

Ninth International Doctoral Workshop in Ethnomusicology

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

27th – 30th June 2017

Tuesday 27th June, Timotheuskirche, Center for World Music, Hildesheim

14.00 Pre-workshop session for auditors and local scholars:

Philip V. Bohlman (University of Chicago, USA & HMTMH, Germany)

Ethnomusicology as a Field of Response and Responsibility in the Era of
Uncertainty

17.30 Registration

18.00 *Dinner & Welcome Reception*

Wednesday 28th June, Timotheuskirche, Center for World Music, Hildesheim

9.00 Welcome Address

Prof. Dr. Martin Schreiner (Vice-President, University of Hildesheim, Germany)

Panel 1: Politics of Music

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

09.15 **Rasika Ajotikar** (SOAS, UK)

"Our Song Yearns for Liberation": Examining Issues around Censorship and
Citizenship of Dalit *Shahirs* in West India

10.00 **Charles Lwanga** (University of Pittsburgh, USA)

"Hang Them!" Popular Music, Homophobia and the Politics of Participation in
Postcolonial Uganda

10.45 **Andrew Terwilliger** (Wesleyan, USA)

Re-Tuning the National Narrative: Chinese Orchestra Instruments Entering New
Genres in Taiwan

11.30 *Coffee/Tea Break*

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

11.45 **Sofia Viera Lopes** (New University of Lisbon, Portugal)

"Playback": The RTP Song Contest and the Music Production and Mediation in
Portugal (1964-2014)

12.30 **Elaine Chang Sandoval** (City University of New York, USA)

Pedagogy of the Venezuelan Plains: El Sistema's Alma Llanera Program and
Transformations in Transmission

13.15 *Lunch*

Panel 2: Practices of Transformation and Preservation of Music

Chair: **Haruna Dlakwa** (University of Maiduguri, Nigeria)

14.15 **Eyram Fiagbedzi** (University of Cape Coast, Ghana)

An Integrated Study of *Bɔ bɔ ɔ bɔ* Performance in Ghana

15.00 **Georgia Vavva** (Royal Holloway, UK)

“The Crisis Has Been Great for Music, but not for the Musicians”: Professional Music Making in Recession Athens

15.45 *Coffee/Tea Break*

Chair: **Florian Carl** (University of Cape Coast, Ghana)

16.00 **Agastya Rama Listya** (University of Otago, New Zealand)

An Ethnomusicological Study of Rotenese Gong Music

16:45 **Layla Dari** (University of Florence, Italy)

Multiethnic Orchestras, Immigration, Citizenship and Musical Encounters in Contemporary Italy

17.30 **Wendy Lee** (University of Otago, New Zealand)

The Nepalese Identity in Migration through Music of Festivals in Singapore

18.15 *Dinner*

Thursday 29th June, Timotheuskirche, Center for World Music, Hildesheim

Panel 3: Technological, Artistic, Scientific and Commercial Mediation of Music and Dance

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

9.00 **Anitha Savithri Herr** (Sorbonne University, France)

How Does Dance and Music Interact in the Indian Theatre Yakṣ agāna?

9.45 **William D. Buckingham** (University of Chicago, USA)

Samuel G. Armistead and the Transformation of the Isleño Décima

10.30 **Sergio Ospina-Romero** (Cornell University, USA)

Making the Latin Grooves: The Recording Expeditions of the Victor Talking Machine Company through Latin America, 1905-1928

11.15 *Coffee/Tea Break*

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

11.30 **Ana Petrović** (University of Arts in Belgrade, Serbia)

Articulation Components in Vocal Expression of Serbs from the Pešter Plateau in Southwestern Serbia

12.15 **Julianne Graper** (University of Texas at Austin, USA)

Dr. Doolittle's Musicology: Translating Mexican Free-Tailed Bats in Austin, TX and Chiapas, Mexico

13.00 *Lunch*

Panel 4: Experiencing Music: Affect, Aesthetics and Performativity

Chair: **Miranda Crowds** (EZJM at HMTMH, Germany)

14.00 **Lisa-Maria Brusius** (King's College London, UK)

Converting Voices: Ethics, Aesthetics and Affect in Vocal Practices of Converted Muslim Women in Berlin

- 14.45 **Yun Emily Wang** (University of Toronto, Canada)
Technologies of Song and Aging in a Chinese Geriatric Centre in Multicultural Toronto
- 15.30 *Coffee/Tea Break*
- Chair: **Michael Fuhr** (CWM, Germany)
- 15.45 **Panagiota Papageorgiou** (National and Kapodistrian University of Athens, Greece)
World Musics in Education: An Ethnomusicological Study
- 16.30 **James Nissen** (University of Manchester, UK)
“Unveiling WOMAD’s Human Face”: Towards a Critical Ethnography of WOMAD
- 17.15 Writing Workshop
- 18.00 *Dinner*
- 19.30 **Guided Tour of Hildesheim, Marktplatz, Hildesheim**

Friday 30th June, Timotheuskirche, Center for World Music, Hildesheim

- 09.30 Writing Workshop & Peer Feedback
- 11.00 *Coffee/Tea Break*
- 11.15 Chair: **Sarah Ross** (EZJM at HMTMH, Germany)
Strategizing Academic Publishing
- 12.15 Group Discussions
- 13.00 *Lunch*
- 14.00 **Plenary discussion and roundtable**
Ethnomusicology as a Field of Response and Responsibility in the Era of Uncertainty
- 15.30 *Coffee/Tea Break*
- 16.00 **Keynote Lecture**
Ana Hofman (Slovenian Academy of Science and Arts in Ljubljana, Slovenia)
Sonic Regimes of Uncertainty: Toward Affective Politics of (Self)Emancipatory Musical Alliances
- 17.30 **Final General Discussion**
- 18.00 *Dinner*

Abstracts

Rasika Ajotikar (SOAS, UK)

"Our Song Yearns for Liberation": Examining Issues around Censorship and Citizenship of Dalit *Shahirs* in West India

The relationship between Dalit communities, the lowest sections of the Hindu caste-system, and the State has always been strenuous due to conflict over institutionalised caste-based discrimination. Dalit participation and presence in electoral politics, if anything, has worked against Dalit communities over the years. The anti-caste and Dalit cultural movements have therefore played a major role in defining the social, political and cultural aspirations and experiences of Dalit communities at large. Derived from a long legacy of hereditary musicianship, Dalit *Shahirs* (a socio-politically conscious poet-singer) today, actively create an 'anti-caste-feminist' consciousness and reiterate Dalit histories through music performance. The increasing popularity of these songs among Dalit youth and left organizations has amplified repression by the Hindu patriarchal State since the last two decades. In this paper, I aim to investigate the issues around censorship in relation to the music created by Dalit communities as part of the anti-caste movement. Drawing from field research in Maharashtra State in west India, I look at specific instances of imprisonment, torture and surveillance on Dalit musicians through a lens of caste politics and the political economy of music determined by it. I examine the ways in which 'artistic citizenship' is regulated by the State with systematic control on music and silence. I finally discuss Indian ethnomusicological disengagement with caste in the light of postcolonial caste politics implying an (in)direct reinforcement of censorship on Dalit musicians.

Lisa-Maria Brusius (King's College London, UK)

Converting Voices: Ethics, Aesthetics and Affect in Vocal Practices of Converted Muslim Women in Berlin

Converted Muslim women who seek to incorporate Islamic practice into their everyday lives face a challenge of transition and self-transformation. The voice and vocal practices, such as the recitation of the Qur'an or *Nasheeds* (devotional chant), become sites for cultivating and developing ethical as well as aesthetic dispositions. This long-term process of transition is often neither smooth nor 'complete'. In spaces that are culturally and ethnically diverse, many converted women struggle to recalibrate their selves, their bodies and their affects. The perceived uneven distribution of abilities, often along ethnic lines, can result in a pressure of conforming to the aesthetic and affective canon of an idealised unified Muslim tradition and community (*ummah*). Many non-native reciters of Arabic, for example, rely on making sense of the Qur'an in primarily a sonic mode while perceiving their inability to understand its referential dimension as a personal shortcoming. Since these communities are based on not only shared beliefs but also on a shared ethical, aesthetic and affective repertoire, performances of vocal practices both provoke and reveal underlying dynamics of inclusion and exclusion. Despite highlighting individuals' adaptive potential, my study also points to the limits of self-cultivation in light of unstable aesthetic ideals and ethnic difference.

William D. Buckingham (University of Chicago, USA)

Samuel G. Armistead and the Transformation of the *Isleño Décima*

Samuel Armistead, the renowned hispanist philologist, skipped the last day of papers at the 1975 annual meeting of the American Folklore Society in New Orleans. Instead, he drove his rental car

to the distal marshes of lower St. Bernard Parish to investigate the language and folklore of the Isleños, descendants of eighteenth century Spanish colonists who have sustained a unique hispanophone culture. Armistead arrived Sunday morning, his trusty Wollensack 3M reel-to-reel recorder in hand, and by one in the following morning, had visited the homes of six Isleño singers, having collected, in his words, a “significant sample of ... [a] distinctive type of ballad poetry, a form of local composition, known in Isleño Spanish as the *décima*.” This paper presents my archival research with Armistead's field tapes from this and subsequent trips. Close readings of these tapes reveal the way Armistead and his informants transformed the *décima* tradition, rewriting a salty repertoire marked by irony, irreverence, and invective, into a sober representation of an idealized Isleño way of life. This transformed *décima* would become the most salient icon of a resurgent Isleño culture. The study of song collecting has sustained a vital interest in ethnomusicology, spanning such diverse historical projects as those of Johann Gottfried Herder, Armando Leça, and Victoria Santa Cruz. Through a close reading of a localized case, this paper contributes a vivid ethnographic account of the often obscure efforts to purify and clean up a folk tradition in order to craft a suitable representation of a people.

Layla Dari (University of Florence, Italy)

Multiethnic Orchestras, Immigration, Citizenship and Musical Encounters in Contemporary Italy

Migrations are a profound social and cultural change in the context both of the country of origin and of the country of arrival. The perceptions of Europe and of Italy in relation to the so-called "immigrants" become metaphors with which to think about the social changes that characterize cities themselves. Migration becomes a lens to interpret the actions, the behavior and the choices of individuals, revealing a real cultural question, a symbolic framework through which it is possible to process the social changes. In the case of itinerant migrant musicians, through contact, brings cultural change, often accompanied by fear and fascination, in a kind of uncertainty that characterizes many forms of exchange. The encounter offers a possibility for a new social life that often tells us new stories of present-day experiences and brings sounds and performances in different and more unusual venues. Musicians on the move bring their music with them to a new place and often the meaning of music changes. Sometimes it is used for other purposes and it can become a tool for bringing people together. In this paper, which is based on fieldwork carried out in Italy during the last years, I reflect on music transformation in a globalized urban context and in particular on the phenomenon of Multi-Ethnic Orchestras, originally formed in Italy in 2000, and how these musical activities created an effective vehicle for comparing differences, forms of contact, knowledge, integration, and solidarity.

Eyram Fiagbedzi (University of Cape Coast, Ghana)

An Integrated Study of *Bɔ bɔ ɔ bɔ* Performance in Ghana

Bɔ bɔ ɔ bɔ as an intercultural traditional popular performing arts genre of the Northern Ewe of Ghana gained popularity in Ghana in the 1950s. It started as a secular pro youth recreational music and dance type which combined folk songs, drumming practices and dance movements. Its musical accompaniment originally included a bugle as the only brass instrument. Over the last few decades, there have been innovations in *Bɔ bɔ ɔ bɔ* performances, which include increase in number of master drums, supporting drums and idiophones used. The introduction of trumpets as a replacement for the bugle and their synchronic orchestration with the master drums and dance movements has made the genre more sophisticated. Using ethnographic and archival research techniques this paper presents the various historical accounts of the origin of *Bɔ bɔ ɔ bɔ* performance, its entry into Christian worship resulting in the use of religious songs and its dynamic processes of change in contemporary Ghanaian society. The aim is to highlight this

holistic art form as a documented history of a people.

Julianne Graper (University of Texas at Austin, USA)

Dr. Doolittle's Musicology: Translating Mexican Free-Tailed Bats in Austin, TX and Chiapas, Mexico

My dissertation project draws from the multispecies turn in anthropology to examine the relationship between humans and Mexican Free-Tailed Bats in Austin, TX, and Chiapas, Mexico. I argue that understanding the ways in which other species are implicated in human cultural practices is increasingly crucial in the current ecological crisis and examine ways in which bat-human relationships undermine the nature-culture divide. Using a mixture of traditional ethnography, "ethnography of science" (following Stefan Helmreich and others), archival research, and other methods, I explore processes of subject formation, considering the ways that human beings make bats musical using processes of technological, artistic, and scientific mediation, particularly citing Michel Callon's work on translation in scallop fishing. My case studies include tourism at the Congress Avenue Bridge in Austin, TX; the use of musical terminology and ideologies by biologists studying bat vocalizations; and the reconfiguration of animal-human relationships by Tzotzil rock band Vayijel as a way of navigating indigeneity in the modern world. My study is interdisciplinary and transnational, posing new possible ways of collaborating between multiple disciplines.

Anitha Savithri Herr (Sorbonne University, France)

How Does Dance and Music Interact in the Indian Theatre Yakṣ agāna?

The Yakṣ agāna is a South Indian theater where artists and scholars declare that music and dance are linked, an assertion I decided to verify. During my preliminary researches I noticed the rarity of works dedicated to this form of art: for example, the works of Martha Bush Ashton (1972, 1977) and K. Shivarama Karanth (1963, 1997) describe the history, the context, the literature, the dance, the costumes, the stage and the various styles of Yakṣ agāna. But only few pages were dedicated to music. Moreover, they were essentially focused on the music organization (rāga, tāḷa) and on the description of instruments (tāḷam, maddalam and ceṇḍē). The main issue is that the music is presented like it is an integral part of the Yakṣ agāna but it is never linked with dance or actor's performance. Is a study on their interactions can be realized? In order to answer to this question, I simultaneously turned my attention on the links among the various protagonists (their social and economic relations, their training, the way they work together) and on the interactions between music, actors' performance and dance. After the review of the literature, many fieldworks (2006, 2012, 2013, 2014) were necessary in the most famous centres of Yakṣ agāna of Karnāṭaka in order to understand how music, actors and dance are passed on, played and received. These investigations lead me to meet artists (actors, singers and dancers), elaborating a corpus but also, becoming initiated into this theatrical shape. Thus, I have learned the basis of dance and drum, with two gurus (Sanjeeva Suvarna and Krishnamoorthy Bhat).

Wendy Lee (University of Otago, New Zealand)

The Nepalese Identity in Migration through Music of Festivals in Singapore

The study explores the identity of Nepalese in diaspora or quasi-diaspora through the examination of music presented at Nepalese festivals in Singapore. By probing into the music sang, played and performed at major Nepalese festivals such as *Dashain*, *Tihar*, *Teej* etc., and comparing to how they are celebrated in Nepal through testimonies given by interviewees residing in Singapore, the

results will be used to infer on the change in their identity. The Nepalese has been residing in Singapore since 1949 as Gurkhas, who play a major role in ensuring the country's security. Recently, a new movement of Nepalese, categorised as "The New Lahures", as according to Seddon Adhikari and Gurung (2001), has been seen increasingly migrating internationally. By defining, studying, recording and analysing not only the music presented but also the way in which the festivals are being carried out by the Nepalese in diaspora, I aim to examine the implications towards their identity through their traditional music presented outside their 'homeland', which may be intentionally or unintentionally influenced by the local culture while retaining their traditions through celebration of their festivities. The focus will be on the music presented at the various festivals by the Nepalese communities in Singapore where majority of the Nepalese community is from Kathmandu. By documenting the Nepalese music art form, it is also an action of cultural preservation, while providing a greater understanding towards Nepalese in migration through their music.

Agastya Rama Listya (University of Otago, New Zealand)
An Ethnomusicological Study of Rotenese Gong Music

Rote is an island in Indonesia that belongs to the East Nusa Tenggara Province. To date, little research has been done on Rotenese music. Christopher Basile's (2003) work on *sasandu*- (a traditional Rotenese musical instrument made of bamboo and palm leaves) accompanied songs is an important contribution to knowledge; however, no comprehensive research yet exists on Rotenese *meko* (gongs). My PhD research will fill this substantial knowledge gap. In particular, my work investigates the conceptualization, practice and change of Rotenese gong music. There is a significant need for this research. In addition to a lack of documentation concerning *meko*, performance of this instrument is currently in decline. The number of capable and competent players is decreasing, and youth, in general, appear to be disinterested in *meko* playing. In places such as Bokai, *meko* has become obsolete. I conducted ethnographic research for a year on Rote. Data was collected through participant-observation, interviews, personal communications and recordings. This paper presents some key findings from my fieldwork. In particular, I describe how the conceptualization and practices of Rotenese gong music have been changing. Some topics discussed in my thesis include: 1) the oral history of Rotenese gongs, *tambur* and *sasandu*; 2) an emic understanding of Rotenese musical instruments; 3) the sustainability of Rotenese intangible cultural heritage; and 4) Rotenese gong music.

Sofia Viera Lopes (New University of Lisbon, Portugal)
"Playback": The RTP Song Contest and the Music Production and Mediation in Portugal (1964-2014)

Held by Portuguese Public Television Broadcast - RTP - since 1964, RTP Song Contest (RTPSC) has been a promoter for composition and an important platform for mediation of discourses on music, identity, and politics. Being the longest-running music and television show in Portugal, RTPSC has been annually organized to choose the Portuguese entry at Eurovision Song Contest, representing the country for millions of viewers. Considering the small dimension of Portuguese music industry, authors and singers recognize on RTP Song Contest a platform to improve their careers at national level, an opportunity to boost the national market rather than an international chance. Encompassing the most important moments of Portuguese history from dictatorship to democracy, passing through European integration, RTPSC witnessed, reflected and also influenced social and political changes and anxieties. Observing the social network created over this Contest, it is possible to map out different postures on social, artistic, and aesthetic issues and as well as stances about the role of music in television as identity and memory shaper and

mediator. RTPSC is simultaneously time suspension, since it lays on national narratives and memories, and it is time change since it accompanied external influences. My research work analyzes the RTPSC's role on music creation and mediation in Portugal during fifty years, observing its relation with music industry. To do this, I analyze the postures of several actors about music as a vehicle for diverse perspectives, tracing social networks lied on various ideologies that shaped music creation and the contest itself.

Charles Lwanga (University of Pittsburgh, USA)

"Hang Them!" Popular Music, Homophobia and the Politics of Participation in Postcolonial Uganda

My dissertation project examines how popular music – and the multiple spaces through which it is produced, circulated, and consumed – mediates marginalized publics in Kampala, the capital city of Uganda. By publics, I refer to groups of people who exchange information, debate opinions and even advocate for social change in a variety of physical as well as virtual spaces. Since the early 1990s, the nation-state of Uganda has been increasingly hostile to basic human rights of association, assemblage, and the freedom of expression. These hostilities have promoted rather than prevented the formation of collectives (publics), that have been historically excluded from participation. Using an ethnographic approach, my dissertation project investigates that rise of popular music in mediating the social aspirations of the Kampala street vendors, the traditional kingdom of Buganda, the Forum for Democratic Change (FDC) party, as well as the LGBT community. By engaging emergent social movements that draw on the relatively autonomous spaces of popular music and media in the making of history from multiple lenses, my dissertation project contributes to an understanding of power as well as representation in modern nation-states of postcolonial Africa. My dissertation project also contributes to the growing body of regional studies preoccupied with how popular music participates in the dynamic creation of historical and cultural meanings in specific sociohistorical contexts.

James Nissen (University of Manchester, UK)

"Unveiling WOMAD's Human Face": Towards a Critical Ethnography of WOMAD

Since its founding in 1980, WOMAD (World of Music, Arts and Dance) has produced more than 160 international music festivals and has become one of the most influential cultural institutions of World Music. Through archival research and ethnographic fieldwork at WOMAD Charlton Park (UK), my research project develops the first critical ethnography of WOMAD by exploring the festival's history, by examining its recontextualisation of music and festivities from around the world and by envoicing tales and stories of WOMAD. As such, it aims to 'unveil WOMAD's human face' by uncovering the meanings WOMADers attribute to their lived festival experiences, by revealing discourses of 'World Music' and issues of cultural representation at the WOMAD crossroads and by identifying enduring 'postfestival' effects that WOMAD has on music, people, culture and society. In pursuing these ethnographic aims, this study also seeks to move beyond the anxious structural critiques of WOMAD as 'exotica' overshadowing existing literature (e.g. Hutnyk, 1998) towards a more pluralistic, nuanced and holistic poetics of WOMAD that seeks to appreciate it as a music interculture on its own terms. In doing so, it also reflects on methodological and conceptual approaches to intercultural aesthetics and musical globalisation to offer new directions in the ongoing 'World Music Debate' and in discussions of intercultural communication, exchange, education and representation.

Sergio Ospina-Romero (Cornell University, USA)

Making the Latin Grooves: The Recording Expeditions of the Victor Talking Machine Company through Latin America, 1905-1928

From the very first years of the twentieth century, recording troops and talent scouts travelled the world on behalf of the multinational recording companies of the time. Producing “ethnic” recordings not only became an effective way to open local markets for the phonographs these same companies were manufacturing. It also allowed for an unprecedented global circulation of local musics. My dissertation focuses on a series of recording expeditions lead by the Victor Talking Machine Company through Latin America between 1905 and 1928. My study considers four areas of analysis: the emergence of “ethnic music” as a marketing category for the industry in the early 1900s, the processes of technological and commercial mediation in the production of the recordings, the hemispheric and global circulation of local musics in the age of the acoustic phonograph, and the aesthetic, cultural, economical and geopolitical implications of such dynamics. Besides the recordings themselves, my archival sources include the production ledgers and other documentation prepared by the scouts during their field trips and other recording sessions in New York and New Jersey; scout’s memoirs; Victor’s official publications; trade press such as Talking Machine World; and periodicals from different countries in Latin America. Conceived within the emerging area of historical ethnomusicology, the study of these expeditions constitute a key contribution to the understanding of the commercial strategies, musical entanglements, and social networks that accompanied the consolidation of recorded popular music as a central facet of popular culture in general and of the nascent music industry in particular.

Panagiota Papageorgiou (National and Kapodistrian University of Athens, Greece)

World Musics in Education: An Ethnomusicological Study

My doctoral research is an ethnographic exploration of how elementary school students experience a world music program (designed by me). I want to understand what engaging with world musics (through singing, playing and dancing) means to students and how it affects their feelings and thoughts. Concurrently, I want to explore how world musics live and evolve in the classroom context and in the lives of the children who experience it. Through the students’ own words and my personal observations of their response to the program, one can see why world musics have such a powerful effect on children. Central elements are the pleasure they get from the physical participation in the musical procedures, the feeling of connecting to others through music (both within the classroom and globally), and the new musical and cultural experience. At the same time, watching how world musics take shape and come to life in a new and healthy context, and how they acquire new vibrant meanings in the awareness of the children, the ethnomusicologist in me is ready to re-evaluate the once held views about what constitutes an “authentic” experience in world musics, and acknowledge a new aspect of authenticity, one that corresponds to a dynamic view of music. This view of world musics as dynamic entities that are recreated, given new meanings and enjoyed in new contexts, and become meaningful and authentic experiences for young citizens of the world, creates a fascinating challenge for me as an ethnomusicologist and a music educator.

Ana Petrović (University of Arts in Belgrade, Serbia)

Articulation Components in Vocal Expression of Serbs from the Pešter Plateau in Southwestern Serbia

Components of music articulation, problematisation of their significance and influence on the stylistic characteristics of traditional vocal expression, just recently are in focus of comprehensive ethnomusicological research. In my filed work and recordings (singing style of the Serbs from Pešter-plateau in Southwestern Serbia) components of musical articulation (dynamics, timbre, agogics, register) have proved as the most significant indicators of the singing style and, furthermore, indicators of the specific vocal dialect of the Serbs in the researched area. One of the goals of my PhD thesis will be drawing attention of the professionals in the field of ethnomusicology on the need to develop analytical tools and avoid predominantly descriptive discourse which, generally, characterizes the speech of the music articulation components. Spectral analysis of the songs will be conducted together with the specific way of transcription in order to determine changes in the articulation during the performance, first of all timbre component and its acoustical properties. Since my personal connection with the researched area is also familiar (so, in the field I am and *insider* and *outsider* at the same time), it will be interesting to explore subjective dimensions of experience of all subjects participating in research, both explorer's and informant's. Usage of the biographic method will contribute to the precise conclusions on this matter.

Elaine Chang Sandoval (City University of New York, USA)

Pedagogy of the Venezuelan Plains: El Sistema's Alma Llanera Program and Transformations in Transmission

My dissertation examines the development and pedagogical activities of Alma Llanera, a program recently begun within Venezuela's famed "El Sistema" national music education system to teach *música llanera* (plains music). Alma Llanera is further used as a lens into the current state of *música llanera* in the state of Guárico, including its recent involvement in national politics and its status amidst an increasingly challenging socio-economic situation in Venezuela. By examining Alma Llanera within the context of the *llanera* tradition, I also explore the extent to which transformations in traditional and informal forms of music pedagogy occur with the consolidation of curriculum in formal music education programs. Based on classroom ethnography, analysis of pedagogical and curricular materials, and interviews with music teachers and local musicians, I aim to paint a nuanced picture of the scene of *música llanera* and its current manifestations in music education.

Andrew Terwilliger (Wesleyan, USA)

Re-Tuning the National Narrative: Chinese Orchestra Instruments Entering New Genres in Taiwan

As political winds have shifted in Taiwan, the national narrative that musical traditions were meant to portray have also changed. *Guoyue*, or the national music, and its instruments are still supported by the government although the pan-Chinese narrative they were designed to perpetrate has been replaced by a nativist cultural narrative. But with the existing infrastructure in the conservatories and active heritage bearers, the vestigial tools of the previous political climate have been repurposed to represent the more localized national identity. My fieldwork in Taipei, Taiwan follows this fusion scene from coffee houses to experimental theaters to art galleries to the National Concert Hall. These musicians eschew the boundaries of music genres, introducing *guoyue* instruments into settings as varied as jazz, funk, punk, post-rock, and pop, producing performances with politically charged significance. This dissertation explores and troubles this use of *guoyue* instruments in the creation and maintenance of both Taiwanese national and Chinese cultural identities in fusion music. While much research has been devoted to traditional genres and instruments, my research investigates a lacuna on the increasing use of *guoyue* instruments in new contexts. The dissertation (1) establishes a history of *guoyue* instruments entering new genres in Taiwan via archival research, (2) presents the fusion music scene in Taipei from 2015 to 2017, (3)

elucidates the techniques Taiwanese musicians employ as they incorporate Chinese sounds into new genres, and (4) fills a gap in the literature in both ethnomusicology and Taiwan studies.

Georgia Vavva (Royal Holloway, UK)

"The Crisis Has Been Great for Music, but not for the Musicians": Professional Music Making in Recession Athens

Six years have passed since the official beginning of the economic crisis in Greece, which has been for the most part framed as an economic and political phenomenon. Although research carried out by anthropologists has dealt with the cultural aspects of it, music has rarely been one of them. This paper intends to fill this gap by exploring the transformations taking place in musical performance during this tumultuous period. Athens has been undergoing, and continues to undergo, major changes resulting in the emergence of a hybrid cityscape where appearances of former growth co-exist with images of degradation and poverty. But where does music fit within this 'crisis-scape' (Dalakoglou, 2014)? Several music scenes have been affected in different ways. State-funded music associated mostly with western art music and big institutions such as the Athens State Orchestra, has been affected severely. Likewise, the mainstream Greek popular music scene and its highly paid pop stars have had to deal with cancellations of shows due to low attendance. Interestingly, however, the city's popular music scene associated with genres such as rock, jazz and electronic, has been thriving during these years with live gigs taking place every night and new live music venues opening. Drawing on fieldwork in Athens, this paper discusses the practices employed both by professional musicians and venue owners as a response to the crisis, that have triggered an impressive rise of small-scale musical performances in the Greek capital and thus shaping a new 'ethos' in the urban musical traditions of Athens.

Yun Emily Wang (University of Toronto, Canada)

Technologies of Song and Aging in a Chinese Geriatric Centre in Multicultural Toronto

The ethnomusicology of diaspora has been elucidating the many sonic and musical ways in which transnational migrant subjects negotiate identities and wrestle with feelings of belonging – either to an elusive imaginary of the homeland, or to the diasporic communities. But what happens when people fall outside of the normative understandings of what a transnational migrant should look and sound like? This paper is one of the four case studies in my dissertation examining moments when diasporic connections fall apart. Specifically, I draw on extended "deep hanging out" in a federally funding nursing home that caters to elderly Chinese in suburban Toronto. With an explicit mandate to provide "culturally appropriate care," music becomes the primary site through which people with different agendas and geographical attachments contest over conflicting notions of "culture," of Chineseness, and of aging in the Chinese context. I analyze three moments of conflict over music: first, when an elder defiantly walked out of a performance of traditional Chinese instrumental music; second, when a staff member and a volunteer argued over how to best broadcast the 1970s-1980s Cantonese popular music from Hong Kong; and third, when the elders initiated sing-alongs to engender contact with the broader diasporic network beyond the walls of the nursing home. Framing these conflicts in the anthropology of aging and the sociology of institutions, ultimately, in this paper I argue that the culturally situated concepts of oldness – played out in music – provide key insights into the complex contestations of diasporic identity formation.

Keynote Lecture

Ana Hofman (Slovenian Academy of Science and Arts in Ljubljana, Slovenia)

Sonic regimes of uncertainty: Toward affective politics of (self)emancipatory musical alliances

In this talk, I aim to demonstrate both potentials and limits of theorizing political capacity of music and sound in what Badiou defines as the moment of “unprecedented regression” (2012: 4).

Through a consideration of the emerging phenomenon of activist choirs worldwide, I discuss the role of affective politics of sound in shaping new political forms and alliances. I aim to theorize two strategies in which sensory experience contributes to our interpretation of political potentialities: first, focused on the role of music and sound in shaping political imagination and the politics of hope in highly uncertain and precarious neoliberal moment. By analyzing activist choirs’ performances, I unveil rediscovery of utopia and future oriented idealism as a politicized action. The second aspect is what I call “radical amateurism,” emerging from politicizing a field of leisure as a response to the contemporary reconstitution of work-leisure relationship through commodification and market-led individualism.

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