

2022 Annual Conference of the British Forum for Ethnomusicology

Overview

Thu 7 April (online)	Room 1	Room 2	Room 3	Room 4
9:30–10:00	Room 1: Online welcome			
10:00–12:00	1a Musicians, spaces, spheres and places	1b Musicians' trajectories		
12:00–13:00	Lunch break			
13:00–15:00	2a Ordinary musicians making a difference	2b Music transmission	2c Music and gender	2d Listening to hidden musics of Paraguay
15:00–15:30	Break			
15:30–17:30	3a Reflecting on categories	3b Working lives in music	3c(a) Agents in historical context 3c(b) Musical motivations	3d The Sonic Tehran Network

Fri 8 April (in person)	CMR 15 / Room 1	CMR 11 / Room 2	CMR 1 / Room 3
10:30–11:30	Greeting and sign-in for in-person attendees		
11:30–13:00	4a Working musicians	4b Problematizing 'amateur' and 'professional'	
13:00–14:00	Lunch		
14:00–15:30	5a Rethinking concepts and approaches	5b Musicians, places, and spaces 2	5c Music, gender, and space
16:00–16:30	Break		
16:30–18:30	CMR 15 / Room 1 Keynote Panel 1: Working Musicians		
18:30–19:30	Wine reception followed by dinner in central MK		

Sat 9 April (in person)	CMR 15 / Room 1	CMR 11 / Room 2	CMR 1 / Room 3
9:30–11:00	6a Cosmopolitan and diasporic music-making	6b Music and politics	6c Imagining new possibilities
11:00–11:30	Break		
11:30–13:00	CMR 15 / Room 1 AGM		
13:00–14:00	Lunch		
14:00–16:00	CMR 15 / Room 1 Keynote Panel 2: Non-Professional Musicians		
16:00–16:30	Break		
16:30–18:00	CMR 15 / Room 1 7a Film session: <i>Poets in the Living Room</i>	CMR 11 / Room 2 7b Film session: <i>Two Brothers</i>	
18:00	Close of in-person meeting followed by dinner in central MK		

Sun 10 April (online)	Room 1	Room 2	Room 3	Room 4
10:00–11:30	8a Mediations	8b(a) New lives of amateur practice 8b(b) Rescheduled paper	8c Parody, protest, and defiance	
11:30–12:30	Break			
12:30–14:30	9a Eclecticism and pastiche	9b Minority, migrant, and diasporic communities	9c Vernacular ritual and devotional practice	9d Music streaming platforms and ordinary musicians
14:30–14:45	Room 1: Closing session, online conference			

2022 Annual Conference of the British Forum for Ethnomusicology: panels and sessions

Thursday 7 April, 9:30 to 10:00

Online welcome

Thursday 7 April, 10:00 to 12:00

1a Musicians, spaces, spheres and places, Room 1

Chair: Dr Stephen Wilford, University of Cambridge

1. Subjectivation of Young Amateur Student Musicians and the Matter of Space
Dr Amin Hashemi (he, him), Institute for Social and Cultural Studies (ISCS), Iran

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

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

3. 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

4. Collective Spheres: Scenius as a Participatory Model for Reconfiguring Creative Higher Popular Music Education

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

1b Musicians' trajectories, Room 2

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

1. Moroccan Stars and Synagogue Musical Education

Dr Ilana Webster-Kogen, SOAS University of London

2. K-Pop: Aesthetics of the 'Ordinary Idol'

Elina Haessler (she, her), University Limerick, Ireland

3. Ordinary Musicians' Actions in Karnatik Music as a Process of Resilience and Sustainability

Mr Luca Gambirasio (he, him), University College Cork

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

Dr Susan Motherway (she), Munster Technological University

Thursday 7 April, 13:00 to 15:00

2a Roundtable: Ordinary Musicians making a difference (SEM invited panel), Room 1

Chair and panel convener: Tomie Hahn, Society for Ethnomusicology (President), Rensselaer Polytechnic Institute

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

2b Music transmission, Room 2

Chair: Dr Ilana Webster-Kogen, SOAS University of London

1. 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

2. 'Ordinary' Performers Learning Noh Techniques in the United States: The Noh Training Project

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

3. The Use of Digital Audio by Irish Traditional Music Performers in North America

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

2c Music and gender, Room 3

Chair: Dr Andrew Green (he, him, his), University of Warsaw

1. (En)gendered 'Ordinary' Musical Transmission: Sephardi Women and Their Quotidian Song

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

2. From Exclusion to Conditional Inclusion: Women and Professional Musicianship in Tehran

Hadi Milanloo (he, him), University of Toronto

2d Listening to hidden musics of Paraguay: Music making and experience in the everyday lives of Paraguayans, Room 4

Chair and panel convener: Dr Timothy Watkins, Texas Christian University

1. Performing the Ordinary: Paraguayan Folk Dance at the Takuare'e Music Festival
Dr Alfredo Colmán, Baylor University

2. 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

3. Finding a Paraguayan Voice: Guarani Language in the Transmission of Paraguayan Popular Songs

Ms Romy Martinez, Royal Holloway University of London

4. The Meat of the Matter: Musicking at a Paraguayan Asado

Dr Timothy Watkins, Texas Christian University

Thursday 7 April, 15:30 to 17:30

3a Reflecting on categories, Room 1

Chair: Dr Henry Stobart, Royal Holloway, University of London

1. For Elite or Ordinary? The Dynamic of 'Classical' and 'Popular' Music in Contemporary Iran

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

2. 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

3. Turkish Classical Music Choirs and the Making of a Musical 'Profession'

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

4. 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

3b Working lives in music, Room 2

Chair: Prof Rachel Harris, SOAS, University of London

1. (Extra)ordinary Musical Instruments for (Extra)ordinary Musicians

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

2. The Hidden Working Lives of 'Ordinary' Piano Teachers in China

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

3. Freestyling: Musical Labour Practices in La Paz, Bolivia

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

4. Music Making as Distributive Labour in Oil-Rich Equatorial Guinea

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

3c(a) Agents in historical context, Room 3

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

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

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

2. Master Liu Yue: A Successor of Dongjing Music in Heijing, Southwestern China

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

3c(b) Musical motivations, Room 3

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

1. 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

2. 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, University of London

3d Roundtable: The Sonic Tehran Network: Shaping new forms of distributed research, Room 4

Chair and roundtable convener: Laudan Nooshin, City, University of London

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

Friday 8 April, 11:30 to 13:00

4a Working musicians, CMR 15/Room 1

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

1. What Makes Musicians Ordinary? Reflections on Palestinian Arab Wedding Musicians in the Galilee Region

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

2. The Musicians of the Portuguese National Woodwind Quintet: Ordinary or Extraordinary Workers?

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

3. Work, Resilience and Continuance in Southern African Indigenous Music

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

4b Problematising 'amateur' and 'professional', CMR 11/Room 2

Chair: Prof Keith Howard, SOAS, University of London

1. 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

2. Building Expressive Identities Amid the Ambiguities of Amateurism: A Portrait of an Iranian Santur Imagineer

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

3. 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

Friday 8 April, 14:00 to 15:30

5a Rethinking concepts and approaches, CMR 15/Room 1

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

1. Moving Beyond WEIRD: Theories of Music in Everyday Life

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

2. Unlocking Our Sound Heritage: New Horizons for Cataloguing and Right Clearance Practices in Sound Archives

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

3. 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)

5b Musicians, places, and spaces, CMR 11/Room 2

Chair: Dr Phil Alexander (he, him), University of Edinburgh

1. Archer St, W1: The Musicians' Street, 1910s–1960s

Dr Maria Mendonca (she, her), Kenyon College

2. Journey to a New Ordinary? Amateur Folk Musicians, Technology and the Pandemic

Mr Paul Mansfield (he, him), independent researcher

Prof Steve Benford, Nottingham University

3. Walking as a More-than-Human Methodology for Ethnomusicologists
Ms Rowan Hawitt (she, her), University of Edinburgh

5c Music, gender, and space, CMR 1/Room 3

Chair: Dr Stina Homer (she, her), The Open University

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

Dr Morgan Davies, SOAS, University of London

2. Status, Reputation, and Showmanship Among Zokra Players in Southern Tunisia

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

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

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

Friday 8 April, 16:30 to 18:30

Keynote Panel: Working Musicians, CMR 15/Room 1

Dr Nomi Dave, University of Virginia

Prof Anna Morcom, University of California, Los Angeles

Dr Ioannis Tsioulakis, Queen's University Belfast

Prof Stephen Cottrell, City, University of London, respondent

Byron Dueck (he, him), The Open University, chair

Saturday 9 April, 9:30 to 11:00

6a Cosmopolitan and diasporic music-making, CMR 15/Room 1

Chair: Dr Cassandre Balosso-Bardin, University of Lincoln

1. 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

2. 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

3. Between Vitebsk and Glasgow: East/West Communities of Scottish-Jewish Liturgical Music

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

6b Music and politics, CMR 11/Room 2

Chair: Dr Thomas R. Hilder, Norwegian University of Science and Technology

1. 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

2. Songs and Musical Variations: Kurdish Representation in Post-1979 Iran

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

3. Ordinary Politics: Musicking Political Worldview(s) in Online Spaces

Dr Rebecca Draissey-Collishaw (she, her), independent scholar

Dr Kip Pegley (he, him), Queen's University, Canada

6c Imagining new possibilities, CMR 1/Room 3

Chair: Dr Marie Thompson, The Open University

1. Not Yet Noise: How Can Ethnomusicologists Listen for Hope in 'Everyday Utopias'?

Dr Matthew Warren (he, him), Durham University

2. What Do Graphic Scores Hold Together?

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

3. 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

Saturday 9 April, 11:30 to 13:00

British Forum for Ethnomusicology Annual General Meeting, CMR 15/Room 1

Saturday 9 April, 14:00 to 16:00

Keynote Panel: Non-professional musicians, CMR 15/Room 1

Dr Henry Stobart, Royal Holloway, University of London

Prof Suzel Reily, University of Campinas

Dr Maria Mendonça, Kenyon College

Byron Dueck (he, him), The Open University, chair

Saturday 9 April, 16:30 to 18:00

7a Film: Poets in the Living Room, CMR 15/Room 1

Chair: Dr John O'Flynn, Dublin City University

Poets in the Living Room, 70 mins

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

7b Film: Two Brothers, CMR 11/Room 2

Chair: Dr Morgan Davies, SOAS, University of London

Two Brothers, 32 mins

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)

Sunday 10 April, 10:00 to 11:30

8a Mediations, Room 1

Chair: Prof Laudan Nooshin, City, University of London

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

Mr Kamyar Salavati (he, him), University of Tehran

2. Hierarchies of Live and Recorded Sound in Irish Radio Music Programming

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

3. Khamoosh: The Unheard Sounds of Everyday Life in Iran

pantea, Everyday Community

8b(a) New lives of amateur practices: Institutions, activisms, strategic politicisation and oppression, Room 2

Chair and panel convener: Dr Ruard Absaroka (he, him), University of Salzburg

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

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

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

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

8b(b) Rescheduled paper, Room 2

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

1. On Being a Woman: Negotiating Everyday Violence through Folk Songs

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

8c Parody, protest, and defiance, Room 3

Chair: Dr Alexander M. Cannon (he, him), University of Birmingham

1. Singers and Parody Songs in Maltese Politics of the Early 1960s

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

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

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

3. Sounding Defiant Grassroots Indigeneities at the Lang-ay Festival

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

Sunday 10 April, 12:30 to 14:30

9a Eclecticism and pastiche, Room 1

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

1. Ruth Finnegan's 'Pathways' Globalised: Interpreting Professional Musicians in Contemporary New York City

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

2. 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

3. P-Pop Convergence and Syncretism
James Gabrillo (he, him), University of Texas at Austin

9b Minority, migrant and diasporic communities, Room 2

Chair: Ms Dunya Habash, University of Cambridge

1. 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

2. 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

3. 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

9c Vernacular ritual and devotional practice, Room 3

Chair: Prof Jonathan Stock (he, him), University College Cork

1. The *Dhāṅk* Drummers of Goddess Durga

Dr Christian Poske, The Highland Institute, Kohima

2. 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

3. Sacred Voices from the Living Room: Listening to Alevi Muhabbets

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

9d Music streaming platforms and ordinary musicians: Artists' perspectives from South Korea, Mexico, Costa Rica, Egypt, and China, Room 4

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

1. 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

2. Artists' Approaches to Playlisting and Platformisation in Latin America

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

3. Datafication and the Social Life of Comparison in Egypt's Independent Music Scenes

Dr Darci Sprengel (she, her) University of Groningen

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

Dr Shuwen Qu (she, her) Jinan University

Sunday 10 April, 14:30–14:45

Closing session, Annual Conference, Room1