking extra labour and paying extra costs to create new opportunities for themselves to sustain and advance their careers in Tehran's music scene. For instance, some women switch to a second or third instrument, which is only possible through spending extra time, energy, and financial resources. Juxtaposing these opportunities and obstacles, conditional inclusion as an analytical lens unpacks a myriad of strategies that female musicians, and Iranian

women in general, employ to perceive, navigate, negotiate with, battle, and subvert the various acts of exclusion they face within the Iranian public.

### **The Musical Priest in Ireland: Issues of Musical Identity, Creative Expression and Public Engagement.**

Dr Susan Motherway (she), Munster Technological University

This paper explores the relationship between spirituality and creativity in the musical domain and explores the place of the priest as artist in the Catholic community in Ireland. The dominance of the Catholic Church in Ireland from the beginning of the State up until the late 1980's, led the public to view priests as the upholders of a rigid, patriarchal system that required conformity and punitive regulation. It thus appeared contradictory to the general public that the men who stopped house dances, broke instruments and excommunicated musicians would later seek affirmation from the public as artists. This paper describes the musical journey from hidden musician to recognised artist for two priests in Ireland, Father Pat Ahern and Father Ray Kelly. In so doing, it discusses the contradictory relationship between religious conformity and the creative spirit for priests in an Irish context, while also acknowledging the centrality of creativity in the Catholic doctrine (Okulicz-Zozaryn, 2015). It documents the creative outputs of these priests in relation to song performance, sacred music composition and folk theatre production. In this respect, it acknowledges the artist's desire to express their spirituality through the creative process. Finally, it looks at the public engagement of these artists, focussing on their move from pulpit to stage through social engagement with their congregation, political support and the commercial agency of record labels and broadcasters.

### **Making 'Ordinary Musicians' in the Street: Convivial Musicking Strategies in Protest Spaces in Dresden, Germany**

Dr Carolin Müller (she, her), The Hebrew University Jerusalem

In spring of 2020, a 20-meter-long banner of the German flag divided the city of Dresden's New Market Plaza. Supporters of the right-wing movement Pegida and its party AFD stood on the one side, and counter protestors on the other. A sonic carpet of chants and amplified speeches filled the air. Amidst the action, the local brass band Banda Internationale intervened. Playing global street music classics such as 'Feel Like Funkin' It Up' by the New Orleans Rebirth Brass Band and the El Salvadorian 'Cumbria Sabrosa' by Grupo Bravo, Banda Internationale animated the audience to participate. In preparation of the street demonstration, the band had already shared its sheet music interpretations on Facebook and invited fellow musicians in the city to join in its musicking as a way to occupy space and disturb right-wing groups' rights claims to the city.

Following ethnographic observations, this paper explores Banda Internationale's strategies of forming an extended orchestra by way of music-sharing via social media. I first discuss the band's distribution of musical scores as a tactic in creating 'collective-action frames' (Snow and Benford 1989; Snow et al. 1986; Snow and Benford 1992) to situate musical resistance as a legitimate form of civil resistance in Dresden. Then, I explore how the band's practice calls Dresden's citizens to become 'ordinary musicians' of the city sound. I further describe that in Dresden, musical resistance is a form of neighbourhood-based activism that involves friction and negotiation online and in the street, drawing on conviviality theory (Back and Sinha 2016; Heil 2014).

## What Do Graphic Scores Hold Together?

Dr Patrick Nickleson (he, him, his), University College Dublin

This paper takes several stabs at answering the titular question. Focusing my attention on work by First Nations experimental artists in Canada and the United States, I explore how contemporary artists working with graphic, event, and text scores understand their role as holding together dissimilar historical, personal, archival, sonic, and community events. The Alutiiq performance artists Tanya Lukin Linklater, for example, uses text scores as a record and document of her collaborative practice with dancers and filmmakers. Raven Chacon, a Navajo composer and noise musician, uses graphic scores to critique the Euro-American logics of possession at the core of musical authorship. In my work with the Stó:lō scholar Dylan Robinson, we have examined how graphic scores can be pedagogic tools with which to reframe conversations around curricular decolonisation in Canadian music schools.

Across each of these answers, I break with the normative music historical perspective on graphic scores, which tends to register them as modernist anomalies or Dadaist pranks on performers. Instead, I argue that graphic scores provide both a space to fundamentally rethink our modes of production in art music scholarship – between performer and composer, composer and work, authorship and property – and a set of perverse texts for recognising the ongoing reorganisation of musical discourses.

## German Girls and Muslim Ladies: Music, Gender and Morality in Late Ottoman Istanbul

Dr Jacob Olley (he, him), University of Cambridge

This paper presents a social topography of women's musicking in Istanbul circa 1900, examining articles in the contemporary Ottoman press to map the diverse contexts in which women performed and listened to music. These range from cafes and nightclubs to middle-class homes and the salons of the ruling elite. The increased audibility of female musicians in this period is closely related to the spread of print media, the transformation of urban space, and emerging markets for new forms of consumption, sociability and entertainment. The latter included both amateur music-making and public venues that hosted a variety of local and European-style musical genres. Many of the performers in these venues were lower-class women from local non-Muslim communities or so-called 'German girls' (*Alman kızları*) who had emigrated to the Ottoman Empire from central and eastern Europe. Representations of such women in the press – written exclusively by men – emphasise the moral hazards of indulging in musical pleasure or transgressing boundaries between genders, classes, or ethnicities. At the same time, middle- and upper-class Muslim women became increasingly active in Ottoman print culture, leading to the establishment of women's journals such as *Hanımlara Mahsus Gazete* (Ladies' Own Gazette, 1895–1908). In these periodicals, female musicking is portrayed as a virtuous accomplishment that contributes to the harmony of family life and is directly linked to concepts of progress (*terakkî*) and civilisation (*medeniyet*). Gendered representations of music-making therefore intersected with socio-economic, religious and ethnic identities, and illustrate how contrasting perspectives on modernity were morally inflected.



## **The *ḍhāk* Drummers of Goddess Durga**

Dr Christian Poske, The Highland Institute, Kohima

Every year, *ḍhāk* drummers perform during Durga Puja in Kolkata, Howrah, and other cities in West Bengal, where the sound of their drums contributes to the festive atmosphere. While many of them play the *ḍhāk* with considerable musical skill, they usually earn their living through farming in rural regions for the remainder of the year. Correspondingly, their identity remains unknown to audiences because their drumming plays a rather subordinate role during the ritual proceedings of the festival. These *ḍhāki-s* (*ḍhāk* drummers) from West Bengal often belong to the Muchi caste, which is associated with leather crafting work and hence occupies a low social rank in the Hindu caste system. Urban *pūjā* committees engage the *ḍhāki-s* to perform during Durga Puja and other seasonal festivals to play for several hours at a stretch and days in a row, usually for a low fee. Yet, committee members and Hindu priests consider *ḍhāk* drumming an indispensable part of the festival, as the auspicious sound of the *ḍhāk* not only attracts festival visitors but is also considered to contribute to the efficacy of the religious ceremonies taking place during Durga Puja. Based on a research project sponsored by the Indian Council for Cultural Relations, this paper discusses the social status of *ḍhāk* drummers, the religious significance of their music, and the place of *ḍhāk* drumming in the cultural economy of West Bengal, drawing on fieldwork recordings from the Durga Puja celebrations in Howrah in October 2021.

## **(Extra)ordinary Musical Instruments for (Extra)ordinary Musicians**

Dr Jennifer Post (she, her), University of Arizona

Many musicians have limited resources to make or purchase 'fine' musical instruments and instead they 'make do' with the ordinary. Ordinary musical instruments support everyday music making in informal settings. In contrast to those who construct refined instruments using select materials and quality tools, makers of ordinary instruments have fewer choices, less time to age woods and to focus on the production of each instrument. Musical instruments are often praised for their visual and acoustic characteristics, but ordinary instruments' makers and musicians must adjust to their characteristic visual, structural, and acoustic shortcomings. In Central and Inner Asian communities, ordinary musical instruments are made in homes and small workshops; the makers typically have severely limited access to materials and tools, and little time to age woods and provide refinements. Their instruments are made to be sold – on the street or at local markets; they are carried caseless from location to location, passed around a room at social events, their split seams are repaired with plastic tape and continue to be used despite warped necks. The (extra)ordinary musicians that play these (extra)ordinary musical instruments hold significant roles in their communities as performers who maintain local practices and communicate about social and political landscapes. Their instruments are their partners. In this paper I address issues related to identifying, documenting, and elevating (extra)ordinary musical instruments with a goal to reinforce a more holistic and less stratified approach to documenting and sharing knowledge about instruments, their makers, and the musicians that play them.

## **Songs and Musical Variations: Kurdish Representation in Post-1979 Iran**

Ms Lorane Prevost (she, they), independent/graduate from KCL

The following paper constitutes a part of my master thesis on the consequences of the 1979 Iranian Revolution on Kurdish folk music. The strong identity claimed by the Islamic Republic of Iran and particularly by Ruhollah Khomeini led to an obscuration of the Iranian cultural plurality, dominated by the Persian culture. Iranian music is often understood as Persian classical music while regional genres were confined to small areas. The domination of folk and regional identities by institutional, more-erudite identities is not limited to Iran but can be observed worldwide; however, the restricted access to music and research in the years following the Iranian Revolution enhanced this tendency in the country. In other words, vernacular genres including Kurdish folk music were denied a global presence and are still overshadowed by the dominance of Persian classical music. A strong distinction is made between both genres, with Kurdish folk music being confined to limited areas while Persian classical music is found on mainstream platforms and indicates a musical education. This distinction is however not a consequence of important musical differences but rather a difference of perception, both by the audience and through the lens of social expectations. Academic works made shortly after the revolution by important figures such as Jean During highlights a confusion between what was intended as folk music by the Kurdish population and what was perceived as such by foreign researchers. For this reason, the distinction between folk and classical music is still enforced nowadays, leading to an increasing gap between Persian culture and that of Iranian minorities. Through the perception of Kurdish folk music, this paper interrogates how political conflicts and cultural hegemony in music affect the representation of vernacular identities and seeks to explore how this participates in the discrimination of minorities.

## **For Elite or Ordinary? The Dynamic of ‘Classical’ and ‘Popular’ Music in Contemporary Iran**

Mr Mehdi Rezaia (he, him), University of Alberta

In the past decade a significant number of works in the genre of Persian classical music by distinguished musicians have been criticised by their peers as ‘popular’. Ethnomusicology identifies the *dastgāh* system or *radif* as the classical music of Iran (e.g., Farhat 1990, Nettl 1987). However, this system is essentially flexible and many regional, popular, and ceremonial songs could be theoretically associated with modal structure of the *radif*. During the Pahlavi period (1925–1977) performance, practice and scholarship of Persian music gained considerable momentum (Farhat 1990). Art music that was mainly performed at court or at private elite gatherings became accessible to public by programs in National Radio such as *Golhā* (1956-1979) and by institutions that were open to public such as Conservatoire of Music (*Honarestān-e Musiqi*). This presentation examines the role of these long-standing government funded institutions in changing the palate of public to the present day and further the gradual change of popular songs influenced by the development of public knowledge. In contemporary Iran, despite ambiguous cultural policies of the state, restrictions and very limited governmental funding, the practice and performance of Persian classical music continue to flourish. Inspired by the discourse of extensive dynamic of Persian literature in Iranian public (e.g., Dabashi 2012, Kia 2020) and the fact that literature had a profound impact on Persian classical music (Simms & Koushkani 2012), this presentation investigates how the fields of classical and

popular music of Iran have been interwoven in many areas and how this dynamic has been shifting in post-revolutionary Iran based on recent cultural policies.

### **The Report of a Metamorphosis: Musical and Paramusical Norms of Iranian Classical Music Performances on Instagram**

Mr Kamyar Salavati (He, Him), University of Tehran

This paper studies the differences of performances of Iranian classical music on Instagram in comparison to published music albums from two aspects: musical and paramusical. By studying more than thirty Instagram videos of Iranian musicians from August 2017 to January 2020 which were chosen with certain criteria and by following relatable hashtags, it has been shown that in the musical aspect, the metric performances are significantly higher in number in comparison to non-metric performances, while in published albums this is vice-versa, particularly because of the shorter period of time in which musicians have to perform. Additionally, solo-improvised performances, which are commonly considered as higher art, are interestingly higher in number in comparison to ensemble performances, and this proportion is reversed in published albums. This is probably because of the acoustics of performing in front of a mobile. It is also notable that non-vocal performances are far more common on Instagram while in music albums this proportion is different. This may be because of the higher capabilities of solo instruments in providing melody and rhythm. Furthermore, on Instagram videos, Mahoor and Esfahan modes are more popular, and the performed pieces have fewer modulations, which is also related to the shorter duration of the Instagram videos. From a paramusical point of view, Instagram performances are more 'unofficial' in terms of their relationship with audience, namely their 'captions' (similar to a brochure) and dressings. Further, these performances have a clear concentration on 'set design', framing and lightings, while in concerts these aspects are commonly neglected.

### **Damn Corona: Migrant Utterance, Song, and Silence in Brazil's Haitian Diaspora During the Covid-19 Pandemic**

Mr Caetano Santos (He, Him), University of Oxford

The disastrous mishandling of the Covid-19 pandemic by denialist president Jair Bolsonaro has contributed to a dramatic death toll, having been equated by some to a distinct manifestation of what Achille Mbembe has named necropolitics (Mbembe, 2003). Such tragedy has also brought further adversity for Haitian migrants living in Brazil, negatively affecting a still nascent diasporic music scene and, in connection with political developments in the USA, magnifying a veritable exodus of this diasporic enclave towards North America amidst the global crisis. Haitian musicians and artists in Brazil can aptly be described as both hidden musicians (Finnegan, 1989) and ordinary musicians (Perrenoud, 2008), as their musical endeavours remain largely invisible, inaudible, and unprofitable after over a decade of significant Haitian presence in Brazil. This paper seeks to creatively probe manifestations of a particular political aesthetics of migration (Bohlman, 2011) through migrant utterance, music, and silence in the context of the Haitian diaspora in Brazil during the Covid-19 pandemic. Organised in chronological sequence, it follows a tripartite analytical framework centred on intercultural dialogue, song and transnational mobility, from the early stages of the pandemic in Brazil up to the humanitarian migrant crisis in the USA-Mexico border in 2021. Through such route, I seek to draw

attention to and critically assess the political reverberations and connections of the aesthetic agency of ordinary Haitian musicians (and non-musicians) in the context of Covid-19 denialism, generalised crisis, and structural racism that has framed their lives, deaths, and transnational mobility in the past couple of years.

### **Interspecies Composition at the IRCAM: A Rehearsal Ethnography of Sivan Eldar's Opera *Like Flesh* (2022)**

Ms Lea Luka Sikau (she, her), Cambridge University

This paper zooms into the workshop and rehearsal phase of operatic creation by investigating the development of the world premiere *Like Flesh* (2022), composed by Sivan Eldar in collaboration with the IRCAM. The new opera explores the subject of interspecies relationships between trees and humans through metamorphosis in its audible, visual, and physical capacities.

Drawing on interviews and ethnographic fieldwork as a participant-observer at the workshops and within the rehearsals at the Opéra de Lille, I dissect the creation as a fungoid process of interspecies development.

Eldar argues that she approaches the composition process of the electro-acoustic sounds 'more like creating a perfume'. I recontextualise this notion with Peter Ablinger's idea of can sound and smell scientist Sissel Tolaas' elaborations on scent creation to dissect the notion of composing within and beyond the studios of the IRCAM. Moreover, *Like Flesh* deconstructs the audible sphere of the opera hall by replacing its congenital acoustics with loudspeakers mapped out all over the auditorium. I elaborate on testing this forest-like specialisation of sound within opera's structures and dissect how the physicality of the diversified sound everts the rehearsal process.

Transitioning from biologically and computer-generated sounds to images, the stage director Silvia Costa dives into the algorithmic creation of virtual forest worlds for generating 'a gaze that looks like a tree more than our own'. In an excursion on the gaze, I will reflect on notions of the relationship between nature and posthumanism on rehearsal stage by employing Eduardo Kohn's *How Forests Think* (2013).

### **The Interdependence of Professionals and Amateurs in Propagating Rio de Janeiro's Street Carnival**

Dr Andrew Snyder (he, him), Instituto de Etnomusicologia, Universidade Nova de Lisboa

'Amateur' music-making is often depicted as a fundamentally separate field of music production from that of professionals. Moreover, Thomas Turino's oft-cited book, *Music as Social Life*, associates traditions open to amateurs with 'participatory' modes of music making as opposed to 'presentational' ones. Turino often conflates participatory traditions with non-profit driven motives because they supposedly do not adhere to the expectations of a sellable product, whereas presentational traditions are more suited to the musical market place to be consumed. The case of Rio de Janeiro's street carnival, distinct from the city's samba schools, shows, however, the interdependence of these supposed binaries and calls into question efforts to delineate between amateur and professional, participatory and presentational, or uncommercial and commodified. Orquestra Voadora, for example, is a professional performance brass band, but it also runs a for-profit weekly course (oficina) for 300 students that prepares the students to play with Voadora in the

band's gigantic bloco, or participatory music ensemble, for their annual carnival performance. This paper follows the circulation of Voadora's arrangement of a Fela Kuti song between the band's professional arrangement and studio recording to the participatory settings of Voadora's oficina and bloco. By showing the interdependence of these binaries in the propagation of the band's success, I argue against Turino's tendency to apply dualistic models of music making and call instead for more nuanced understandings of the relationships between professionals and amateurs, participation and presentation, and leisure and work, based in the specifics of given case studies.

### **Work, Resilience and Continuance in Southern African Indigenous Music**

Dr Cara Stacey (she, her), North-West University (South Africa)

This paper explores the working lives of a group of indigenous instrument players across southern Africa before and during the Covid-19 pandemic. It presents the findings of a research project motivated by the difficulty faced by so many musicians during this period. It extends beyond this and asks: how have these musicians conducted their careers and performed their music in recent years? With various musical scenes, festival routes and industry spaces in this region, little research has been done into how contemporary indigenous instrument players position and sustain themselves.

In this work, I put forward a revaluing of an ethno/musicology of now. Dylan Robinson writes about twentieth century music scholars 'situating Indigenous music in the past rather than understanding its continuance' (2020:12). This paper aims to extend our understanding of southern African indigenous music and its performers by collating information on the current and complex negotiation of heritage, performativity, economy and decolonisation that these musicians engage in every day. The findings draw on interviews conducted with musicians of diverse backgrounds and of different ages, from South Africa, Mozambique, eSwatini and Lesotho. Each musician performs music, professionally or semi-professionally, on instruments that are described as 'traditional' or indigenous in their home contexts.

This paper teases out some of the themes that coalesce in this type of musical work – issues particular to southern African identity, to cultural decolonisation, and to the everyday realities of musicians who perform on rare and largely undervalued African instruments.

### **Moving Beyond WEIRD: Theories of Music in Everyday Life**

Prof. Jonathan Stock (he, him), University College Cork

This talk presents a new model for research into music in everyday life that reaches beyond the 'Western, Educated, Industrialized, Rich, and Democratic (WEIRD)' frame, identified as over-represented in human enquires generally by Joseph Henrich, Steven Heine and Ara Norenzayan (2010:61). I begin with a critical survey of literature on music in everyday life produced over a forty-year period by researchers from several music disciplines. We see a move from the ethnographic study of musical 'pathways' toward writing, primarily but not exclusively by psychologists of music, that focuses on everyday acts of musical listening. More recent again are moves in sound studies and ecomusicology that acknowledge an expanded sonic world in which we attend both ethically and aesthetically to the sounds of the environment around us.

Drawing on this literature, I then present a model for new work across a broad range of everyday frames of sonic reference and of musical engagement (i.e., the ways that we draw upon our music-shaped imagination to encounter and reflect upon sound, noise and silence). I argue for expanded global and social coverage in our explorations of the interplay of the aesthetic and creative characteristics of everyday music making, illustrating the perspectives that emerge in such a study, and present a case for the significant inherent potential such research has in confronting significant societal challenges.

### **Collective Spheres: Scenius as a Participatory Model for Reconfiguring Creative Higher Popular Music Education**

Dr Simon Strange (he, him), Bath Spa University

Popular music relies on group dynamics, with collaborations reaching peak moments in time known as scenius, or eco-system of genius (Eno, 1996; Fisher 2018). This presentation will examine popular music through the interrelationships which existed between people, in certain places, at certain points in time, to support creative development.

Interconnections, equating to the rhizome of theorists Deleuze and Guattari (1987) or systems art and cybernetic principles (Ascott, 2003), display non-hierarchical, horizontally aligned development (Shanken et al., 2015). Art and music worlds (Becker, 1982; Crossley, 2015) act as theoretical diving boards. Artists inhabited art worlds, artistic genres, and evolved through the patronage of viewers, blurring boundaries between artist and viewer, encouraging non-hierarchical interactions which reflect an art school spirit. Bands, like art cohorts, existed as natural homes for creativity defined by relationships: between members, management, record companies, subcultures, and audience. Group responses catalysed further actions as concepts of serendipity and chance drove scenes in natural directions.

A mixture of personal and research-led accounts will inform this presentation, featuring ordinary contemporary popular music case studies of scenii. The Bristol global music, Glasgow indie and Parisian punk music scenes will be analysed as examples of musicians working together in non-commercially successful music scenes. I explore with members of these scenii the essential elements which supported individual and collective creative growth, helping to inform an inclusive and scenius-led pedagogical approach to HPME.

### **Resilient Spaces: A Discussion on the Adaptability of Practices of Contemporary Irish Traditional Musicians in Response to Covid-19 Restrictions**

Ms Kaylie Streit (she, her), University College Cork

The safety restrictions required by the recent pandemic caused a major shift in how contemporary Irish traditional musicians were able to practise their music. This paper considers the intersections between spaces of ordinary music making, transmission, and the changes in practices of working musicians as they have adapted to a dynamic environment. My fieldwork, which consisted of interviews with musicians and participation within the music community, reveals that increased time to reflect and reconsider their individual practices and community music-making has led to increased understandings about how musicians use different musical spaces, how and why they interact within the musical community, and the role of adaptability and resiliency within their lives and practices. Further analysis identifies three essential

musical spaces within which musicians adapted and engaged with their music and community: the creative space, the session space, and the presentational space. The creative space, similar to a liminal space as discussed by van Gennep (1960), Turner (1988), and Thomassen (2014), is a personally curated space in which musicians explore self-expression (DeNora 2000; Foucault 1988; McMullen 2016). The session space, comprised of participatory opportunities, and the presentational space both foster the sharing of music and experiences in different capacities (Turino 2008). This paper will discuss the variety of ways in which these three spaces have been adapted by musicians within a dynamic environment caused by restrictions and how this has, in turn, altered the practices of ordinary musicians.

### **Amongst Crane, Moon, and Plum Blossom: The Importance of Private Music-making of the Guqin**

Mr Charles Tsua (he, him), independent scholar; undergraduate divinity student at the University of London

In the public conscious, music is usually about performing, especially with a large audience in mind. Any music made in private is mostly seen as only 'practising' for the purposes of that end, rather than an end in itself, and that such private music-making activities are not 'real music' or even viewed as indulgent 'self-pleasuring' (Killick 2006). However, far from being unimportant, making music in private or solitude can form an enriching and useful function in our lives beyond the concert hall or jam session.

For an instrument which embodies the private musicking paradigm the most, the guqin Chinese seven-string zither could arguably be considered the most representative. An instrument of the literati, it has a history of a different ideology and purpose compared to other instruments in that it was seen as an instrument of self-cultivation, only played by and for oneself, or with a few appreciative friends as the only audience, or before a crane, the Moon, or with plum-blossoms listening in.

From examining the guqin and its traditional culture, we can glimpse many aspects of music which are usually ignored or forgotten about: the meditative and self-cultivatory aspects of the music, music solely for one's enjoyment, music and nature's intertwinement, and music for music's sake. In restoring importance to private music-making, we may be able to infuse and inform other outwardly-focused music-making traditions to look inwards and discover things they might not have realised were possible or important as before.

### **Not Yet Noise: How Can Ethnomusicologists Listen for Hope in 'Everyday Utopias'?**

Dr Matthew Warren (he, him), Durham University

The relationship between utopian desire and music has long been a matter of considerable interest both to theorists in utopian studies and to those involved in creating music as well (see Levitas, 2013). This relationship has been at times overly theoretical, or else vague and romanticising but indicates a considerable feeling that music can be an important medium for the exploration of potential futures.

This paper looks at how researchers might approach the relationship of utopian expression and music. This will develop a framework for understanding different forms of utopianism by appealing to the actualised and sensual theorisation of utopian social spaces developed by Davina Cooper in her book 'everyday utopias'.

The sensuality of the utopian space leads me to consider the importance of music in such inhabitation. The key question, then, is this: to what extent and ends might ethnomusicologists seek to understand the utopian – the alternative worlds, the imaginary reconstitution of society – as being at work in musical activity? The argument here is that ethnomusicology, by virtue of its basis in musical action, is uniquely placed to understand the relationship between music and different forms of utopianism.

### **Moroccan Stars and Synagogue Musical Education**

Dr Ilana Webster-Kogen, SOAS University of London

Among the twentieth century's most prominent Moroccan musicians, several were Jewish men whose earliest musical training happened in the synagogue. Musicians like Samy Elmaghribi and Jo Amar even made much of their living later in life as cantors in synagogues. Meanwhile, female Jewish musicians like Zohra Al Fassiya struggled to earn a living as a performer after leaving Morocco, a narrative usually framed ethnically via discrimination against Mizrahi Jews. Yet understanding the divide in synagogue musical education by gender is crucial for understanding the way musicians are nurtured. This paper considers the details of the musical education afforded men in Orthodox synagogue life, everyday musical skills that are easily transferrable to a performance career. It focuses in particular on the skills required for chanting the Torah, and details the textual skills, literacy skills, and tonality and ornamentation skills instilled in all young men in Orthodox synagogue life. Based on participant observation in Moroccan synagogues and interviews with students and teachers of biblical cantillation, I also consider some distinctive aspects of Moroccan Torah chanting. In the process, this paper reconsiders some of the scholarly framing of the trajectory of these professional musicians' lives, using the everyday holiness of the Torah service as a vehicle for proposing some alternatives to labels of professional/amateur.

### **What Makes Musicians Ordinary? Reflections on Palestinian Arab Wedding Musicians in the Galilee Region**

Dr Abigail Wood (she, her), University of Haifa

Appearing before hundreds of guests every night during the summer wedding season, Palestinian Arab wedding musicians in northern Israel perform music associated with stars considered central to Arab music aesthetics, command substantial incomes, and draw significant crowds at local events. Yet among fellow musicians, among community members – and even among themselves – their musicianship is consensually framed as 'ordinary'. Drawing upon interviews conducted during 2016-2021 with forty past and present musicians and on work by Booth, Nooshin and others, in this paper I will consider how this 'ordinariness' is discursively constructed in contrast with other more prestigious models of musicianship, how it is refracted in the particular skills needed for wedding performance and qualities of musicianship invoked in the moment of performance, and how individual musicians accept or seek to transcend 'ordinariness' within their individual career trajectories, while negotiating the socio-spatial limitations imposed by their status as Palestinian Arab citizens of Israel.



## **Turkish Classical Music Choirs and the Making of a Musical ‘Profession’**

Ms Audrey Wozniak (she, her, hers), Harvard University

In the early 20th century, with the formation of the Republic of Turkey, the choir’s introduction to Turkish classical music-making accompanied broader social reforms aimed at a modernising self-Westernisation and rejection of Ottoman cultural heritage. State-funded and amateur Turkish classical music choirs have since created new models of musical patronage, transmission, and sociality. In the late 19th century, the term ‘amatör’ (amateur) carried the spirit of its French cognate, indicating someone who pursued music out of love, and the term ‘professional’ did not exist. Turkish classical musicians typically had primary occupations outside of music performance, and becoming a ‘çalgıcı’ (pursuing music performance as one’s primary occupation) typically destined a musician to low social status. Now, ‘profesyonel’ (professional) and ‘state musician’ are titles which convey status and validate one’s authority to transmit Turkish classical music. ‘Amatör’ has taken on a diametrically opposite, pejorative meaning both belittling a musician’s or ensemble’s performance quality and reinscribing status hierarchies within the musical community. I contend that such distinctions reveal how the choir’s introduction contributed to the project of national state-making through new partitioning of social roles (Comaroff 1987, Mitchell 2006, Foucault 1975). Nonetheless, overlapping and entangled encounters between ‘state’ and ‘amateur’ musicians occur in choir rehearsals and concerts, social media engagement, and musical consumption practices; these encounters reveal the ways in which the state is comprised of ‘bundles of social practices’ (Ferguson and Gupta 2002: 991–92) which extend into the most private reaches of domestic life.

## **Master Liu Yue: A Successor of Dongjing Music in Heijing, Southwestern China**

Eva (Yi) Yang (she, her), Eastman School of Music

The purpose of this presentation is to examine Dongjing music in Heijing during its revival under Master Liu Yue’s leadership as a Taoist priest and a successor of Dongjing music. It pays particular attention to Master Liu’s biography, which reflects the dramatic ideological and political changes of the People’s Republic of China. This research draws on my own fieldwork in Heijing, southwestern China, where I observed and attended Dongjing music rituals, stage performances, and rehearsals. The research includes extensive interviews with Master Liu, lay musicians, and local intellectuals who collaborated to establish the Heijing Dongjing Music Association in 2016. Dongjing music – derived from Taoism, Confucianism, and Buddhism – has been present at religious festivals and rituals in southwestern China for hundreds of years. Stigmatised by the People’s Republic of China in 1949 due to its religious nature, Dongjing music has been revived and now provides a means for the musicians to reclaim their identities. While the music was resurrected in a more secular manner by opening the association to lay people, collaborating with the local government for legitimacy, and staging performances for visitors, Master Liu’s efforts in transcribing and recording the rituals enabled the music to maintain its religious roots. This presentation argues that the 2016 revival of Dongjing in Heijing shaped the music as a semi-religious and semi-secular tradition, not only by providing a common ground for Taoist priests, lay musicians, and the government, but also by demonstrating that the coexistence is an inevitable outcome of the traumatic past.

## 2. Films

### Poets in the Living Room

Dr Julia Byl (she, her), University of Alberta

*Poets in the Living Room* (75 minutes) is a documentary highlighting an archive of performance--spanning forty years--recorded in the South Asian community spaces of Edmonton, Canada. The archive is an unusual record of diaspora and community building, in real time. It includes songs and the conversations between friends that filled the lull between them; concerts of visiting Indian prodigies and verses penned by a neighbourhood poet. The film is also a kind of scholarly love story about the couple who assembled the archive, Swiss-born ethnomusicologist Regula Qureshi, and her husband, Pakistani-born political scientist Saleem Qureshi. Although Regula Qureshi is known by ethnomusicologists as an expert in South Asia, few scholars know that her musical, linguistic and cultural knowledge was largely gained in Canada, as a function of her membership within a South Asian family and community: as Qureshi states in the film, 'Indian culture came with my marriage.' The documentary features interviews conducted by four scholars, and ranges through Qureshi's early musical education, her aesthetic discovery of South Asian expressive culture, and the intimacy gained throughout a lifetime of mutual listening practices. Edited together with footage recorded in university classrooms, community halls, and carpeted basements, the film seeks to convey how scholarly habits and insights are conditioned by our intimate relationships within families and communities. Although the film was made in 2019, due to Covid restrictions, this will be the first time that it will be screened at a major ethnomusicology conference.

### Cooking, Praying, Managing: Julio Valverde's Musicking Beyond Musical Performance

Mr Yuri Prado (he), University of São Paulo (USP) / École des Hautes Études en Sciences Sociales (EHESS)

Julio Valverde is a self-taught Brazilian composer who has worked for over 25 years as a cook and manager of the Soteropolitano restaurant, in São Paulo (Brazil). The fact that Julio is an amateur musician (understood as 'non-professional') has important consequences for his artistic practice, such as the absence of deadlines for completing his compositions ('I make my own time', as he likes to say) and the non-pretension to being known by a large audience. In addition to his musical performances, Julio plays an important role as a cultural animator: before the Covid-19 pandemic, the Soteropolitano used to host a series of activities throughout the year, such as the Saints Cosmas and Damian's *caruru*, a religious festivity held on September 27 in honour of the twin Catholic saints and the dual orisha Ibeji. Through the screening of my documentary 'Two Brothers' (2021, 32 minutes), whose subject is precisely the *caruru* party, I intend to discuss the role of this festivity in both the assertion of a Bahian identity and the constitution of the Soteropolitano as a locality (Appadurai 1996). Furthermore, I intend to highlight its importance for a broader understanding of Julio Valverde's musicking (Small 1998), which encompass aspects that go far beyond musical performance.

### 3. Panels and roundtables

#### **Organised Panel 1: New Lives of Amateur Practices: Institutions, Activisms, Strategic Politicisation and Oppression**

Dr Ruard Absaroka (he, him), University of Salzburg, panel convener  
Prof. Ana Hofman (she, her), Research Centre of Slovenian Academy of Sciences and Arts

This roundtable interrogates the contested politics and ethics of the designation 'amateur': in contexts of pressured leisure practices under late capitalism, as part of decolonising agendas, and against a backdrop of the emergence of new digital knowledge practices. We ask: how do disciplines, institutions, state actors, or activists intrude in, intervene upon, or negotiate the possibilities, ambiguities, or experience of cooptation, in economies (ecologies, regimes) of expertise and prestige? Whose knowledge and what kind of musicking is valued, and by whom? De-centring and decolonising agendas may bring a necessary challenge to normative assumptions and hegemonic structures surrounding amateur-professional continua, but what are the tensions that arise in such processes? What are the implications of new professional/amateur divisions in late capitalism for amateurs, the global majority in musical life?

#### 'Musicking Like a State': Intervention, Affordance and Ambiguity in Economies of Musical Expertise

Dr Ruard Absaroka (he, him), University of Salzburg

When and why do amateur musical practices receive state support? What tensions arise when top-down arts policy meets bottom-up expressions of musical 'rights to the city'? And what impact can this have: on the relative status of amateur or professional activities; on definitions of musical competence; on choices of musical specialism; on the habits and pleasures of self-cultivation or auto-didacticism; on group interaction, community expectations and local musical economies? Taking as a case-study the breadth of musical participation and distinctive musical communities across the newly re-globalised megalopolis of Shanghai, I also turn to municipal-level marshalling of informal musical activities in cultural showcases that serve wider governmental goals. Forming an essential sonic backdrop to the better-known imperatives and pressures of modern 'creative industries', such generationally inflected but ubiquitous grassroots musical practices provide poignant insights regarding the underbelly of regimes of aesthetic production and regulation in contemporary China, and call into question many common assumptions about the nature of 'popular' culture. I argue that State sponsorship is paradoxical, and extensive local authority patronage is often ambiguous with regard to the interests of local musicians. It could be understood to function as a 'redemption of the mundane' (Biancorosso 2004), a societal-level positioning gesture validating the musical tastes and moral unassailability of a mainly retired or elderly demographic. But municipal support for amateur practice may also be narrowly self-interested, failing to fully counteract other matrices of value-formation, thereby also limiting potentially empowering impacts in economies of musical and symbolic capital.

## Strategic Amateurism: Singing, Activism and the Communal Forms of Life

Prof. Ana Hofman (she, her), Research Centre of Slovenian Academy of Sciences and Arts

In this paper, I explore the strategic politicisation of the position of an amateur as a counter response to current production of life based on fragmentation and exhaustion of the neoliberal corporative state. From an ethnographic focus on the selected examples of activist singing in the area of former Yugoslavia, I aim to analyse affective, symbolic and social capacities of amateur music-making as a form of life that mobilises an infrastructure of commons (Berlant 2020). Taking a historically grounded perspective, I attend to the singing practices that invite re-legitimation of the Marxist-Leninist canon of amateurism, as neglected/silenced knowledge and experience in the dominant Western-liberal discourses of amateurism. In other words, although amateurism has existed as a framework for defining similar ideas and strivings across societies and historical times, my exploration derives from the situated epistemological point of view and historical experience of Yugoslav socialism. I engage with the potentials and limits of the strategic cultivation of the non-professional music subjectivity and revitalisation of socialist amateurism as it serves as a polygon for articulating possibilities and becomings of communal forms of life.

### **Organised Panel 2: Music Streaming Platforms and Ordinary Musicians: Artists' Perspectives from South Korea, Mexico, Costa Rica, Egypt, and China**

Dr Darci Sprengel (she, her), University of Groningen, panel convener

Dr Robert Prey (he, him) University of Groningen

Dr Ignacio Siles (he, him) Universidad de Costa Rica

Dr Shuwen Qu (she, her) Jinan University

Over the last decade, there has been a wealth of scholarship exploring the ways music streaming platforms (MSPs) have transformed the music industry. Yet, the majority of existing scholarship has been limited to music streaming in Europe and North America and few have focused ethnographically on the viewpoints and experiences of 'ordinary' artists themselves and in diverse locations. In some instances, it is only within the last several years that streaming platforms have expanded to these new global markets, opening up fresh questions for how musicians embedded in various communities and music industries experience and engage (or not) with these globalising technologies. This panel explores music streaming from the perspectives of 'ordinary' musicians in South Korea, Mexico, Costa Rica, Egypt, and China. Starting from the experiences of independent and DIY artists, the papers address how MSPs redefine the DIY ethos and the musician as 'creator', how musicians in different locations contest the power of playlisting, and the ways that contemporary data inequalities engage longer colonial histories. In each instance, they detail how MSPs engage local histories and music industry logics in ways that nuance more universalising and theoretical approaches to the platformisation and datafication of musicking. Overall, this panel aims to contribute a more inclusive and complex picture of the ways music streaming is transforming (or not) the lives, imaginaries, and practices of diverse musicians around the globe, suggesting that there can be no singular or uniform artist experience of MSPs.

## The Artist-As-Creator: Platformisation and the Idea of the Recording Artist

Dr Robert Prey (he, him) University of Groningen  
Dr Seonok Lee, (she, her) University of Groningen

Introduced by the YouTube Partner Program a decade ago, the term ‘creator’ has been widely adopted by competitor platforms and digital marketing gurus. Musicians are but one category of ‘content creators’ on platforms such as YouTube, TikTok, or even Spotify (where they compete with podcasters). As the imperative to engage audiences and build fandom through the constant creation of content takes hold there is growing debate about the extent to which both the practice and the idea of what it means to be a music ‘artist’ is being redefined by platforms and their users. This paper draws upon ongoing interviews with musicians and industry insiders in South Korea. South Korea provides an interesting case study as ‘platformisation’ and vertical integration of the Korean music industries occurred earlier and to a significantly greater degree than in the West. How do ‘ordinary’ musicians self-identify and to what extent are changing practices in the platform era influencing this? What are the contradictions? What is at stake if the artist becomes a content creator? This presentation will address these questions and ask how we might begin to understand the relationship between practices and imaginaries of music-making, and broader structural changes in technology and political economy.

## Artists’ Approaches to Playlisting and Platformisation in Latin America

Dr Ignacio Siles (he, him) Universidad de Costa Rica

This paper examines recent transformations in music industries associated with platformisation by privileging the perspectives and experiences of artists. Studies on the experiences of musicians with music streaming services have been relatively rare and, for the most part, have been conducted in the Global North. We supplement this body of work by analysing how 41 musicians based in two Latin American countries have experienced the rise of Spotify and the centrality of playlists. Costa Rica and Mexico constitute fruitful research cases for making sense of platformisation issues in this region. We begin by examining artists’ perceptions of the ‘power’ and limitations of playlists. We discuss how musicians think playlists are transforming music industries but also how they associate various forms of pressure with this process. We then show that artists’ perceptions about these issues are not uniform but rather variable. We analyse three institutional logics that shape the meaning that musicians in these countries attribute to Spotify and the significance of playlisting. Drawing on Hall (1980), we refer to these logics as dominant, oppositional, and negotiated. Finally, we explain the factors that account for why musicians in Costa Rica and Mexico espouse these logics in certain ways. We argue for considering platformisation(s) as more than a purely technological process that needs to be situated within the wider national histories and cultural configurations of the music industries.

## Datafication and the Social Life of Comparison in Egypt’s Independent Music Scenes

Dr Darci Sprengel (she, her) University of Groningen

In 2018, music streaming platforms (MSPs) Spotify and Deezer expanded to the Middle East and North Africa (MENA), attempting to compete with YouTube and the home-grown Anghami in the region. Prior to the advent of these technologies, there had been little publicly-available data on the region’s listenership or music industry. In a market marked by data scarcity, MSPs specifically target those musicians,

known locally as independent musicians, marginalised by the dominant Arabic-language music industry and promote their services by providing these 'ordinary' artists with data that had not been previously accessible to them. This paper draws from 18 months of recent ethnography in Cairo and Alexandria, Egypt to examine how the data logics of MSPs inform social relations among two groups of competing independent musicians in ways that index longer colonial relations of power and local class politics. Focusing on the perspectives of Egyptian hip-hop/trap musicians and *mahraganat* musicians (a style of urban working-class music), it demonstrates how independent artists creating in different fields are differently positioned to incorporate data logics and comparisons into their musical practices and imaginaries. I suggest that data logics intensify existing competitive practices that exacerbate local class hierarchies and produce new practices in ways that recall the technopolitics of the colonial era. With MSPs quickly becoming major players in the MENA's music industry, the paper overall calls for deeper attention to the ways ordinary musicians engage--or refuse to engage--the logics of these services in relation to longstanding local and global imbalances of power.

#### The Affordances of China's Music Streaming Platforms for Negotiating 'DIY Ethos' for Independent Musicians

Dr Shuwen Qu (she, her) Jinan University

Music streaming platforms (MSPs) are profoundly changing the ways of music creation, production and consumption. Unlike the Anglo-American MSPs where independent musicians have various outlets to distribute and sell their music, in China these musicians are absorbed and incorporated into two major MPSs due to the high level of integration and concentration (Qu et al., 2021). Chinese MSPs – by launching the Musician Service which provides one-stop service for musicians from publishing, distributing, promoting to selling – have become the dominant online space for Chinese independent musicians who have signed to independent labels or are fully self-employed (self-released) to develop DIY music practices. This raises two serious questions: 1) to what extent Chinese independent musicians could maintain musical autonomy and; 2) how they manage to negotiate 'DIY ethos' while coping with commercial rules and platform mechanisms of MSPs. In view of this, this article explores this tense but collaborative relationship from an affordance perspective, which takes affordances of MSPs as 'sites of contestation' (Jones, 2019). To do this, this research conducts in-depth interviews with 25 independent musicians who are active users of Musician Service MSPs, to find out the interactions and strategies that musicians make to achieve musical autonomy and DIY practice.

#### **Organised Panel 3: Listening to Hidden Musics of Paraguay: Music Making and Experience in the Everyday Lives of Paraguayans**

Dr Timothy Watkins, Texas Christian University, panel convener

Ms Romy Martinez

Dr Alfredo Colmán, Baylor University

Dr Simone Krüger Bridge, Liverpool John Moores University

The musics of Paraguay are in many ways representative of the theme of this year's conference: understudied by music scholars, and still relatively unknown outside the country itself. This panel attempts to remedy that situation by presenting four papers focusing on various aspects of musicking in the everyday lives of Paraguayans.

Two of the papers highlight questions of meaning and value in the experiences of musicians and dancers in festival and competitive contexts: in one case, a group of amateur dancers in the annual Takuare'e Music Festival and in another, the participants in the Jeporeka 2021 competition, organised by the well-known classical guitarist Berta Rojas. While the events differ in significant ways, both offer important insights into how Paraguayan cultural identities are affirmed, defended, and transmitted by 'hidden' performers.

The final two papers deal with quintessentially Paraguayan aspects of music making: the use and pedagogy of the Guaraní language in popular song, and the role of music in the *asado* (barbecue) – a frequent occasion at which ordinary Paraguayans gather to socialise over a shared meal. Paraguay is the only country in the Americas in which the majority of the population speaks a single Indigenous language and, as such, that language's use in popular song both reflects and helps shape important aspects of the wider culture. Musicking, an important part of many *asados*, plays a crucial role in articulating identity, reinforcing social relationships, perpetuating important Paraguayan practices, and enculturating younger members in the traditions and values of the extended family.

#### Performing the Ordinary: Paraguayan Folk Dance at the Takuare'e Music Festival

Dr Alfredo Colmán, Baylor University

Held every year since its inception in 1977, the Takuare'e Music Festival has emphasised the performance of Paraguayan musical traditions by both non-professional and professional musicians. This major musical contest centring on the performance and promotion of *baile folclórico* (folk-style dance) selects singers and instrumentalists through a competitive series of pre-festivals held throughout the country and abroad. Most of the dancers and musical contestants are everyday 'ordinary' people, including a group of senior adult dancers that has become a regular feature at the festival. Purposefully calling itself a *cuerpo de baile* (dance ensemble) which avoids the typical designation of 'folk ballet', this particular group has championed one of the main goals of the festival: 'to perform, promote, and defend the authentic Paraguayan folklore'.

Using Tom Turino's theoretical framework of the politics of participation as applied to music and dance, I argue that the various social and cultural experiences of the members of the senior *cuerpo de baile*, as well as those of other participating dance ensembles, illustrate and promote shared core Paraguayan beliefs that are familiar, known, recognisable, 'ordinary'. I aim to demonstrate that not only does the programmatic aspect of the dances performed at the Takuare'e Festival reflect a series of cultural values and a nationalistic discourse replete with sentiments of pride and nostalgia, but that in the display of the 'ordinary' elements of musical performance, Paraguayan cultural identities are affirmed, 'defended', and transmitted.

#### The Social Value of Online Music Participation in Everyday Life: Exploring the Impacts of Berta Rojas' Jeporeka 2021 Project

Dr Simone Krüger Bridge, Liverpool John Moores University

Using Paraguayan classical guitarist Berta Rojas' Jeporeka 2021 project as a case study, this paper considers the social value of online music participation during the Covid-19 pandemic. A groundbreaking example of an online music participation project, Jeporeka 2021 promotes Paraguayan music and artists through

collaborative music composition, performance, and recording. Based on twelve months of empirical data collection and a combination of qualitative research methods including online participant observations, questionnaires, and Zoom interviews, I consider whether, why, and how online music participation makes a difference to individuals and society, why music matters in people's everyday lives, and how we can capture the possible effects of online music participation. My research engages with a music-cultural theoretical framework to analyse social questions of value: what music participants think about what they value, and what is meaningful to them during online music making, whereby value is understood to encompass educational, social, cultural and wellbeing dimensions. Important issues include whether musical participation helped individuals cope with the pandemic, what their participation meant to them, and how this meaning or value is understood by Paraguayan society and culture more generally. The topic is important and timely, since research on the social value of online music participation has been neglected in the arts and humanities, people's education, cultural engagement and general wellbeing have been adversely affected by the Covid-19 pandemic, and academic literature on Paraguayan music is extremely limited.

#### Finding a Paraguayan Voice: Guaraní Language in the Transmission of Paraguayan Popular Songs

Ms Romy Martinez, Royal Holloway University of London

This paper focuses on the use of the indigenous Guaraní language in Paraguayan popular song. It explores connections between the learning of language and singing, both formally and informally. It analyses both how the Guaraní language is learned by Paraguayans generally, and how Guaraní-texted songs are learned by Paraguayan singers. Although the focus of this study is on Guaraní, lyrics of Paraguayan popular songs can adopt one of four poetic-linguistic approaches: entirely in Guaraní, entirely in Spanish, bilingual (alternating verses in Guaraní and Spanish), or Jopará – a mixture of both languages in a single verse. Lyrics may thus alternate and combine the Indigenous voice and the colonial one, reflecting the ambivalent nature of Guaraní itself, which can simultaneously embody and alternate positions of disdain and of value within Paraguayan society. This attitude towards language, reflected in primary and secondary education in Paraguay, is also true in music higher education, where Guaraní is still absent in the music curricula, despite its widespread acceptance in popular song. My research methodologies include interviews of professional musicians, music students of varied backgrounds, and instructors in Paraguayan music institutions. I also compare vocal pedagogical approaches to popular musics in Paraguay with those in the neighbouring countries of Brazil and Argentina, to which a large number of Paraguayan musicians have emigrated to pursue degrees in the field, drawing not only on the accounts of others but also on my experiences as a Paraguayan singer and music student for nine years in Brazil and four in Argentina.

#### The Meat of the Matter: Musicking at a Paraguayan Asado

Dr Timothy Watkins, Texas Christian University

In *The Hidden Musicians: Music-Making in an English Town*, Ruth Finnegan recounted the practices of amateur musicians in the town of Milton Keynes – ordinary people of diverse backgrounds whose musical practices constituted an important part of the social fabric of their lives, helping to bring meaning and value in



the context of ordinary urban existence. This paper examines similar issues in a drastically different context: the role of music in a specific instance of an ordinary Paraguayan social occasion – the *asado* – as performed by a group of ordinary amateur musicians in the capital city, Asunción.

The *asado* (barbecue) is an event at which Paraguayans socialise in the context of a typical festive meal consisting of grilled meats, salads, manioc, and other dishes. Music making is frequently an important part of an *asado*'s activities, as it was at this particular gathering of several interrelated families and their friends, in which participants performed a variety of different musical styles including numerous Paraguayan *polcas* and *guaranias*, an Argentine *chamamé*, a Peruvian waltz, a Venezuelan *joropo*, a Mexican *bolero*, and even a version of 'Danza Paraguaya' by the Paraguayan classical guitarist Agustín Barrios Mangoré (1885-1944). Though participants make their livings in a variety of non-music-related fields (the group included school teachers, attorneys, dentists, a Baptist minister, and a chemical engineer) musicking at such events plays a crucial role in articulating identity, reinforcing social relationships, perpetuating important Paraguayan practices, and enculturating younger members in the traditions and values of the extended family.

### **Roundtable 1: The Sonic Tehran Network: Shaping New Forms of Distributed Research**

Laudan Nooshin, City, University of London, chair and roundtable convener  
Solmaz Shakerifard (she, her, hers), University of Washington, Seattle  
Mina Harandi (she), independent scholar  
Mitra Harandi (she), independent scholar  
Payam Pilvar (he, him, his), University of Ottawa, Canada  
Kamyar Salavati (he, him), University of Tehran  
Mehrnoosh Mansoorgarakani (her), Cardiff University

This roundtable reports on a recently formed scholarly network – the Sonic Tehran Network (<https://www.sonictehran.com/>) – which grew out of an urban sounds project that threatened to be 'derailed' due to Covid. Unable to travel to Tehran and undertake fieldwork as planned, the main researcher built up a local team to help gather data, conduct interviews and undertake archival work. Out of this emerged a wider online community of people interested in urban sound, including ethnomusicologists, architects, sound artists and composers, geographers, engineers and others.

Since May 2021, the network has held monthly online meetings to discuss readings and listen to speakers from within the network and beyond. In addition to the monthly meetings, we have an active what's app discussion group, a translation project, a podcast team and a composers' group. The network has also held a PhD application information session, is planning academic writing workshops and has generated one joint publication, with others planned. Members are mainly based in Iran, Europe and North America; only a few had previously met other members and to date most interactions have been online.

This roundtable will explore the potential – and challenges – of such online communities to reassess research methodologies and to develop more distributed and networked ways of academic engagement. Six members based in Iran, the US and the UK will discuss the impact of the network on their research, both in terms of approach and methods. The roundtable will start with an introduction to the network,

following which each panellist will introduce their work and engage in discussion with other panel members before we open out to the floor for 30 mins Q&A and general discussion.

### **Roundtable 2: Ordinary Musicians Making a Difference (SEM invited panel)**

Tomie Hahn, Society for Ethnomusicology (President), Rensselaer Polytechnic Institute, chair and panel convener  
Clint Bracknell, University of Queensland  
Juha Torvinen, University of Helsinki  
Chiao-Wen Chiang, University of Hawai'i at Mānoa  
Karine Aguiar S. Saunier, Universidade Estadual de Campinas, Brazil  
Olusegun Titus, Obafemi Awolowo University  
Aaron S. Allen, UNC Greensboro, respondent

This roundtable considers crucial questions concerning diversity, ecomusicology, and ordinary musicians. The panellists represent diverse global places and consider similarly diverse musical perspectives, but they come together around a guiding question: How do ordinary musicians make a difference? The five panellists will respond to Aaron Allen's 'Diverse Ecomusicologies: Making a Difference with the Environmental Liberal Arts' (in *Performing Environmentalisms: Expressive Culture and Ecological Change*, University of Illinois Press, 2021) by addressing how ordinary musicians make a difference when confronted with environmental crises and ecological changes. What strategies, hopes, accomplishments, and even lessons of failure do ordinary musicians offer? How can ordinary musicians diversify activist and scholarly ecomusicologies?

Clint Bracknell considers the reemergent song, language, and dance traditions of Noongar people (southwest Australia) that offer keen performative ecological readings of a biodiverse landscape. As institutions and individuals increasingly seek to 'decolonise' thought and practice, these traditions offer more visceral and experiential ways to know Country. Juha Torvinen chronicles the dialogical co-creation of an eco-activist work for string quartet, video and electronics at the July 2021 Our Festival (Tuusula, Finland). The process of composing consisted of Torvinen's texts and mentoring, workshops with the audience, and composers Lauri Supponen and Riikka Talvitie's work with musical materials. The resulting *Aaltoliike* (A Wave Motion) is a multimedia artistic study of the shifting forms of human-nature relationship. Chiao-Wen Chiang explores how the singing of indigenous Yami/Tao of Taiwan (re)connects their relationship with the land and sea, making (k)new knowledges and futures of the community. In collaboration with the Yami/Tao singer and cultural practitioner Syaman Macinanao, they examine sung responses to environmental crises and calls for language revitalisation and environmental activism. Karine Aguiar collaborates with musicians from Maués (Brazil) who use the Amazonian musical culture of Gambá as a form of environmental activism. As a recording artist and researcher, she also explores Amazonian ecomusicologies through musicking in indigenous, quilombola and urban communities in the biggest tropical rainforest in the world. Olusegun Titus profiles waterfront communities in Port Harcourt (Nigeria) who fight against mobility injustice and oppression through their musical work for peace and sustainability.

These scholars and ordinary musicians offer diverse environmentalisms: the varied strategies from around the world for engaging with and protecting ecosystems (including people) that differ from western notions of neoliberalism and wilderness.

As such, they offer examples of difference both in the study of world music and in the work of environmental studies – while simultaneously working to make a difference in the world.