

# **BFE 2008: CARDIFF UNIVERSITY**

## **WELCOME**

### **Location:**

It is indeed a great pleasure to welcome you to the annual conference of the British Forum for Ethnomusicology, this year to be held for the first time at Cardiff University (April 9-12, 2008). Located in the vibrant Welsh capital, the institution acknowledges a number of specialisations of relevance to the meeting, an established reputation in the area of Celtic studies and an emergent profile in the area of Islamic studies being highlighted in the conference programme. Further, the university fosters an ethos of inter-disciplinary co-operation where different schools sponsor academic conventions that promote collegial interaction though the consideration of specific academic themes. In this respect, the present theme - "The Art of Music" - not only addresses an important issue in music studies but it also invites participation from resident scholars in a broad range of disciplines within the humanities and the social sciences.

### **Discipline:**

The present conference is sponsored by the School of Music. Established when the university was founded in 1883, the school has an international reputation (amongst others) in the area of twentieth century music, scholars with specialisations in the music of eastern Europe being especially interested in the intersection between art and traditional music. With the recent establishment of the ethnomusicology programme at both undergraduate and postgraduate levels, the school has expanded its academic remit to include the musical traditions of northern Europe and western Asia. As part of its commitment to the continued expansion of ethnomusicology at Cardiff University, the school has instituted a new MA in Ethnomusicology (to begin September 2008) and it has encouraged postgraduate applicants to pursue doctoral degrees in its key areas of specialisation. In this matter, the school was delighted to acknowledge Mr Eoghan Neff, a doctoral candidate in ethnomusicology who received the first British Forum for Ethnomusicology Postgraduate Award (in 2007).

### **Conference:**

The annual conference will feature a number of activities reflective of location and discipline. Featuring presentations by scholars from Africa, Europe, North America, South America and the Middle East, the meeting will interrogate the intersection between art and music in a number of distinctive cultural contexts and from a range of different theoretical perspectives. Here the keynote address by Mark Slobin and the plenary session will provide intellectual direction in this unique disciplinary exploration of the conference theme. The event will also feature a conference outing to Cardiff Castle, a conference dinner in Aberdare Hall and a conference concert in the School of Music. On behalf of programme committee, I am delighted that you are coming to this annual meeting. If you would like further information, please contact me at the address: OConnellJM@cardiff.ac.uk and/or visit the website: [www.cardiff.ac.uk/music/](http://www.cardiff.ac.uk/music/).

## **BFE 2008: CARDIFF UNIVERSITY**

### **KEYNOTE**

#### **Speaker:**

We are delighted to announce that Professor Mark Slobin of Wesleyan University (USA) will present the keynote address at the forthcoming British Forum for Ethnomusicology conference in Cardiff University (9-12 April, 2008). Chair of an internationally acclaimed program in ethnomusicology, Professor Slobin is a world authority on the musical traditions of the Judaic and the Islamic worlds, in his numerous publications providing a critical appraisal of music in culture both within and outside of Europe. A former President of the Society for Ethnomusicology (SEM), he is also the recipient of an impressive array of honors and awards.

His most celebrated publications include *Subcultural Sounds: Micro Musics of the West* (Hannover, NH: University Press of New England, 1993), where he examines through music the complex intersection of the audible and the visible in terms of 'soundscapes'. He is author of the award winning publication *Fiddler on the Move: Exploring the Klezmer World* (New York: Oxford University Press, 2001) where he uncovers the intimate connection between style and stereotype in the representation of musical practice among Jewish immigrants. He has also written an authoritative monograph on the art of music in Afghanistan. Entitled *Music in the Culture of Northern Afghanistan* (Tucson: University of Arizona Press, 1976), he discusses music as a craft, looking at musical artefacts, musical artistry and musical artisans in different ethnic contexts. For further information, please access the following website: <http://afghanistan.wesleyan.edu>.

#### **Address:**

Professor Slobin will present a keynote address entitled:

**“Global Soundtracks: Comparativism in Film Music Studies.”**

#### **Abstract:**

As Professor Slobin recounts: “The talk offers a condensed survey of one chapter in the forthcoming anthology, *Global Soundtracks: Worlds of Film Music* (Middletown, CT: Wesleyan University Press, forthcoming), for which I wrote four chapters and nine contributors offered global case studies of film music contexts. The talk is methodological in nature, outlining approaches to finding common patterns across cinema systems in different times and places. Numerous clips illustrate ways of listening to films at precise moments when music makes a cultural statement as a distinctive voice of the “implied narrator” who guides the viewer/listener at every second of the action. The talk is exploratory rather than definitive, practical rather than abstract in its goals.”

## **CALL FOR PAPERS**

### **BRITISH FORUM FOR ETHNOMUSICOLOGY ANNUAL CONFERENCE**

in association with

#### **THE SCHOOL OF MUSIC, CARDIFF UNIVERSITY**

**9th-12th APRIL 2008**

**TITLE: 'THE ART OF MUSIC'**

**KEYNOTE: PROFESSOR MARK SLOBIN (WESLEYAN UNIVERSITY)**

The annual conference of the British Forum for Ethnomusicology will be held at Cardiff University between Wednesday 9th April and Saturday 12th April 2008. The theme for the conference will be 'The Art of Music'.

#### **CONFERENCE ABSTRACT:**

This conference concerns the art of music, looking critically at the intersection between art and music in different realms of ethnomusicological inquiry. In particular, it will examine a number of continua that help understand music as an art, interrogating the tangible and the intangible factors that inform artistic production. First, it will look at the presentation and the representation of music in art, showing the ways in which the musical arts are produced and consumed in different expressive milieu. Second, it will investigate music as an artefact by examining the dialectical relationship between product and process, musical materials and musical practices shaping the ways in which performers and audiences experience musical artistry. Third, it will study the role of the musician as artist, evaluating the distinction between music as an art and music as a craft, observing how musical artisanship is implicated in a wider consideration of economic endeavour and social status. Fourth, it will reflect upon the significance of musical artifice in aesthetic discourse by interrogating the fluid borderline between structure and superstructure, a distinction that may be indicative of different cultural positions. Fifth, it will evaluate the concept of art music, an *élite* conception of performance practice that may help uncover distinctions within, and commonalities between music cultures.

#### **CONFERENCE THEMES:**

The conference is organised around a number of themes that emerge from the central issue, 'The Art of Music'. Although not mutually exclusive, these themes embrace a wide range of relevant issues in different cultural contexts

where music in art reflects the visible dimension and art in music reflects the audible dimension of the topic.

- How is music presented as art?
- How is music represented in art?
  
- How are musical artefacts shaped by musical aesthetics?
- How are musical aesthetics shaped by musical artefacts?
- What is the distinction between the musician as artist and the musician as artisan?
- What is the distinction between music-making as an art and music-making as a craft?
  
- Is music an art or artifice?
- Is music essential or non-essential?
- To what extent is the notion 'art music' valuable or redundant?
- To what extent is the notion 'musical art' valuable or redundant?

In addition, other papers presenting new research in the field will be considered. Applications from postgraduates are welcome. A prize for the best student paper presented at the conference will be offered. Four bursaries (each worth £50) will be made available to registered postgraduate students upon request and at the discretion of the program committee.

Potential contributors are invited to submit abstracts of up to 300 words to the conference convenor, John Morgan O'Connell, by **14 DECEMBER (2007)**. These should be sent **EITHER** by email to:

[OConnellJM@cardiff.ac.uk](mailto:OConnellJM@cardiff.ac.uk)

**OR** by post to:

Dr John Morgan O'Connell,  
School of Music  
Cardiff University  
33 Corbett Rd  
Cardiff. CF10 3EB  
UNITED KINGDOM

[Back to top of the page](#)

# **BRITISH FORUM FOR ETHNOMUSICOLOGY**

Annual Conference

## **Final Program: “The Art of Music”**

QuickTime™ and a  
TIFF (Uncompressed) decompressor  
are needed to see this picture.

**April 9-12, 2008: Cardiff University**

# BFE 2008: Final Program

## Wednesday, 9 April

Session:	Time:	Venue:	Note:
----------	-------	--------	-------

Registration:	10.00-12.30	Music F	
---------------	-------------	---------	--

<b>Opening:</b>	12.30-13.00	Music C	
-----------------	-------------	---------	--

Title:	Welcome Addresses
--------	-------------------

Chair:	John M. O'Connell (Cardiff University)
--------	--

**Geoffrey Samuel (Director of the Humanities Research Institute, Cardiff University)**

'Welcome to Cardiff University.'

**David Wyn Jones (Head of School, Cardiff University)**

'Welcome to the School of Music.'

**John M. O'Connell (Conference Convenor, Cardiff University)**

'Welcome to the British Forum for Ethnomusicology.'

Lunch	13.00-14.00	Aberdare Hall	
-------	-------------	---------------	--

<b>Panel 1</b>	14.00-15.30	Music L	
----------------	-------------	---------	--

Title:	The Audible made Visible: Writing Music
--------	---

Chair:	Caroline Rae (Cardiff University)
--------	-----------------------------------

**Iren Kertesz Wilkinson (Roehampton)**

'Music and Literature: The Verbal Compositions of Imre Kertesz and its Paraphrase by Peter Esterhazy.'

**Jim Barrett (University of Glamorgan)**

'Music Written and Reified: The Education of Music in Literate Culture as Compared to *Ngoma*.'

**Iain Foreman (Independent Scholar)**

''Because I am above all a Musician'': Literature, Lorca and the Re-imagining of Ethnomusicology.'

Tea/Coffee	15.30-16.00	Music F	
------------	-------------	---------	--

<b>Panel 2</b>	16.00-17.30	Music L	
----------------	-------------	---------	--

Title:	Artists and Artisans: Performing Musicians
--------	--

Chair:	John Baily (Goldsmiths)
--------	-------------------------

**Ioannis Tsioulakis (Queens University, Belfast)**

'Working and Playing: Conceptions of Labour and Creativity among Jazz Musicians in Athens.'

**Alexandra Balandina (University of Limerick)**

'Artists and Artisans: Technical Proficiency among *Tombak* Players in Iranian Music.'

**Roshan Samtani (Universidade de Aveiro)**

'Artistry and Craftsmanship: The Flamenco Guitarist and the "Human/Instrument" Interface.'

Dinner	18.00-19.00	Aberdare Hall	
--------	-------------	---------------	--

<b>Informal Event</b>	20.00-22.00	Music Pub	<b>Supplementary Activity</b>
-----------------------	-------------	-----------	-------------------------------

## Thursday, 10 April

**Session:**            **Time:**            **Venue:**            **Note:**

**Panel 3**            09.00-10.30        Music S

Title:                Artistry and Artefact: Musical Materials  
Chair:                Veronica Doubleday (University of Brighton)

**Hany El Hamzawy (Goldsmiths)**

'The *'Ud* in the Era of Ethnomusicology.'

**Gregory Weinstein (University of Chicago)**

'The Historically-Informed Synthesizer.'

**Helen Lyons (University College Dublin)**

'Nancy Calthorpe and the Irish Harp.'

**Panel 4**            09.00-10.30        Music L

Title:                Art as Artifice: Musical Transformations  
Chair:                Sarah Hill (Cardiff University)

**Simon Keegan-Phipps (University of Sunderland)**

'Folk for Art's Sake: Arranging (and Composing) for the Recontextualization of English Folk Music.'

**Byron Dueck (Open University)**

'How *Country Jam* became the *NCI Jam*: Country Music Aesthetics in Public Performance.'

**Kristin McGee (University of Groningen)**

'From Little Egypt to MTV: Simulating Orientalism and Gender in Transnational Contexts.'

Tea/Coffee        10.30-11.00        Music F

**Plenary 1**        11.00-12.30        Music L

Title:                The Art of Music: In Theory, In Practice  
Chair:                Martin Stokes (University of Oxford)

**José Alberto Salgado e Silva (Universidade Federal do Rio de Janeiro)**

'Can we Examine the Art of Music? Technique and Values as Ethnomusicological Objects of Study.'

**John Morgan O'Connell (Cardiff University)**

'The Art of Music: Ornament in Turkish Music, Ornament in Turkish Art.'

**Keith Howard (SOAS)**

'The Sakha Khomus: Artifice, Noise, or Spiritual Music?'

Lunch              13.00-14.00        Aberdare Hall

**Session:            Time:            Venue:            Note:**

**Panel 5**            14.00-15.30      Music S

Title:                Music as Art: Musical Representations  
Chair:                Stephen Cottrell (Goldsmiths)

**Dorit Klebe (Berlin University of the Arts)**

'Music in Art: Representing Ottoman Court Music in Contemporary Paintings.'

**Giovanni De Zorzi (State Music Conservatory, Vicenza)**

'The Art of Music and the Practice of Arts: The *Mevlevî* Tradition Reconsidered.'

**Julian Faultless (Independent Scholar)**

'From Art to Artefact: The Influence of Sound Recordings on Egyptian Music during the Early 20c.'

**Panel 6**            14.00-15.30      Music L

Title:                Art Music: Musical Classicism  
Chair:                Laudan Nooshin (City University)

**Katherine Brown (University of Leeds)**

'The Idea of South: The "classicization" of Hindustani Music under the Mughals.'

**Eoghan Neff (Cardiff University)**

'Fiddle Filings: Classicism and Coleman.'

**Suzanne Wint (University of Chicago)**

'Classical Kampala: Expanding a Scene without an Infrastructure.'

Tea/Coffee        15.30-16.00      Music F

**Outing**            16.00-17.30      Cardiff Castle      **Supplementary Activity**

Dinner            18.00-19.00      Aberdare Hall

**Concert**         19.30-20.30      Aberdare Hall

## Friday, 11 April

**Session:            Time:            Venue:            Note:**

**Panel 7**            09.00-10.30      Music S

Title:                Art Monuments: Musical Memories  
Chair:                Ruth Hellier-Tinoco (University of Winchester)

**Daithi Kearney (University College Cork)**

'Silent Memories of Music: The Role of Monuments in the Narratives of Irish Traditional Music.'

**Shino Arisawa (SOAS)**

'Ryuha (Schools): The Construction of Tradition in Contemporary Japan.'

**Bahram Osqueezadeh (UCSB)**

'Revolutionary Art: The Impact of the 1979 Iranian Revolution on Persian Art Music.'

**Panel 8**            09.00-10.30      Music L

Title:                Art Collections: Musical Archives  
Chair:                Kathleen J. Noss Van Buren (Sheffield University)

**Kylie Moloney (National Museums Scotland)**

**Joint Presentation**

'A New Music Gallery for National Museums Scotland: Making Museum Collections Accessible.'

**Victor Gama (Pangeia Art, Portugal)**

**Joint Presentation**

'A New Music Gallery for National Museums Scotland: Making Museum Collections Accessible.'

**Carolyn Landau (City University)**

'Engaging with Moroccans in London through Archival Sound Recordings: Proactive Archiving or Cultural Manipulation?'

Tea/Coffee        10.30-11.00      Music F

**Plenary 2**        11.00-12.30      Music L

Title:                The Sight of Sound: Film Music  
Chair:                Mark Slobin (Wesleyan University)

**Martin Stokes (University of Oxford)**

'The Appointment with Love: Music, Film and Sentimental Citizenship.'

**Laudan Nooshin (City University)**

'Music and the Negotiation of 'Otherness' in Iranian Cinema: *Bashu, Little Stranger*.'

**John Baily (Goldsmiths)**

'The Representation of Music in "Art House" Ethnomusicological Films.'

Lunch              13.00-14.00      Aberdare Hall

<b>Session:</b>	<b>Time:</b>	<b>Venue:</b>	<b>Note:</b>
<b>BFE AGM</b>	14.00-15.00	Music L	
Title:	British Forum for Ethnomusicology Annual General Meeting		
Chair:	Tina K. Ramnarine (BFE President, Royal Holloway)		
Tea/Coffee	15.00-15.30	Music F	
<b>Keynote</b>	15.30-16.30	Music L	
Title:	BFE 2008 Keynote Address		
Chair:	Tina K. Ramnarine (Royal Holloway)		
<b>Speaker:</b>	<b>Mark Slobin (Wesleyan University)</b>		
Title:	'Global Soundtracks: Comparativism in Film Music Studies.'		
<b>Formal Dinner</b>	18.00-19.00	Aberdare Hall	<b>Supplementary Fee</b>
<b>Musical Event</b>	19.30-21.30	St David's Hall	<b>Supplementary Activity</b>

## Saturday, 12 April

**Session:**            **Time:**            **Venue:**            **Note:**

**Panel 9**            09.30-11.00        Music S

Title:                Art as Craft: Musical Syntheses  
Chair:                Katherine Brown (University of Leeds)

**Fred M. Q. Amlor (University of Cape Coast)**

'Cultural Synthesis: The Art of the Folk in the Ghanaian Catholic Church.'

**Cinzia Curtis (Cardiff University)**

'Celtic Canons: Craft and Craftsmanship in Manx Traditional Music.'

**Juniper Hill (University of Bamberg)**

""Becoming Artists"": Transforming Finnish Folk Music into an Art Music.'

**Panel 10**            09.30-11.00        Music L

Title:                Music in Art: Musical Iconography  
Chair:                Ruth Davis (Cambridge University)

**Sam Mirelman (SOAS)**

'The Representation of Music in the Ancient Iconography of Iraq.'

**Veronica Doubleday (University of Brighton)**

'Moral Signposts: Symbolic Representations of Stringed Instruments in European Art.'

**Malcolm Floyd (University of Winchester)**

'Inaudible Icons: The Maasai in Zanzibar.'

Tea/Coffee        11.00-11.30        Music F

**Closing**            11.30-12.30        Music C

Title:                Endnote Address  
Chair:                John M. O'Connell (Cardiff University)

**Speaker:**        **Ali Jihad Racy (UCLA)**

Title:                '*Tarab*: The Art of Enchantment.'

Lunch:             12.30-13.00        Music F

**Departure**        13.00

### Key:

Music C            Concert Hall, School of Music  
Music F            Foyer, School of Music  
Music L            Large Lecture Theatre, School of Music  
Music S            Small Lecture Theatre, School of Music

QuickTime™ and a  
TIFF (Uncompressed) decompressor  
are needed to see this picture.