

BFE Annual Conference: *Mediation, Writing & Performance*. University College Falmouth, 7-10th April 2011

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Kai Åberg. (kai.aberg@kolumbus.fi)

Title: Musical documents and the construction of identity - Some issues on field research, film documentary and identity among Finnish Kaale (Roma)

When: 08/04/11 12.00 in Studio K

Abstract:-

In recent years Finnish Roma (Kaale) as a group, have become visible in Finland. This has happened not least via traditional music, which has started to spread more and more into Finnish majority society. In the context of Finnish traditional Roma music we can see nowadays growing numbers of musical documents and programs about the songs of the Finnish Roma. Because this musical genre has lived mainly among the Roma community these documents play a growing part spreading the information about the Roma community to the majority. I argue that these musical documents influence us to see things in certain ways; they paint the particular picture of reality – false or true - we hold in our minds. In this paper I ask how the ethnic identity of the Finnish Kaale (Roma) are constructed and articulated through music documents. By focusing on song lyrics, music, musical performances and narratives my paper will explore the links between traditional music of the Finnish Roma, the media, and identity of the Roma. This paper is an exploration of the ways in which songs, singers, narrative, and film combine to construct Roma identity in Finland and what the Roma people themselves think about the media.

The approach of this paper is ethnographic, which is based on field work - interviews, participatory observation, video documents and photographs – which were carried out during the period 1994 – 2010 among Finnish Roma. I also work as an expert in documentary *Puhdistus* (Cleaning, ed. Erkkö Lyytinen 2007) and as a musician in documentary *Laulava Heimo* (Singing tribe, Timo Humaloja 2008).

Ruard W Absaroka. (ruard@soas.ac.uk)

Title: Online musical communities and their generational inflections in, around, and out of, Shanghai, China.

When: 08/04/11 10.30 in Studio L

Abstract:-

Much has already been written about the impact of the internet on various musical cultures. Also documented is the creation of new sub-cultures unique to the medium. However the questions of access to, and mediation through, technologies, play out in a distinct fashion in different locales. Various structures lead to the creation of new imagined (virtual) musical communities but also co-create material culture. How these communities effect relationships in the non-imaginary, non-virtual world may also be site-specific. If ethnomusicology is to come to grips with complex societies, this fast-moving area surely provides one of the discipline's prime theoretical test-grounds.

I hope in this contribution to address these issues by looking at music making in Shanghai through the lens of two quite distinct online communities. The first, *Neocha*, started life as a social networking site for musicians and visual artists wanting to share their work. It has pan-mainland reach in China, but is much smaller, and occupies a more select niche than *Douban* (the largest Chinese competitor to MySpace). Most musicians and early adopters, perhaps because of obvious familiarity with the medium, were from China's growing experimental electronic and indie music scenes. My second case concerns the use of the *Old Kids* blogging and forums site by retirees, and specifically by a still-active professional Chinese opera singer (*Jingju* and *Kunqu*) to communicate with others who, like her, share a passion for this kind of performance (including the amateur scene). I explore how these different uses of technology in musical subcultures are thus generationally inflected, and discover that generational exclusion is a far from inevitable consequence of the use of new technologies in China.

This paper draws on both recent on-location fieldwork in Shanghai as well as ongoing virtual ethnography.

Mutasem Adileh (adileh@art.alquds.edu)

Title: The use of Palestinian popular television song in strengthening cultural identity

When: 08/04/11 12.30 in Studio K

Abstract:-

Media, in the third millennium, became one of the most important features of this age, and a great power in humans' life in particular, and the international society in general. Media facilitates the process of interconnection among nations. In addition, it plays a very important role in culturing individuals.

Therefore, the researcher found that media is significant in deep-rooting the Palestinian cultural identity through utilizing the popular television song.

So, television is considered as the most capable media in causing the required influence especially that it is related to the two humans' senses of hearing and seeing.

Accordingly, the researcher is trying to recognize the role of television in disseminating this singing and strengthening the Palestinian cultural identity.

Yuiko Asaba. (yuiko4tango@yahoo.com)

Title: The making of Argentine tango in Japan: the role of media in the discourse of identity

When: 07/04/11 14.30 in Studio K

Abstract:-

According to veteran Tango musicians in Argentina, Japan is the country where tango is most widely performed and consumed, after Argentina. From its first appearance there in the early 1920s, tango was quickly adopted by this most geographically distant country from Argentina. By the 1930s, it was common for cabarets in Japan to have their own tango bands made up of Japanese musicians. Such developments were critically dependent on the medium of audio recording, as claimed by, distinguished Japanese bandoneonist, Toshio Monna: “back in the 1940s, recordings were my teachers, which I imitated over and over again.” Monna further related this experience to a Japanese proverb that captures the essence of oral tradition in Buddhist chanting, where an apprentice learns chants by imitating his master.

Today, recordings and other media continue to be crucial to the Japanese tango scene. In turn, this scene needs to be understood in the context of a unique aspect of Japanese national ethos since the Meiji period (1868-1912): the tendency to “make the cultures of other places its own” (Savigliano, 1995). Tango has played a significant role in this historical phenomenon. However, these socio-historical movements reveal the discourse about authenticity, identity and power. This lecture presentation, therefore, will focus on such issues by observing the current Japanese tango culture.

The presentation will be largely based on the presenter’s fieldwork and experiences as a professional tango violinist and singer both in Argentina and in Japan. The presentation will include tango performances by the presenter and the legendary Mr. Toshio Monna (Leader, *Astrorico Tango Ensemble*, Japan). The support of the *Office Soluna* (Japan) is gratefully acknowledged.

Simon Barker. (simbark@optusnet.com.au)

Title: Scattering rhythms: The Koreanisation of the Western drumset

When: 10/04/11 10.00 in Studio B

Abstract:-

This paper presents a chronological account of the development of an improvisational language for the drumset drawing on rhythmic resources and improvisational codes appearing (Hesselink 1999: 1–34) in ritual music from Korea’s East Coast, as well as rhythmic forms found in the Korean repertoires of *p’ungmul* and *p’ansori* – percussion bands and epic storytelling through song. In this, I worked with a number of Korean musicians, both as informants and collaborators (in concerts and CD recordings). Developmental processes described include a) the creation of an analytical methodology for identifying East Coast rhythm/sticking cells and musical processes such as what I define as *serial amplification*, b) the development of a series of extended techniques and four-way independence studies for drumset based on Korean sticking techniques, c) a synthesis of contemporary approaches to rhythmic organisation with Korean rhythmic resources, d) the incorporation of Korean conceptions of tension and release, movement and breathing into drumset performance (Mills 2007: 48), e) the creation of a hybrid drumset allowing for literal translations of Korean rhythmic forms, and f) the development of resources aimed at creating a framework for a regional approach to drumset education (evolving from Howard 1991/1992: 1–59). Performance examples include improvisations based on rhythmic forms appearing in the East Coast ritual piece *Kolmaegi kut* (also discussed by Mills 2007); a drumset rendition of *ch’ilch’ae*, and *chil kut* from the *p’ungmul* tradition (elsewhere discussed by Hesselink and Howard), as well as a performance of developmental exercises incorporating Korean organisational processes. The paper will also include a demonstration of Korean rhythmic forms as they appear in my own approach to contemporary jazz performance, and will offer an overview of the potential for Korean rhythmic resources to be utilised as a means to navigating complex rhythmic structures appearing in contemporary music.

Keywords: Korean, shamanism, improvisation, regional, identity

Fotios Begklis. (220317@soas.ac.uk)

Title: Ethnomusicology of network cultures: Music and/in/on the digital networks

When: 10/04/11 10.00 in Studio L

Abstract:-

For ethnomusicologists, the new online network media and social networking applications, provide new and exciting areas of study. In this paper I will discuss an innovative context for musical experience - an online music community. Specifically, I will examine an online community focused on *Greek and Turkish Clarinet* (GTC, <http://www.gtc-music1.com>) which exemplifies the efforts of groups of users who are actively using the internet to collaborate and communicate, despite differing races, ethnicities and genders. The GTC community may be described as an environment in which people can move the flow of information and artefacts across transnational spaces. From simply reading GTC's statistics it is obvious it is a vital part of many members' lives. And for some of these members, the meaning of this online community, has a similar meaning to face-to-face communities in "real-life".

The main motivation of this paper is to expose the social aspects of the new network based media. I will use the GTC community as a springboard for my own thoughts and reflections on the nature of computer mediated communication (CMC) in an online environment. Based on my observations and active participation in the GTC community over the last year, with references to Castells' (1996 and 2000) concept "space of flows", Jan Van Dijk's (2005) definition of network society, Hines's (2000) ideas about online ethnography, and Lysloff's (2003) ethnomusicological work on the "mod scene", I will study how this particular configuration of people's commitment, available network technology, and music, could come to be such an active and meaningful online space.

Irini Beina. (irenebeina@yahoo.com)

Title: Mediating Culture through video sequences: a reflexive ethnographic representation

When: 08/04/11 14.00 in Studio B

Abstract:-

The presentation that will take place derives from the two-year fieldwork that was completed in *Karpathos*, a small island south-east of Greece. There has been an ethnomusicological research about the music culture with an emphasis into the local musical practices and especially the lyre manufacture from local artisans. The main aim of the digital display is to introduce a reflexive approach in the research process in order to produce knowledge as well as mediate cultural meanings through video-recording and ethnographic film-making. As Sarah Pink has written: "...representation of ethnographic knowledge is not just a matter of producing words, but one of situation images, sometimes in relation to written words, but also in relation to other images, spoken words and other sounds" (2001).

My proposing digital display will have the form of video sequences presented consecutively each with a different theme. Every theme will last a few seconds and will be framed by interpreting observations aside. The poster will also have an interactive character as it will give the possibility to every delegate to control the order and the way every information is presented with the aid of a keyboard or a mouse. The whole project will have a duration of about twenty minutes and will be accompanied with elucidative brochures that will be distributed to all delegates.

Méadhbh Boyd. (meadhbhboyd@gmail.com)

Title: The 'Sonorous Image' and Reconceptualizations of Identity in Irish Traditional Music Record Covers

When: 09/04/11 10.30 in Studio B

Abstract:-

Aaron Copland coined the term 'sonorous image' to denote how music sounds in our minds, how it evokes feeling, and conjures images (Copland 1980). In this presentation I will apply the term in a different manner, focussing on the packaging, or 'image' of that sound, rather than the sound object itself. An album cover acts as a mediator between the consumer and the music (the product). For many people, album covers are the first point of contact.

I will look at three examples of Irish traditional music recordings. Firstly, the earliest known recordings of Irish traditional music in America during the late 1900s; during this time political and cultural agencies fuelled the Gaelic revival. Revival impacted on the packaging of Irish culture, and of Irish traditional music. I will then discuss what I consider to be the 'tourist' novelty gift-item market; this niche market has many examples of stereotyping and romanticized ideas, or mythologized Irish identity. I will ask how and why the music is packaged differently for different audiences. Finally, more contemporary album cover sleeves are arguably produced with 'insiders' in mind, having bypassed stereotypical imagery, yet simultaneously appeal to wider audiences. Examples of contemporary album covers demonstrate modernity and synchrony with the past (tradition) which, with 'authenticity', is a determining factor for many listeners.

Album covers have demonstrated that there are many extra-musical dimensions at work. What are the historical and cultural significance in how music is visually represented? My field research involves communicating with recording artists, record companies, and other independent media outlets. I hope to reach a new understanding of what significance album sleeves have, as a mediator, on constructions of Irish identity, or indeed, whether it even matters to listeners.

Emma Brinkhurst. (emmabrinkhurst@googlemail.com)

Title: “Natural frequencies”: poetic mediation in the Somali community of London’s King’s Cross

When: 10/04/11 10.30 in Studio L

Abstract:-

“You are not just talking to a man, you are talking to a radio station”. Abdullahi Bootan Hassan is a Somali poet and cafe owner in London’s King’s Cross. Abdullahi left Somalia in 1994 amid an exodus caused by civil war. Since this time he has chronicled his experiences of refugee life in sung poetry, which combines the melodies, rhythms and structures of classical Somali poetry with subject matter rooted in twenty-first century King’s Cross.

Radio is a significant force within Somali oral tradition. Abdullahi asserts that word of mouth is the oldest form of radio, heard on “natural frequencies”. As a modern day manifestation of the Somali pastoral poet - a significant figure in nomadic society - Abdullahi perceives himself as a human radio station, broadcasting the news, opinions and experiences of the King’s Cross Somali community through his poetic performances. In this paper I will examine Abdullahi’s role as a mediator whose poetic practice aims to build bridges between past and present, Somalis and non-Somalis, and different sections of the Somali community. I will explore Abdullahi’s use of TV, radio and social networking sites as platforms for his poetry and vehicles for linking the King’s Cross community with Somalis across the globe.

I will go on to reflect upon the relationship between Abdullahi and the British Library Sound Archive. Given Seeger’s assertion that “archived recordings can become an important part of the musical and cultural transmission processes for communities around the world” (2002: 41) I will consider the potential of collaboration with artists such as Abdullahi to inform archival practice and embed archival recordings within communities.

References:

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James Butterworth. (jamesbutterworth2@gmail.com)

Title: Mediating a New Cultural Space- Santiago VCD Music Video Production in the Mantaro Valley, Peru

When: 08/04/11 14.30 in Studio B

Abstract:-

“Santiago” is a sacred ritual that takes place across the central Peruvian Andes around late July. Lasting two or three days, the ritual is practised in rural areas and is believed by participants to protect the health, and enhance the fertility, of local livestock and land for the coming year. Music plays a key role throughout the ritual and historically santiago music has only been performed and heard once a year during this ritual context.

In recent years, however, santiago music has emerged as a semi-autonomous musical genre that is recorded, circulated, and consumed throughout the year outside of the ritual context. This development largely appears to have occurred in tandem with an explosion in access to, and employment of, digital technologies; the medium of choice for santiago performers is the VCD music video album. In this paper I argue that santiago music videos signal the emergence of a new and distinct cultural space in which santiago music is produced, consumed, and imagined outside of the ritual itself. I shall discuss how the audiovisual aesthetic and surrounding contestation of this aesthetic are mediated by discourses of cultural authenticity. I shall further examine how attempts are made by music video producers to maintain the genre’s distinctiveness and appropriateness by avoiding excessive influences from other national and international genres and styles. Finally, I shall consider the extent and nature of the relationship between santiago music videos and music in the annual santiago ritual.

Nomi Dave. (nomi.dave@sjc.ox.ac.uk)

Title: Musical mediations of political crisis in Conakry, Guinea

When: 09/04/11 12.00 in Studio K

Abstract:-

On 28th September 2009, the military government in Conakry, Guinea cracked down on a pro-democracy protest, killing more than 150 unarmed civilian demonstrators and beating and arresting countless others. In the days following this massacre, a number of musicians were paid by the state to perform a song calling on the Guinean population to remain calm and 'support peace'. Footage of this performance aired nightly on the state television broadcaster in the ensuing weeks. At the same time, Guinean musicians in Paris collaborated on a song denouncing the military regime. The video accompanying this song, accessible to audiences in Guinea via YouTube, showed protests from members of the Guinean diaspora as well as images of the massacre captured on mobile phones.

In this paper, I will discuss these two musical responses to the political crisis in Guinea, seen in the context of evolving local traditions of praise-singing and patronage. I will consider the political and economic pressures on musicians in Guinea today, as well as the geographical and cultural distance afforded to musicians in the diaspora. How have these different forces shaped musical practices for those who perform solely for a domestic audience and those who sing to wider audiences overseas? What role does new media play in changing expectations of musicians and debates about the artist's role? What do Guinean musicians say today about social responsibility and performing for the authoritarian state?

Kiku Day. (kiku@kikuday.com)

Title: Collaboration between performer and composer: An exploration of the creative process of composing

When: 10/04/11 10.30 in Studio B

Abstract:-

This paper will explore the creative process involved in a close collaboration between a performer of *jinashi shakuhachi* and a composer in Western classical idiom.

The *jinashi shakuhachi*, a Japanese vertical notched oblique bamboo flute, fell out of use in the mainstream scene of traditional music in Japan after the invention of the modern *shakuhachi* in the 20th century. The modern instrument has a bore built up with plaster to enable tuning to Western pitch and greater volume. The *jinashi shakuhachi*, in contrast, has a natural bamboo bore with nothing added. The *jinashi shakuhachi* has since been relegated to eccentrics, amateurs and players of the Myōan school where the aspect of spirituality plays a large role.

However, during the last decade a revival of interest in the original instrument has been observable. In order to place the instrument in the present, I designed an ‘action research’ project involving collaborations with five composers who agreed to play a role in creating a contemporary repertoire for the instrument. This paper will investigate the process of creation with a clear aim of developing a modern repertoire for an outdated instrument in respect to one of the collaborations – with Danish composer Mogens Christensen. I analyse the difficulties and flow of the creative process between two individuals, applying Otto Scharmer’s *Theory U Model*, a methodology that offers both a theoretical and practical social perspective on the creative process, based on action research aiming at profound societal innovation and change.

I explore creation both before and after performance, and use this example of the process to explore the relationship between creating a repertoire, music performance and the reception of the music – and how the interrelationships between these can change attitudes towards an instrument.

Keywords: Practice-based research, action research, composition, *shakuhachi*, Japanese music

Nicoletta Demetriou. (nd15@soas.ac.uk)

Title: Music ethnography, auto- and bio-ethnography, and mediation

When: 08/04/11 15.00 in Studio L

Abstract:-

Retelling and interpreting something already experienced (e.g. through fieldwork) by definition involves a process of mediation and, frequently, reduction. So it is inevitable that ethnomusicologists, as witnesses and writers of musical experiences, become mediators when they put lived experiences into words. With the emphasis on fieldwork and participation in the musical events we are describing or analysing, modern ethnomusicological writings often end up being a combination of music ethnography, biography and autobiography. But by producing auto- and bio-ethnographies, what we describe and analyse in the end is much more than music-making or the cultural processes that have produced it. In so doing, do we offer an extra layer of mediation? And if we do, does it matter? I will discuss these themes by reviewing current thinking on music ethnography, biography and autobiography, and by discussing examples of recent ethnomusicological writings.

Christine Dettmann. (ch.dettmann@gmx.de)

Title: Getting the picture: Reflections on filmmaking

When: 08/04/11 15.30 in Studio B

Abstract:-

Angola, in Southwest-Africa, finally found peace after decades of civil war in 2002. An AHRC-funded project started in June 2010 in order to explore the links between some particular combat games in South Angola and the Afro-Brazilian martial art Capoeira, in which music and dance play a major role. The project involves an international team of two academics (a Historian and an Ethnomusicologist), a Namibian filmmaker and a Brazilian “Mestre” of Capoeira Angola. During the preliminary 6-week-stay in 2010, we gathered a lot of footage, which will be edited to produce a documentary.

This paper focuses on different experiences of filming within this type of ethnographic setting. The act of filming left the historian and I, with the impression of excluding ourselves from experiences, especially when witnessing performances. We felt we would miss the “whole picture”, i.e. the observation and experiences of these unique performances. At the same time, the image in the camera display made us even more aware of merely witnessing a mediated reality. Besides, wouldn't we have been intruding on the event if we had shot the required “close-ups”? In contrast, I'd like to present the view of the other team member, the Namibian filmmaker, Richard Pakleppa, who obviously had a completely different way of feeling and going about it. His comments after several shootings revealed how much he felt his presence as a clear interaction with the people, during a performance. We, the two academics, were often amazed by the intensity of his experiences during shooting whilst at the same time being able to stay in the middle of the performance.

In the conclusion to this paper, I suggest we look differently at the use of the camera for future ethnomusicological documentation. The challenge is not simply one of “getting over the shyness” (see the poem by Maryniak-Halstead 2003:64). The filmmaker's account points to a use of the camera, in which it opens doors for an integral, even privileged part of experience (see also Rabiger 2009:479-80). Rather than ranking ethnographic data by means of transparency (e.g. Hastrup 1992:20), the reflection over this audio-visual data production, or rather experience, may essentially contribute to current ethnographic writing.

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Andrew Raffo Dewar. (adewar@ua.edu)

Title: Mediating the Improvising Body: Art Tatum's Postmortem Performance in a Posthuman World

When: 08/04/11 12.30 in Studio L

Abstract:-

In September 2007, at Los Angeles' Shrine Auditorium, legendary jazz pianist Art Tatum performed in front of a live audience. The dilemma, of course, is that Tatum died of kidney failure in 1956. This 2007 re-performance of Tatum's 1949 live at the Shrine album, *An Art Tatum Concert*, was realized using groundbreaking new technology invented by Zenph Studios that analyzes recordings to separate the performance from its recorded media. Zenph then reanimates this "data" with a disklavier pro, in the process attempting to cross the artificial intelligence community's "uncanny valley" of human/machine mimesis.

In another twist to this tangled story, for nearly 20 years prior to his 2007 postmortem performance, Tatum's improvisations were performed around the world, this time by the human hands of classical pianist Steven Mayer, who has transcribed, memorized and performed a panoply of Tatum works. Of course, jazz repertory performance is now part of the fabric of the tradition, but the questions raised by these two approaches to re-performing Art Tatum's improvisations – the virtual and corporeal – are intriguing.

What role does the body play in these performances? What does its absence, in different forms for each case, tell us about what audiences listen to? What is the ontological state of the reanimated improviser? Applying relevant aspects of Auslander's (2008) "liveness," Piekut and Stanyek's (2009) "deadness," and Hayles's (1999) work on the "posthuman," while shading these theoretical models with the specific issues raised by Zenph and Mayer, this paper explores the implications and imbrications present in these two manners of dealing with the necrotic improvising body in the 21st century.

Tor Dybo. (tor.dybo@uia.no)

Title: "The Ballad of Matty Groves": Mediating Perspectives on Fairport Convention and British Folk Tradition

When: 09/04/11 11.30 in Studio B

Abstract:-

This presentation deals with mediating aspects of folk rock, a global cultural phenomenon that, in a European context, has gained importance since the 1960s. My discussion focuses primarily on the British folk rock group, Fairport Convention. This band makes relevant a discussion regarding the questions of revitalization of British folk-music material, and its hybridisation with audio electronic sound and the aesthetics of sound mixing in rock music. It also raises questions regarding the conditions that create cultural settings on the local and global level for the British folk-rock movement. The aesthetics of audio electronic sound in this context refers for example to analogue and digitalised electronic sounding technologies such as PA systems, the use of electric bass, electrified fiddle, electrified acoustic guitar, digital audio devices such as reverbs, echoes and space, etc. In other words, my focus is on a live band with a live audio electronic sound as well as this band's cultural framework and context. Moreover, particular attention is paid to the current line-up of Fairport Convention. An important reason for this choice is that I have experienced the current line-up of Fairport Convention as an audience member on numerous occasions in Norway, Denmark and Great Britain since the year 2000 (including Cropredy since 2006). In this context results from my ethnomusicological-based fieldworks at the annual festival Fairport Cropredy Convention will be presented and discussed.

Paal Fagerheim. (pfa@hinesna.no)

Title: Popular music and ritual

When: 09/04/11 09.30 in Studio K

Abstract:-

This paper discusses ritual aspects in popular music activities. My background for this is my PhD-thesis that studies rap producers from northern Norway and their musical activities.

My concern is to interpret production activities as rituals that are specific in configuring time and space. I view ritual in popular music not as a final passage from one status to another, but as a strategic establishment of difference and alternative configurations of reality. In this, I also suggest that "elements" of sound and music (harmony, rhythm, beats, loops, etc.) must be considered to be social elements, not essential units in composition. Using actor-network theory from Latour and perspectives from Bourdieu, I specify therefore important values that may be connected to popular music activities in social settings. But in doing so, I also question a rejection of values connected to textual elements.

The paper therefore hopes to contribute to perspectives in analysing popular music – not as text, not as context, but where the *textual* is inseparable from social interaction, and where the *contextual* must be understood in relation to *relatively autonomous* texts as actively used by participants in the field of popular music production.

Iain Foreman. (iainforeman@ua.pt)

Title: Uncanny Soundscapes: recording, writing, listening and resonating

When: 08/04/11 15.30 in Studio L

Abstract:-

In their analysis of the 'society of the spectacle' the Situationists made the claim that there is a separation between false spectacle and true life. The spectacle, mediated by images, distorted reality, they argued, and the artist's job was to reclaim authentic reality. Jean-Luc Nancy takes issue with this move by questioning whether there is indeed any authentic reality behind appearances.

This paper will discuss Nancy's work, in particular his essay "Uncanny Landscape" and his recent book *Listening* (2007), in order to pursue an investigation into soundscape studies, field recording and finally writing in ethnomusicological work. For Nancy, art and representation are less about signification and mimesis than the affective world of sensibility. Landscape, as an artistic or literary representation "begins with a notion, however vague, of distancing and of a loss of sight" (2005, 53). Landscapes are thus "not so much the imitative representation of a given location as the presentation of a given absence of presence" (ibid, 59). Can we understand soundscapes and field recordings in a similar way or does the practice of *listening* to soundscapes offer a different ontology? To address these questions I shall also consider Nancy's work on listening as resonance in which we are present "to something other than sense in its signifying sense" (Nancy 2007, 32).

I discuss processes of recording and listening with reference to Steven Feld's field recordings along with compositions deriving from Acoustic Ecology and soundscape composition, Janet Cardiff's soundwalks, and sound installations such as Byrne's *Playing the Building*. The uncanny (*Das Unheimlich*), an experience that permeates the modern age, refers to the sense of dislocation and displacement from home; a mobile simulation of dwelling. Does the dislocation from origins – an absencing – that soundscapes create through recording become, finally, not an inauthentic obfuscation of "reality" but the possibility of a taking place of sense? And finally, is writing also a voice that resounds?

Willemien Froneman. (willemien.froneman@gmail.com)

Title: Two degrees of separation: framing the carnivalesque at a boeremusiek event

When: 09/04/11 10.00 in Studio B

Abstract:-

The silent medium of photography is usually not the most popular choice of technology in ethnomusicology. When photographs are used in ethnomusicological narratives, it is usually as realist representations thought to contribute to the authenticity of the narrative; either as evidence to support an ethnographic account or as proof that “I was there”. This paper traces the processes and research decisions involved in creating a photo-essay of a typical *boeremusiek* event – a form of Afrikaans folk music in South Africa. In this instance, the mediated nature of photographic “evidence” is not only recognised, but actively exploited. The first point of mediation is the employment of a professional photographer, tasked with creating/documenting presentations of the carnivalesque, as informed by the theories of Bakhtin and Bataille – the second point of mediation. As a deconstructive move, the photographer was, in addition, commissioned to provide a counterpoint to the carnivalesque by framing images depicting its opposite: order, authority, calculation, reason.

This paper tackles the theoretical difficulties and possibilities of representing the noise of musical carnival through the silent lens of the camera, and my personal anxieties around relinquishing much of the power I have as ethnomusicologist, both in framing and interpreting the photographs. It also explores the role of the scholar as artist “who both renders and creates an image which both reflects and creates a reality where the artist is part of both the creation and the audience” (Clair, 2003:90).

Reference:

Clair, Robin. P. 2003. The Beauty and Logic of Aesthetic Ethnography. In *Expressions of Ethnography: Novel Approaches to Qualitative Methods*, ed. Clair, R.P. Albany : State University of New York Press. p. 87-96.

Irada Ganieva. (volya7@list.ru)

Title: New Vision on Contemporary Uzbek Folk Music

When: 08/04/11 10.00 in Studio B

Abstract:-

Twenty years have passed since Uzbekistan declared its Independence and sovereignty. Our country builds a new society and confidently implementing reforms in the fields of economics, science and culture. During passed years Uzbekistan's culture achieved high results not only in composer's creation, but at the same time in Uzbekistan folk music. Historically folk music of the people of Central Asia is very rich. Folk Music: colorful of style, structure of melody, wholeness of words, traditions of performance. Creation and development of folk music examples. Specific line's of children and wedding –ritual songs, alia", "Yalla", "terma", "lapar" and etc. Songs which is created and turned into tradition on base of Uzbek people's life.

Original performance and modern methods of performance folk music examples. In particular, information about folk-ethnographic ensembles, created in different regions: "doston"-Khorezm ensemble, "Beshkarsak"- Syrdarya ensemble "Chavki" Samarkand folk ethnographic ensemble, "shalola" Boysun folk ensemble "Govhar"(Video illustrations). Performance methods of Uzbek folk music with play of performance. Folk music examples, especially songs, "Lapar", "Yalla", were moved forward in Independence years. Mass folk performance in "Navruz:", "Mustakilik". Transmission of folk tradition to new generation, relation of contemporary to folk tradition in period of development science and technique.

There are four vast oasis in Uzbekistan – Surkhandarya, Ferghana, Khorezm, Tashkent, which has their own nature , tradition and custom. "Tanovar" is the symbol of Uzbek nation and one of most popular songs in its kind and has more than twenty kinds. In nowadays this folk melody has got its new life in different arts – dancing, painting and composers` creation. There were different International competitions, festivals and awards during last years. Among them "Shark Taronalari" (Eastern Melodies) International Festival which holds once in two years (from 1997 up to now). There are more then 50 countries take part in this Festival over the world. There are also International Symphony Music Festival, "Omnibus Laboratorium" it's a young art laboratory where there are master classes and are involved the musicians from different countries to exchange and learn the schools, styles and genres. International Modern Music Festival "Ilhom" is gathering many delegations from UK, France, USA, Germany, Japan, Korea, China, Switzerland, Turkey, Indonesia and other countries.

Adaption of folk music to modern technology and appearances of new music melodies. Interested in modern pop, rock music, Uzbek youth pay their attention to world music.

Uzbek folk music is source of professional composers` creative activity in different genres of classic music such as opera, symphony, concert.

The greatness of nation is in its spirit, rich culture and history. The young generation is a future of Uzbekistan, and they keep ancient traditions and heritage.

Raja Iskandar Raja Halid. (rajaiskandar@umk.edu.my)

Title: Modernizing Tradition: The Media and Dikir Barat of Kelantan

When: 08/04/11 10.30 in Studio B

Abstract:-

Dikir barat is an art form which is both traditional and popular in Kelantan. It involves solo and group singing, hand clapping, synchronized body and hand movements, accompanied by percussion instruments. One unique aspect of *dikir barat* is when songs or verses are composed extemporaneously by the singer during a competition with another group. Topics for such 'debate' are not predetermined and may range from the profane to the profound. *Dikir barat*'s popularity made it a suitable means of disseminating information and instilling values to the masses. The government saw this potential, and *dikir barat* was thus "plucked" out of its folk roots, "cleaned" and promoted through the media as one of Malaysia's cultural heritage. Competitions and performances were broadcasted on national TV and its songs played on the airwaves. From its humble origins in the kampongs of Kelantan, *dikir barat* was suddenly pushed into the limelight and became known nationwide. Schools and universities began to form their own *dikir barat* groups. Audio and video recordings further popularized *dikir barat* and made it a marketable cultural commodity with a thriving CD and VCD industry in Kelantan. *Dikir barat* also goes online. Albums, performances and artists are promoted through the internet, while songs and videos are freely uploaded on YouTube and other sites. This paper hopes to provide a descriptive account and preliminary analysis of the role played by the media in the transformation of *dikir barat*, against the backdrop of the changing cultural, social and political dynamics of Malaysia.

Val Harding. (valharding1127@yahoo.co.uk)

Title: A View from the Foothills - the organisation of a folk music film festival in Kathmandu, Nepal

When: 08/04/11 15.00 in Studio K

Abstract:-

The title of this paper, *A View from the Foothills*, refers geographically to Kathmandu's location in the foothills of the Himalayas and sociologically to the marginalised position of artists and musicians from poor rural communities in Nepal and India who earn a living through the practice and promotion of traditional arts, crafts and music making. This paper will explore the outcomes of increased access to the media and arising cultural issues from the perspective of representatives of these communities.

The International Music Film Festival referred to above is planned to take place in November 2011 and has been initiated by Ram Prasad Kadel, Founder and Curator of the Nepali Folk Musical Instrument Museum in Kathmandu. This museum is an entirely voluntary project and the creation of a man who derives his living partly from farming and partly from a *Thangka* painting (Nepali/Tibetan religious paintings on canvas) cooperative. Ram Kadel's mission is to see the musical cultural heritage of Nepal documented and maintained in the face of the many changes his country is undergoing.

There are similar Issues for Baul (folk) musician Ananda Gopal Das from West Bengal, India. In 2008 Ananda Das produced and directed a film 'Glimpses of West Bengal in Traditional Art and Culture' which will be screened at the Kathmandu Film Festival. This film is an attempt to counteract the trend, as Ananda Das sees it, of badly produced and highly inaccurate portrayals of local musical and spiritual culture which are often the norm in commercial film and video production in India.

The paper will also explore my role as an ethnomusicologist in supporting this Film Festival and these neighbouring artists and musicians, who are themselves also in the role of ethnomusicologist, mediator and educator within their local communities.

The Film Festival is 'work in progress' and by April 2011 there will be many new developments and issues to add to this paper.

Rachel Harris. (rh@soas.ac.uk)

Title: The virtual life and transnational politics of the London Uyghur Ensemble

When: 10/04/11 11.30 in Studio K

Abstract:-

For the past five years I have been playing Uyghur music (Central Asian music from the west of China) in London with a group of Uyghur exile musicians. This experience has informed my research in many ways, not only in terms of the repertoire and performance practice but also in terms of identity politics in China's diasporic communities. This paper takes as its starting point the inter-ethnic violence which occurred in the Uyghur region in 2009, an event which the Chinese authorities claimed was orchestrated by Uyghurs in exile through the medium of the internet. Such events bring China's policy on ethnic minorities into sharp focus; they highlight the role of the internet in linking transnational communities, and state anxieties about the medium. What role does music play in this? The virtual life of the London Uyghur ensemble in the lead-up to and the aftermath of the riots illustrates the ways in which music on the internet is digitally harnessed to the politics of nation, representation and sentiment.

David Hebert. (davidgabrielmusic@yahoo.com)

Title: Music, Technology, and Cultural Translation Across Generations: A Symposium Organized by the SEM Historical Ethnomusicology Special Interest Group

When: 08/04/11 11.30 in Studio B

Abstract:-

Historical ethnomusicology is increasingly acknowledged as a significant emerging subfield of ethnomusicology, and this panel entails the first appearance of SEM's Historical Ethnomusicology special interest group at a meeting of the British Forum for Ethnomusicology. We will discuss various ways that new technologies are impacting the work of ethnomusicologists who seek to meaningfully represent music traditions across barriers of time and space. Panelists specializing in historical musics of Armenia, Iran, and Japan will address the role of recent technologies in the opening of new theoretical approaches and research methodologies. Using his own research on historical Armenian musical and Liturgical manuscripts, Jonathan McCollum will discuss how technology has changed, enhanced, and complicated the fieldwork environment and the data collected therein. He will demonstrate how digitization transforms data and illuminates information from and knowledge about physical objects, and discuss benefits and problems of digitization, its role in participant/observation, and some pedagogical implications. Ann Lucas will examine how the rise of audio recording, print publication, and modern forms of transportation created a feedback loop between Iranian musicians and European intellectuals in the late nineteenth and early twentieth century that reified modern European ideas about "Persia" as core, and indigenous realities of Iranian culture, affecting both Iranian musicians' and ethnomusicologists' understandings of the relationship between culture and music in Iran during the modern era. She will demonstrate how the use of technologies in the construction of Iranian music culture poses an array of considerable challenges to ethnomusicologists. Based on historical study of westernized music in Japan, David Hebert will discuss specific examples of ethical and epistemological issues arising from the use of new technologies in the development and dissemination of musical knowledge. His anecdotes illustrate challenges of intercultural communication in the online environment, and diverse perceptions of the "ownership" of knowledge and its representations.

Panellists: Dr. Jonathan McCollum, Washington College (Armenia)

Dr. Ann Lucas, California State University-Fresno (Iran)

Dr. David Hebert, Bergen University College, Norway (Japan)

Thomas Hilder. (thomashilder@hotmail.com)

Title: Repatriation, Transmission & Revival: The Politics of a Sámi Musical Heritage

When: 09/04/11 12.30 in Studio K

Abstract:-

This paper concerns music and the politics of indigenous cultural heritage by focusing on contemporary musical performance of the Sámi. Often drawing on the distinct unaccompanied vocal tradition of joik since the 1970s political awakening, contemporary Sámi music has assisted in reviving language, identity and a nature-based cosmology, whilst commenting on the processes of Nordic state assimilation, land dispossession and border creation. Sámi musical performance thus helps to imagine a transnational Sámi community Sápmi, traversing Arctic regions of Norway, Sweden, Finland and the Russian Kola Peninsula, whilst furthermore articulating Sámi concerns as an indigenous people. Owing to the legacy of cultural dispossession in Sámi encounters with modernity, and the recent emergence of debates concerning cultural ownership in Sámi and indigenous contexts (Brown 2003; Gaski 2008), Sámi cultural heritage has become a politicised field.

This paper explores the themes of repatriation, transmission and revival in contemporary Sámi musical performance by considering strategies of claiming authorship over a Sámi cultural heritage. Based on ethnographic research of Sámi musicians, festivals, record companies, media, musical institutions, and the Internet, my paper investigates: recent efforts to repatriate archived joik recordings to Sámi communities; the use of archive recordings in work by contemporary Sámi artists; and education projects which work to strengthen transmission of a Sámi musical heritage. By drawing on Diana Taylor's model of the 'archive' and 'repertoire' (2003), I ask: how does Sámi musical performance offer alternative ways of conceiving of a Sámi musical heritage which overcome logocentric notions of 'culture'. In conclusion, I propose that we might consider the Sámi festival as a kind of 'indigenous museum' in which a Sámi cultural heritage is performed, negotiated and transmitted into the future. My paper, thus, offers new perspectives on musical performance, the politics of indigeneity and cultural heritage.

Keith Howard. (keith.howard@sydney.edu.au; kh@soas.ac.uk)

Title: The politics of collaboration: Singing the Kyrgyz Manas

When: 10/04/11 11.00 in Studio B

Abstract:-

This paper explores collaboration in ethnomusicology, where the academic and the performer come together in a jointly authored account. In focussing on a key musician, it develops from earlier projects on Nepali, Zimbabwean and Korean music (published in 2006, 2007, 2008).

Today, the Kyrgyz *Manas* is one of the most celebrated epic heroic poems in the world. At the turn of the new millennium it was appointed a UNESCO 'Masterpiece in the Oral and Intangible Heritage of Humanity', signalling its global importance. It sits alongside Homer's *Iliad* and *Odyssey*, or the South Asian *Mahābhārata* and *Rāmāyana*. In this paper, I document the lengthy process of constructing a jointly authored book to complement a set of studio recordings from one of the most celebrated Kyrgyz epic reciters, the 76-year-old Saparbek Kasmambetov. The collaborative process had to question and reappraise approaches to scholarship while seeking ways to bring lengthy recordings of recitation alive. Recognising that the *Manas* is entertainment, we elected to abandon precise translations (as attempted by, eg, Arthur Hatto, based on Radloff and Valikhanov, and more recently by Köçümkülkizi and others) and to tell stories, jumping language and cultural barriers. We attempted to fuse two distinctly different scholarly traditions – the Soviet/Central Asian and European/American –, recognising, but explaining, the differences (and mutual distrust) between them: Soviet/Central Asian scholars emphasise length while positioning the *Manas* as a repository of folklore, but English-language accounts tend to follow Parry and Lord in defining formulas, oral roots, and structures. The paper asks to what extent we have succeeded in bridging scholarly, cultural, and linguistic divides.

Keywords: Ethnography, cross-cultural collaboration, epics, recitation, *Manas*, Central Asian music

Keith Howard (Panel) (keith.howard@sydney.edu.au; kh@soas.ac.uk)

Title: Music Interfacing Mediation

When: 10/04/11 10.00 in Studio B

Abstract:-

This panel explores a set of collaborative interfaces – between performer and ethnomusicologist, performer and composer, and between different musical styles (improvisation, jazz, ‘traditional’, contemporary). Three of the papers constitute practice-based research that have mediation at their core. Barker explores the development of a new jazz drumset grammar that evolves from Korean East Coast shaman ritual percussion, in which he as an acclaimed jazz drummer learns to work alongside Korean musicians. Day explores the development of a contemporary composed repertory, commissioning European and Japanese composers and tracking the process of bringing works to performance, working with a type of *shakuhachi* that was previously primarily an instrument for meditation. Kim moves outwards, from her training as a traditional musician playing court and folk music, to creating collaborative electro-acoustic repertoire. Howard, who has supervised the three as PhD projects, then explores his own recent project, collaborating with a Kyrgyz singer of epic heroic poetry who bridges the oral past and literary present to produce a shared book. The book relates episodes from the epic, attempting to recapture the atmosphere of a local epic poetry event by storytelling, and seeks to realign Soviet/Central Asian and Western scholarly perspectives. These four contrasting mediations have attracted considerable attention: Barker’s journey has been told in an award winning film, ‘Intangible Asset 82’; Day’s commissions resulted in a South Bank concert and are replayed today in her international concert activities; Kim’s fusing of old and new worlds has received attention from arts agencies in Australia and Korea; Howard and Saparbek’s collaboration has been played out in two Kyrgyz TV shows and a conference in the National Library of Kyrgyzstan. The four, then, question and expand aspects of ‘applied ethnomusicology’ as they mediate between different musical experiences and musical worlds.

Catherine Ingram. (wahlenbergia@hotmail.com; ingramc@unimelb.edu.au)

Title: Ga bu lee, dee-air bu lee (“Having songs, having discs”): Exploring the benefits of Kam song recordings from the perspective of Kam minority villagers of southwestern China

When: 07/04/11 15.30 in Studio L

Abstract:-

Despite the lack of regular electricity supply to many rural Kam minority communities in southwestern China until the mid-to-late 1990s, Kam (in Chinese, Dong) villagers were already making their own battery-powered cassette recordings of their rich musical traditions during the 1990s, and possibly before. During the first decade of the twenty-first century, as many families bought their first TVs and as the popularity of VCD players increased rapidly, so too did villagers’ interest in watching discs featuring recordings of Kam song performances given by themselves and others. The recent musical recordings featured on these discs have included important village events (most of which involve singing), various staged song performances given for both Kam and non-Kam audiences, and also singing and other ritual performances instigated by Kam villagers for the express purpose of recording and asynchronous viewing. Some of these recordings have been made and produced by Kam villagers, and some by other Chinese people on visits to Kam areas. Since I (main presenter, [name removed]) first began musical ethnographic research in Kam communities in 2004, the considerable body of recordings that Kam village singers and I have collaboratively produced have also become widely viewed within those communities.

This paper explores the benefits that Kam villagers currently consider to be associated with the production and consumption of these various types of recorded Kam song performances and, in particular, examines how such benefits are related to representation, commodification, entertainment and notions of modernity. It analyses how such functional benefits interweave with both contemporary singing traditions and modern Kam life, suggesting ways in which local culture and socio-cultural norms might currently be replicated within, affirmed and/or transformed through such mediated musical forms.

Tala Jarjour. (tj37@nyu.edu)

Title: Between endangered reality and virtual emergence, Syriac chant through ethnomusicological eyes

When: 09/04/11 09.30 in Studio L

Abstract:-

Over the last two and a half decades, the field of Syriac Studies changed guises from a sub-area in Oriental Studies to an independent area thriving among an international community of scholars and across various disciplines – including ethnomusicology. Since the first internet search I ran of ‘Syriac chant’, the number of entries has grown from a handful in the year 2001 to 63 Google search result pages almost a decade on. The growing presence this ancient Christian tradition continues to acquire in the virtual world occurs as accounts of the dwindling presence of Syriac Christianity in its lands of origin (historic Syria and Mesopotamia) and of the deterioration of its liturgical heritage become increasingly alarming. In this paper I take a look at some of these apparent contradictions in the way this oral tradition currently exists, and consider how ethnomusicology has dealt, or indeed would have dealt, with the rapid change of the ways in which the existence of this tradition is mediated.

Henry Johnson. (henry.johnson@otago.ac.nz)

Title: Island Talk, Island Song: Representation and Mediation of the Norman-French Folk Music of the Channel Islands

When: 08/04/11 12.30 in Studio K

Abstract:-

This paper offers a critical analysis of some of the ways the Norman-French folk music of the Channel Islands has been mediated in different contexts of cultural representation. Focus is given to different types of recordings from contrasting perspectives, including folk song collections, language activism, documentary film making, and ethnomusicological field research.

The type of “folk” song under study is that which is linked primarily to the local and Norman-influenced languages of Jèrriais, Guernésiais and Sercquiais (belonging to Jersey, Guernsey and Sark respectively). Having undergone rapid decline over the past century, these island languages have received considerable attention in recent years in island politics, cultural policy, education, and scholarly research. Activists on each of the main islands have helped keep the languages alive, and often use song as a tool for language acquisition and sustainability. It is this type of song, whether local in origin or localized through language translation, which forms the main repertoire of island song. While known by a very small part of the population of each of the islands, the place of such music making is often used as a powerful tool in local politics, which is subsequently reflected in the ways these songs are represented in mediated contexts.

The aim of this research is to show how different types of representation through diverse media forms have contrasting objectives, and to discuss critically the possible implications of such recorded media for ethnomusicological research.

Hyelim Kim. (hyelimtaegum@gmail.com)

Title: 'Be creative to communicate with the tradition': Performance-as-research and the Korean flute, taegŭm

When: 10/04/11 11.30 in Studio B

Abstract:-

The *taegŭm*, a horizontal bamboo flute, is considered one of the most representative of Korea's traditional instruments. Its many musical roles throughout a long history are complemented by its use in contemporary music. This paper explores how an instrument so full of history can be accepted as a tool for creating new music in the present era, and how its soundworld and the techniques associated with it can be developed. I explore the creative processes of contemporary music making through a series of collaborations I have developed with musicians from Asian, electro-acoustic, jazz, and Western art music traditions. In such intercultural performances (after Turner 1988), participants face, according to Richard Schechner (2003) a variety of issues regarding musical and social relationships around performance. Most significantly for my research activity, improvisation, as a compositional method, 'encompasses a vast network of practices' (Nettl, 1998: xi) that surround the complexity of musical communication. Zooming in on one collaboration, I detail a project with an Australian electroacoustic composer, Leah Barclay. Through DVD and CD recordings, I illustrate an empirical approach to performance-as-research, involving improvisation and collaborative composition in a way that recontextualizes traditional Korean music in a contemporary and increasingly globalized world. Using Schechner as my theoretical model, I explore the resulting performance as a continuum that provoked ecological dynamics framed in regard to the relationship between composer and performer, and between performer and audience.

Keywords: Performance-as-research, contemporary creativity, electroacoustic music, Korean music, *taegŭm*

Matěj Kratochvíl. (kratochvil@eu.cas.cz)

Title: True image of the nation? Traditional music in the recordings of the Phonographic commission of Czech academy of sciences.

When: 08/04/11 10.00 in Studio K

Abstract:-

In my paper I will focus on one particular collection of recordings. Although this collection originates from the first decades of the 20th century, its contents and circumstances of its creation can tell us something about relation of music and media as well as about development of this relation until today.

In 1928, the Phonographic commission was established at the Czech Academy of Sciences and Arts and entrusted with recording of speech and music of people living in then Czechoslovakia. Several important scholars, linguists, folklorists, and musicologists, took part in the commission's activities. Although the collection also contains recordings of speech and art music, folk music comprises an important part of the commission's output. Because of historic and economic circumstances the recordings were not published and remained unknown (except for some short pieces) until 2009 when the whole collection was digitized and large part of it published.

The problem of mediation in the case of the Phonographic commission can be examined on several levels. The collection as a whole was meant not only to document various expressions of the people but also to mediate a sonic image of the Czechoslovak state and its culture. After closer look, it is clear that there are certain discrepancies between the image and reality. On one level it is the selection of performers, on the other it is their repertoire and style of performance. Recordings were made in the time when the media started to influence the culture (radio started to be broadcast in Czechoslovakia in 1926) and when the original existence of folklore started to merge with its revival and transfer to new contexts. Analysis of this material enables us to study both the role of scholars in mediating the traditional culture and influence of media on the performers this culture.

Jyoshna La Trobe. (jyoshna@jyoshna.com)

Title: Marai kirtan and the Performance of ecstasy in the Purulia District, Bengal, India

When: 09/04/11 12.00 in Studio L

Abstract:-

My paper discusses the notion that video is a medium for displaying movement/dance, and is an essential tool for communication and comprehension of material in the field through playback. Kīrtan ‘praise music’, or ‘hymn singing’, is considered to be the best way to bring joy (*ananda*) to the deity and ecstasy to the participants and non participants alike. *Marāī* kīrtan meaning ‘circular’ or ‘grinding’ is the continuous recitation of the Deity’s name as performed in the rural areas of Bengal, also known as the ancient kingdom of Rāṅh, presently within West Bengal and the borderlands of Jharkhand and Bihar. In the heartland of Rāṅh is the Purulia District (Manbhum) where the *marāī* kīrtan tradition presently exists in its most potent expression bringing auspiciousness to the village as well as having various utilitarian purposes.

Though the sociological, religious and trance aspects of kīrtan have been well documented (Henry, Slawek, Dimock, Rouget) the kīrtan music has been long overlooked. My investigation spans six different kīrtan groups along a broad spectrum of sociological and religious backgrounds, with particular focus on the Mahato group from Kostuka village, whose lives embody the transformative nature of kīrtan. Due to the present paucity of documentation and lack of relevant literary sources, my investigation has been primarily ethnographic at source, through keen observation, interviews and video, combined with in depth musical/ video analysis, transcription and video editing. Analysing the experience of venturing into a renowned ex- criminal village and playing back their performance, demonstrates the fact that it can be a tool for communication, informant reflection and constructive criticism , as well as a means of unraveling the performance structure of a music tradition that has to date, never been reported on.

Margaret Lam. (margaret.lam@gmail.com)

Title: Online Music Knowledge: The Case of the Non-Musician

When: 08/04/11 10.00 in Studio L

Abstract:-

The findings of a master's thesis in information science beginning September 2010 will be presented in this paper. The study will consist of case studies on three individuals who self-identify as musically-untrained and are trying to acquire music performance skills using online resources.

While there is a general expectation that the subjects have never pursued music education in any formal sense, or have not been exposed to a high level of musicianship (Jorgensen, 2003) in their surrounding environment, it is understood that all humans have a general to various aspects of music. In other words, non-musicians are defined as those who have *not* had the benefit of western musical training, either formally (in music institutions) or informally (the regular or occasional tuition of family members or friends). Inevitably, they have participated in some kind of musical activities, such as attending concerts, being shown how an instrument works, sang along in church services, or fiddled around with instruments and music-making on their own or with other non-musicians.

This study is an attempt to break away from the conventions within the music world that defines the meaning of music, legitimate forms of music knowledge, and rely on the empirical world as the primary source to understand how individuals are reinterpreting those meanings. There has always been what Becker (Becker, 1982) described as the maverick in the art world that challenges convention, but with the aid of socially-based online media, the process has rapidly intensified and decentralized. New avenues or pathways for music exploration has been created vis-à-vis the transformation of the modes of distribution and consumption (Tepper & Hargittai, 2009), resulting in a phenomenon where conventional institutions in society are too slow to catch up to the new realities. The motivation for this thesis is an attempt to explore this emergent reality through the lens of the non-musicians.

Noel Lobley. (noel.lobley@prm.ox.ac.uk)

Title: Louis Sarno, the Pitt Rivers Museum sound archive and the extraordinary music of the Babenzélé pygmies.

When: 08/04/11 09.30 in Studio K

Abstract:-

Enchanted by recordings of pygmy song, in 1986 a tall American put down his carpentry tools and instead picked up a microphone, tape player and plenty of batteries. He brought a one-way ticket to the Central African Republic, and still lives there recording songs from the forest. Louis Sarno has today become an advocate for indigenous land and political rights. He continues to build an unprecedented and unrepeatably archive of recordings of music and forest soundscapes, as well as images of performance and everyday life of a little known and endangered nomadic community. Until recently, this archive also remained virtually unknown, lying wrapped in an old jumper inside a battered suitcase in a storeroom in Oxford.

In this paper I discuss why ethnomusicological sound recordings so often remain un-examined, unused and unknown. Why are there no ethnographies of collections of sound recordings? Why are recordings treated as objects that typically serve the collector rather than the collected? Why is there no sustained critical analysis of the place of field recording within ethnomusicology?

Building on my doctoral research in which I examined the history and potential contemporary relevance of Hugh Tracey's recording map of the musical memory of sub-Saharan Africa, I argue for the need for full and ongoing ethnographies of collections of sound recordings in order to fully realise the value of their contents, to bring them alive, and to explore the potential to build ongoing relationships between sound recordings and indigenous communities. I will outline the history and scope of the Louis Sarno collection of Bayaka music from the Central African Republic and explain some of the ways the Pitt Rivers Museum in Oxford plans to enhance this collection and develop a relationship with Sarno and Bayaka communities to ensure sensible and reciprocal sharing of musical and cultural knowledge.

Matthew Machin. (matthewmachin@yahoo.co.uk)

Title: The Changing 'Place' of Flamenco: Controlling and Contesting Territorial Identity in Andalusia, Spain

When: 10/04/11 11.00 Studio K

Abstract:-

In this paper, I explore the ways in which flamenco articulates alternate perceptions of place and place-based identities in Andalusia, Spain. I combine the theoretical perspectives of ethnomusicology and human geography (the study of people and place) in order to demonstrate how music is involved in the control and contestation of territorial identities. In this respect, I explore the ways in which the Andalusian government uses flamenco as a cultural tool in the 'top down' construction of a unified identity. This is especially relevant given Andalusia's political status as a Spanish autonomous 'historical nationality'. Furthermore, following the recent UNESCO declaration which recognises flamenco as 'intangible cultural heritage', flamenco's 'place' in the supra-national domain is increasingly prominent. Thus the Andalusian regional government sees this international success as an opportunity to enhance flamenco's position at the regional level and to use it as a tool for cultural and economic regeneration. However, I question the extent to which this regional perception of flamenco is received from the 'bottom up'. By drawing upon my current online ethnographic research into the sub-regional autonomous movement *Andalucía Oriental*, I demonstrate that some Andalusians challenge a homogeneous correlation between flamenco and a unified Andalusian identity. As such, I show how music, politics and territorial identities are closely intertwined as different perceptions of place are 'played' out within the musical realm.

Elnora Mamadjanova. (elnora_m0808@mail.ru)

Title: Uzbek Makoms in XXI Century

When: 08/04/11 09.30 in Studio B

Abstract:-

Meaning of the concept of *makom* is hard to define with some frames and borders. It represents a whole world, philosophy, image of musical and poetic thinking of the nation. Thus, German researcher Yu. Elzner provided more than 20 meanings of this word translated from Arabic. Music experts have decided in favor of the definition of word *makom* as “mode and genre”. Establishment of *makom* as a genre had taken place approximately from XII to XVIII –th centuries. However, evolution of a mode system, which constitutes the principles of the *makom* genre, had occurred much earlier.

KEY MAKOM CYCLES. There are three of them in Uzbekistan: Bukhara cycle (“Shashmaqom” – Six *makoms*), Khorezm cycle (“Olti yarim maqom” – Six and a half *makoms*), and Ferghana-Tashkent cycle (“Chormaqom” – Four *makoms*). *Makom* art of Uzbekistan is a heritage, which had been formed over the long period. However, it has not yet reached its completion, it still keeps living and being filled with a new emotional mood, new image contents. However, it will live and develop only in case we feel it finely and find new opportunities for a creative performer-listener interaction.

Swift development of computer technology and communication means creates opportunities both for researchers and for performers to improve the phenomenon of the *makom* arts. Organization of various contests and festivals in Uzbekistan, *makom* performers’ participation in foreign forums represent great incentives for showing the Western interest in this arts and its integration into the global music science. However, there is one global problem, which has a negative impact not only on existence of Uzbek *makoms*, but also on all genres of unwritten and professional works of many nations of the world. Not always, the intermediation of telecommunications has a favorable impact. Phenomenon of the *makom* arts – performer-listener interface is violated. The very listener during live performance gives that impulse, which tunes the performer in one or another mode, and by his/her reaction extends or shortens the performance. When a listener listens to performance of *makom* sections using the records (audio or video), we do not get ready to the process of live contact; it is just a unilateral reaction to the process of building a certain model, which would be realized, and obtained emotion represents just a half of that, which could be achieved during live performance.

Makom has preserved amongst the peoples of the East with its sole and main functional meaning. In XX century, a tradition of musical therapy, which had been known from the earliest times, experienced its revival. Particularly, this practice is also used in certain institutions in Uzbekistan. Obvious essence of *makom* performance is violated upon use of visual and audio contacts. Another contradiction is demonstrated in the use of note material of a traditional unwritten art during the learning process. While in the past, this tradition had been passed through generations, then the modern means of training forms the syndrome of passive following the studied material among the performers, and deprives him/her absolutely from the desire to improvise and improve this art.

We are not aware, what the computers’ power over all spheres of life will result in. One may predict that there will be a certain process of alignment and consolidation of our centuries old rich traditions; however, as they say, everything is in our hands. We should organize not only conferences, but also festivals of traditional music and folklore, where only live performance should dominate. Let me invite you to the VIII-th International Music Festival “Sharq Taronalari” and Scientific Conference, which will be held in August 2011 in ancient city of Samarkand.

Kristin McGee. (kamcgee32@yahoo.com)

Title: Remixing Jazz Culture: Dutch Crossover Jazz Collectivities and Hybrid Economies in the Late-Capitalist Era

When: 09/04/11 10.00 in Studio K

Abstract:-

The role of digital producers occupies an increasingly prominent place in the sphere of crossover, mediated popular musics. Recently, crossover jazz has profited from fruitful collaborations between a broad array of music participants including deejays, vee-jay's, event organizers, digital producers, interactive fans and jazz instrumentalists. These fluid collaborations depend upon both live dance culture and the highly-mediated world of domestic digital networks and remix technologies. Today's younger generation, guided by open source music technologies, seeks to remix culture in variegated modes, artfully exemplified by the mashup phenomena, the act of juxtaposing mass-mediated popular texts with more subcultural musical styles. Simultaneously, the renewed interactivity of crossover European jazz collectivities betrays a growing interest by participants and producers to disrupt normative expectations for live music engagements. In 2010, for example, the Dutch crossover jazz collectivity, Kyteman, a hip-hop, soul, jazz group led by jazz trumpeter, Colin Bender, won the Dutch Pop Prize for best popular music act. This collectivity sometimes features thirty musicians on stage, with a revolving line-up of mc's, deejays, instrumentalists, and symphonic musicians. Online remixers enlist the group's work to actively participate in the collective, prompting vernacular music scholars to incorporate Lawrence Lessig's manifesto for contemporary culture as musical texts are remixed, mashed-up and re-cast into public forums for further manipulation. The impact of social networks like Facebook in promoting this group further challenges traditional music industry structures and ultimately facilitates more interactive engagements for music fans as participants. This paper investigates some of the Netherlands' most innovative and interactive crossover jazz collectives, assessing their impact upon dance culture, upon traditional jazz culture, and upon popular culture. By highlighting the fluid nature of translocal collectivities, I illuminate how habitus accrues to collectivities as they engender intermedial, musical activity. In particular, I query the activities and musical performances of Kyteman and other organizations active within Utrecht and Amsterdam to highlight the intersections between public culture, digital media, and crossover jazz collectivities as they transform twenty first century European hybrid cultures and musical values in the late-capitalist era.

Simon Mills. (s.r.s.mills@durham.ac.uk)

Title: Sounds from a Mysterious Island: music and technology in Ulleungdo

When: 10/04/11 11.00 in Studio L

Abstract:-

This paper explores the various roles that technology plays in the musical life of Ulleungdo (lit. 'Mysterious Island') – a Korean island situated 120 kilometres east of the mainland with a population of roughly 10,000.

Since its colonisation in 1883, Ulleungdo has developed its own administration, a number of sizeable communities, and its own thriving industries, especially relating to squid and tourism. However, the inhabitants continue to depend on the mainland to meet many of their needs and desires – and this is true in respect to music as much as other commodities. All of the professional musicians who perform in the island's concert hall or at festivals come from the mainland, as do the school music teachers, who work on the island only for short-term contracts, following government educational policy. In addition, with the exception of a single cable-TV channel for advertising and an hour of local radio per day, all radio and television is broadcast from the mainland. It is not surprising, then, that the Ulleungdo islanders are ever keen to introduce increasingly sophisticated communications technology.

Meanwhile, for those islanders who make music themselves, modern technology has become almost indispensable: karaoke machines provide accompaniment in churches lacking keyboard-players, provide backing-tracks for the island's many saxophone-players (who follow the pan-Korean saxophone craze), and occupy pride-of-place in many old-aged pensioner meeting houses; PowerPoint is used to display hymn texts and notations in the most techno-savvy churches; and on-line instrumental tuition programmes and other websites provide enthusiastic beginners with musical guidance.

Based on fieldwork conducted in 2010, studies relating to Ulleungdo's cultural history, and ethnomusicological works investigating the impact of technology within local musical traditions, this paper attempts to show how, under certain conditions, people can become more or less dependent on technology to express themselves musically and to satisfy their musical needs.

Laudan Nooshin. (laadan@onetel.com)

Title: Community of Catharsis: Musical Mediations on the 2009 Iranian Presidential Elections.

When: 09/04/11 11.30 in Studio K

Abstract:-

On 12th June 2009, Iran held its tenth presidential elections since the revolution of 1979. The two main contenders were conservative incumbent, Mahmoud Ahmadinejad, and Mir Hossein Mousavi, former Prime Minister and close associate of reformist Mohammad Khatami; despite his previous reputation as a hardliner, Mousavi became the chosen candidate for the liberal clerical lobby. For those who supported him, it was hoped that - as well as addressing Iran's many pressing internal issues - his election would put the country on a path of constructive dialogue with Europe and the US, a process which had begun in the late 1990s under Khatami, but which came to a standstill after the election of President Bush and the events of 9/11.

In this paper, I explore the extraordinary musical responses in the aftermath of the election - which Ahmadinejad won amidst charges of voting irregularities - almost all of it mediated through the internet. I focus in particular on the role of the internet in providing a space for the collective outpouring of emotion - anger, frustration, fear, grief - for which no physical public space was sanctioned; and in enabling a remarkable speed of response by musicians and others to events on the streets of Tehran and elsewhere. This was quite new, perhaps the only precedent being during the 2004-5 'Orange Revolution' in the Ukraine, protests similarly prompted by a disputed presidential election. In the case of Iran, music played a central role in the emerging on-line 'community of catharsis'. Just as Laura Lohman describes how Umm Kulthum's concert campaign and radio presence in Egypt after the 1967 war with Israel, 'offered an empowering mechanism for individual Egyptians to respond to the psychological impact of the defeat (and) ... provided a cathartic outlet for public expression' (2009), so in Iran, music, mediated this time through the internet, helped Iranians, both individually and collectively, to come to terms with the psychological trauma triggered by the political events. I consider the combined mediative power of music and the internet to bring people together - and bind them together - in ways that are too slippery for the kinds of centralised state control which have dominated Iran's public sphere for decades.

Lonán Ó Briain (l.obriain@sheffield.ac.uk)

Title: The Ethics of Filming in the Field: Reflections from Vietnam

When: 08/04/11 14.30 in Studio K

Abstract:-

The process of gathering ethical consent statements from research participants has been viewed by many as an additional stumbling block that we might be better off without. Similarly, the use of audio visual recording devices can cause trepidation among some potential participants. While these concerns for fieldworkers are undeniable, I argue that at least in some situations they are outweighed by the benefits to be drawn from the habitual combination of these practices. Using a recent period of fieldwork among the Hmong in Vietnam as a case study, this paper demonstrates how processes such as gaining ethical consent and making recordings can make the position of the researcher clearer to participants and thus significantly enhance the quality of the data collected. In clarifying our role with those whom we are studying, we give research participants a better chance of understanding the significance of the data they are providing. This allows them to make a more informed choice about whether they would like to contribute or not, and encourages them to take care to provide more accurate information should they choose to take part. Even in the most remote parts of Vietnam, participants could understand where my interests lay by the direction I was pointing my camcorder. Although the formality of using recording devices and gathering ethical consent statements initially caused concern among a limited number of participants, the combination of these practices meant that I had to be as open with my participants as I wanted them to be with me. More generally, this paper explores how new technologies mediate fieldwork relationships through mutual understanding.

Alvin Petersen. (10154345@nwu.ac.za)

Title: The plugged-in South African ethnomusicologist and those whom we research: a new mediated relationship?

When: 08/04/11 14.00 in Studio K

Abstract:-

While the tools available for gathering information from the field become increasingly diversified, allowing for the South African ethnomusicologist to become as plugged-in (Lysoff and Gay: 2003:2) as possible (within the limitations imposed by budgetary constraints), those whom we research do not remain as toothless as they were in the past as regards their own access to media. This new mediated relationship may bring about fresh challenges such as the one outlined by the following brief anecdote:

Interviewer/Ethnomusicologist "May I record you?"

Interviewee/Research Subject "I have my own recordings. Can I sell you one?"

African music/dance videos and dvd's, produced by those in the field, often with the help of skilled technicians, have indeed led to a new wave of commodification even in the far-flung rural areas of South Africa. I propose to play examples of such materials during the course of my presentation.

This trend has the potential to usher in a new relationship between the plugged-in South African ethnomusicologist and the increasingly plugged-in field. Important components of this new relationship should include the following:

- (a) meaningful collaboration especially in the areas of modern indigeneity *vis a vis* issues of tradition and change, and,
- (b) the creation of further opportunities for those in the field to become economically empowered through co-ordinated sales endeavours of their products.

The paper also elucidates on the following question: "What are the implications of the new mediated relationship between the South African ethnomusicologist and those s/he encounters in the field for the disciplining of ethnomusicology at the South African university?"

Muriel E Swijghuisen Reigersberg. (muurtje50@gmail.com)

Title: A performative analysis and analysis through performance: applied ethnomusicology and performative ethnographical writing.

When: 08/04/11 14.00 in Studio L

Abstract:-

This paper presents an alternative approach to writing fieldnotes and ethnographies which incorporates Barz's analytical interaction with fieldnotes and combines it with performative writing and written questionnaire responses of research partners in an Australian Indigenous context. I argue this writing style has great analytical and ethical value, promoting reflexivity and ethical awareness.

Barz (1997), in his illustration of how fieldnotes are integral to a researcher's construction of ethnography, presents three voices. The first voice is the one used whilst still in the field, the second a voice of reflection after a note has been written and the third voice is the one of a more distanced experience. Barz presents the first voice in the present tense. The second reflective voice used by Barz is often associated with a memory and connected to a particular field experience. The third voice is more analytical than the first two, signifying Barz's interactions with his fieldnotes once "out of the field" (1997: 46).

During the writing of my fieldnotes and thesis I employed and modified Barz's writing approach to create a 'fieldtext' which incorporated my own field stories, written questionnaire responses by fieldwork partners and experiential detail. The amalgamation of Barz's first two voices reflected my position within the applied research process of choral facilitation with an Australian Indigenous choir, whereby my instantaneous analytical response to my own 'headnotes' and fieldnotes made whilst in the field, influenced future 'actions'. 'Fieldtext' became a way for me to reflexively evaluate my work with the Aboriginal Hopevale Community Choir and informed future facilitation approaches. The performative thesis text was also a way to convey that my work was a musical collaboration/ partnership and that the (experiential) applied research outcomes were the result of a collaboration whereby research process and community agency influenced one another on multiple levels.

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Florian Scheduling. (f.scheduling@soton.ac.uk)

Title: Mainstream on the Fringe? The Music and Art of Neoangin

When: 09/04/11 10.30 in Studio K

Abstract:-

Economic success as well as public portrayal and exposure of pop and rock bands have traditionally been important aspects for audiences. Many fan bases regard too overt a striving for economic success as a sign of inauthenticity, as a 'selling out' of artistic ideals. Such views impact directly upon aesthetic perceptions: economic success is associated with 'mainstream' pop music, and boundaries between 'mainstream' and 'fringe' are closely linked with audiences' expectations and responses. For example, a band representing a certain trend or style perceived to be on the musical and socio-cultural fringe may lose its credentials of authenticity if they sign a record deal with a major label, even if their actual creative output remains largely unchanged.

With the rise of the Internet and the slow decline of the traditional music industry, such concepts have become increasingly blurred. Many musicians have begun to engage deliberately with dichotomies such as 'mainstream' versus 'alternative' and 'centre' versus 'fringe' in quite distinct ways. My paper explores a case study of the artist Jim Avignon. Performing as Neoangin, Avignon appears to emulate the record industry: his music deliberately engages with forms and idioms that, from a purely analytical standpoint, can only be described as standard mainstream pop, promoted by music videos on youtube and social networking sites. And yet, Neoangin has chosen to leave a lucrative deal with a record label, and encourages audiences to make copies of his CDs "because the record industry is dying anyway." Driven by a concept of almost manic productivity, Neoangin also works as the artist Jim Avignon, routinely creating dozens of pop-art-style paintings in live sessions and then selling them to audiences at completely random prices ranging from high costs to completely free. In exploring Neoangin's music and art, I consider how 21st-century musicians blur more traditional divisions and dichotomies of pop music.

Jürgen Schöpf. (juergen.schoepf@oeaw.ac.at)

Title: Videography – a spectrum of its uses and functions between Tangsa Hakhun people and their ethnographers

When: 08/04/11 15.00 in Studio B

Abstract:-

The Tangsa Hakhun people living in the village of Malugaon, less than a kilometre uphill from the business town of Ledo in Upper Assam, are recent arrivals into India from Burma and have almost all converted to Baptist Christianity. The proximity to Ledo with its schools, colleges and busy markets and access to the infrastructure and facilities provided by the Coal Corporation of India have given the Hakhun greater exposure to technical and technological advances.

Most Hakhun houses have TVs, DVD-players, cameras and the younger generation are used to using I-pods and MP3 players etc. There is at least one family who owns (and also knows how to handle) a video camera, and the Hakhun regularly use commercial videography services from Ledo

for special occasions like weddings etc. Journalists from newspapers and local TV stations make regular use of video-cameras when they come to Malugaon to cover public events. Additionally, our team (comprising linguists, anthropologists and an ethnomusicologist) has also

made extensive use of videography to document and record the language, rituals, songs and dances of the Hakhun. All these different categories of videographers develop different representational strategies that influence each other. This paper tries to take stock of the spectrum of the uses of videography as well as their possible interrelations with the hope that it will serve as a basis for methodological discussion.

Bhesham Sharma. (bhesham.sharma@plymouth.ac.uk)

Title: The More Things Change, The More they Remain the Same: Senegalese Rap and Universals in Musical Culture

When: 10/04/11 10.30 in Studio K

Abstract:-

With media technology being the agent that allows for the ever-increasing transcendence of cultural practices, there has been an upsurge in hybrid musical products. At the extreme, some such as Raphael Lemkin have termed such hybrid culture, often today's versions of the *Gesamkunstwerk*, as evidence of this cultural genocide. Still, others such as James Clifford have suggested that such fusions are but examples of cultural progress, and any attempts to preserve 'traditional' practices is, among other issues, Western society's hangup.

Often lost in this debate, however, has been cultural and social impulses common in all societies that have linked individuals and communities in the past, and undoubtedly will in the future despite the rise of technology. While, to some merit, the general perception that Western cultural sources continue to threaten fragile non-Western traditions, primarily through media, it can also be claimed that many musical traditions share deeper connections tied to archetypal practices that have yet to be fully explored and have linked such traditions for a long time.

With a focus on visual/audio recordings of a variety of West African hip hop artists from Senegal, I will explore visual and musical representation in "sanctioned" products from this region. Through concepts of individuals such as Le Bon, Jung, and Freud and musical theories, I will show, for instance, that archetypal wise men, rebels, or leaders and tribes are in evidence in both Western and non-Western artist representations, and have been at the core of musical practices for some time.

Armani Shepherd. (armanishepherd@yahoo.com)

Title: Viewing the Prohibited: Witnessing the Performance of the “Call to Prayer” - as a Woman - through Media

When: 08/04/11 12.00 in Studio L

Abstract:-

The Islamic call to prayer (*adhān*) has received surprisingly little attention in ethnomusicology. Although case studies do exist, in this paper, I address academic practice regarding Visual Virtual Ethnography (VVE) in context to viewing the *adhān* from a female perspective of visual representation. In Britain, UK law has resulted in few mosques (*masjid*) performing the *adhān* into the public sphere, and in this connection viewing the call to prayer for either gender is limited. In Indonesia, women are allowed to recite the Qur’an, and performances of the *adhān* are permissible during call to prayer competitions (Rasmussen 2010). In other countries, it can be more restrictive for a female to gain access to view a muezzin performing the *adhān*. Although one can visually represent the many dimensions of *adhān* performance through other innovative methods, (such as looking graphically at the language and analytically at the ‘music’ of the call or perhaps examining photographically the *adhān* in practice), one can describe and analyze this everyday echo together with less traditional changes, through the eyes of media technology - *you tube*. Should this global mix of media performance be embraced to expand fieldwork within ethnomusicology? How can VVE be used advantageously within ethnomusicology and how is this praxis currently incorporated within anthropology? This paper is not only relevant to the musical traditions of the Islamic world, but is also relevant in addressing new innovative approaches to ethnographic performance and transcription in ethnomusicology.

Tom Solomon. (thomas.solomon@grieg.uib.no)

Title: When Media Fail

When: 10/04/11 11.30 in Studio L

Abstract:-

Research on music and new media technologies has recognized the democratizing possibilities of technology for producing and disseminating music. Certainly the past few decades have seen a significant increase in access by more people to means of cultural production, as relatively inexpensive software packages can potentially turn any computer into a recording console or a studio for the production of sample-based music. The Internet has also been celebrated as a communication vehicle that has democratized access to distribution channels, as artists have increasingly become able to bypass the traditional dissemination channels controlled by the music business and make their music directly available to potential consumers. Caught up in the exciting possibilities afforded by these new technologies, writers contributing to both academic and popular discourse have sometimes adopted a uncritical, celebratory attitude when exploring the possibilities increased access to media technologies has enabled.

But about cases when media fail? For example, what about when a too-slow or dropped Internet connection results in an abrupt cancellation of a file transfer from one musician-user to another with whom she is collaborating? The model of a fast and stable Internet connection, delivered seemingly for free direct to one's office, or relatively cheaply to one's home, may not resonate with the everyday experience of people in developing countries. I argue that access to supposedly democratizing media technologies cannot be taken for granted, but must be investigated empirically. And limitations to such access should be acknowledged and theorized.

I illustrate the arguments with examples drawn from ethnographic research on the use of media technologies in the production and dissemination of Turkish rap music and hip-hop culture in Istanbul, citing cases where media did indeed fail, or the use of media had unintended and unforeseen consequences that effectively worked against the agenda of users.

Nicholas Ssempijja. (nicksem2001@yahoo.co.uk)

Title: Documenting the Proverbial: Challenges of Cultural Mediation from a native researcher's autoethnographic experiences

When: 08/04/11 14.30 in Studio L

Abstract:-

While ethnography is still preoccupied with the question of agency and its validity in modern fieldwork discourse, a new perspective mainly of native/insider researchers has engaged the field in yet a renewed discussion about autoethnography. Where as answers to who is a native/insider researcher have not yet been satisfactorily provided, autoethnography is also attracting a lot of attention from various scholars. In this paper, I present perspectives of a native/insider researcher who also utilizes the autoethnographic approach to inform his study.

The paper addresses some ethical concerns of ethnography particularly related to the people/communities we study and whether scholars have paid attention to their concerns, and interests since by being objects of study, they are partly stake holders in our studies. In this paper, I argue that mediation should not only focus on the interests of scholars but also to some extent address interests of the people we study. Like Clifford Geertz earlier noted, in future it might be inevitable for researchers to share their manuscripts with those indigenous collaborators for whom the term *informants* is no longer adequate, if it ever was (1988: 51-52). Again from my experiences as a native scholar conducting fieldwork among my people in a field that I know, I address issues of nativeness that overlap with using the autoethnographic approach. I consider the challenges of mediation especially to one's own culture with particular examples from Uganda.

The paper is based on recent fieldwork conducted on Roman Catholic Church music in Uganda among the Baganda, in dialogue with a number of texts concerning ethnography. Similarly, the fieldworker was a Ugandan, Muganda, who subscribes to the Roman Catholic Church and a musician in the Roman Catholic Church.

Anna Stirr. (annastirr@gmail.com)

Title: The Traffic in Artists (And VCDs): The ethnography of migrant public culture

When: 07/04/11 15.00 in Studio K

Abstract:-

This paper examines the politics of migration, circulation, mediation and liveness centered around performance and music videos of Nepali dohori song, and their pathways through networks linking migrant communities to Nepali homes, real and imagined. What is the relationship between these “real” and “imagined” homes? This paper explores this question through ethnographic research in Nepali migrant communities and the dohori music industry, linking rural villages to Kathmandu and abroad, particularly, in this case, the UK after the increase in Nepalese immigration post-2009 Gurkha settlement decisions. Based on ethnography in Nepal and in the dohori clubs and Nepali associations of Aldershot, Hampshire, it suggests that dichotomies between live and mediated, performance and reception, and even home and away can be rethought in terms of a transnational intimate public—a public united by circulating texts *and* practices of productive consumption and recontextualisation that shape the musical, visual, lyrical, and emotional content of these circulating texts that make up lok and dohori song. And, it explores the boundaries of such a public as they are set and contested by legal and illegal practices of creating borders and finding ways to cross them, from labor laws and undocumented immigrant labor to intellectual property and grey market exchange. Looking at imagination and longing as productive forces, it discusses the performative and pragmatic ways that reality and fantasy intertwine.

Martin Stokes. (martin.stokes@music.ox.ac.uk)

Title: Mediation and Immediation in Popular Religious Music in Turkey.

When: 09/04/11 10.30 in Studio L

Abstract:-

This paper explores some aspects of the 'live' performance of religious popular music in Turkey, music conceived and produced in studios and mainly circulating in mass mediated form on the web and CDs.

Live performances of this music must negotiate complex demands on religious performance - that texts must be prioritized and not drowned by 'the music' or by overtly performative behavior on stage, that the secular world music be held at bay, that the appropriate emotions are stirred but controlled, and so forth. A live scene has emerged, in the wake of the Islamist takeover in Turkey, in state and municipality organized ramazan festivities and other semi-official occasions. The dynamics of such events are, however, difficult to control, and live performances reveal many of the contradictory pressures bearing on these musicians. The virtues of 'liveness' in this context are, then, quite ambiguous. Taking my cue from Auslander, I will consider 'liveness' in this context as, itself, a kind of mediation, in a situation in which the whole question of mediation is spiritually and politically fraught. Based on fieldwork in 2009, but also reflecting on some experiences early in the early 1990s.

Auslander, Philip. 1999. *Liveness: Performance in a Mediatized Culture*. London: Routledge.

Pekka Suutari. (pekka.suutari@uef.fi)

Title: Representation, revitalisation and researching “Karelian” folk music traditions in Ilomantsi, Finland

When: 09/04/11 12.00 in Studio B

Abstract:-

Karelian speaking areas in Finland were ceded to the Soviet Union after the Second World War, with the population being evacuated to other parts of Finland. Ilomantsi as the eastern-most parish in Finland has ever since been seen from the outside in terms of the superlative - an area which has the biggest Greek orthodox population, where the density of Karelian speakers is the highest, and where most of the Kalevala poems were collected in Finland.

The discourse around Ilomantsi as the bearer of tradition is multidimensional. The local inhabitants have strongly aspired to revive Karelian traditions since the 1960s. Late 20th century researchers may however have criticised contemporary culture as not being genuine folklorism. Also the ways visitors may have exploited the recorded field material in commercial forms has raised malaise among the singers themselves in Ilomantsi.

My paper discusses through a case study of a female vocal group Tsizoit the ways Karelian speaking singing traditions (which have partially transferred from the ceded areas) have been performed, researched and reissued in Finland since the 1960s to the present day, and how these have interacted with each other.

Britta Sweers. (britta.sweers@musik.unibe.ch)

Title: Distorted Perspectives: The Mediaziation of Electric Folk Fusions

When: 09/04/11 12.30 in Studio B

Abstract:-

When the Latvian postfolklore band Ilgi represented Latvia in a music video broadcast at the *Eurovision Song Contest* in Rīga (2003), it became exposed to an international audience of several million. This, however, only led to 1-2 additional concerts outside Latvia. As is particularly apparent with performers of hybrid electric folk fusions, modern mediaization has contributed to a strong global visibility. Yet, the actual situation of the performers is rather complex. As Lundberg et al. (2003) illustrated, music can undergo several stages ranging from (a) primary mediaization, (b) mediaization reworking, (c) demediaization (to performance), and (d) remediaization. As can be observed in the Baltic countries with their small audience for folk-rock fusions, bands like Ilgi constantly have to switch between mediaized forms and different live contexts, and need to make active use of new media forms. Ilgi's international presence is strongly based on electronic social networks like *Myspace* and *Facebook*, while the band's webpage has become the central space for the CD distribution.

While modern mediaization has thus become a strong means of survival, access to and strong visibility within modern media cannot automatically be equated with local visibility and financial success. Being the most visible fusion band of the Baltics, Ilgi nevertheless only occupies a niche position in its country and also needs to perform acoustically to reach broader audiences. From this perspective, Auslander's (1999:7) statement concerning the relation between live and mediaized music has to be negated – or differentiated. Falling back on fieldwork conducted in the Baltic countries Lithuania and Latvia between 2001-2008, this paper not only analyses the complex impact of technology and modern media on the multi-layered appearances of fusion bands, but also addresses the perceptions (and expectations) of global audiences who are often unable to look beyond distorted mass media presentations.

Tom Sykes. (tomsykes29@btinternet.com)

Title: A Space for Jazz: researching an online community

When: 08/04/11 09.30 in Studio L

Abstract:-

Jazz has a duality of existence in that it is a music of spontaneous live performance, and yet its texts are also fetishised in the form of recordings – indeed, Auslander (1999: 81) considers these to be two separate art forms in the case of jazz. These two forms of jazz can be propagated in various ways in cyberspace, and this is where jazz can be experienced, promoted and criticised in a form of discourse peculiar to the open, interactive nature of the medium.

I am conducting research into the effects of digital media on the dissemination and consumption of jazz, and this will involve online ethnographic surveys – ‘virtual ethnography’ (Hine 2000) – of what could be considered to be the online community of jazz enthusiasts. With reference to the work of Baym (2010), David (2010) and others involved in the study of online communities, this paper outlines the pros and cons of such research and the place and possible influence of the researcher on members of such a community. The work of authors such as Jenkins (2006) and Lessig (2008) on fandom and internet activity is also relevant – how do fans, promoters and musicians interact online, compared with face-to-face interaction, and how important are online social networks for communication? This is an under-researched area, particularly for ‘specialist’ music such as jazz.

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Juan-Ann Tai. (anntai62@hotmail.com)

Title: Re/Positioning Taiwanese Dance in Higher Education System: A Study of Cultural Colonization on Dance in Taiwan

When: 10/04/11 10.00 in Studio K

Abstract:-

This research examines the colonizing cultures that have propelled Taiwanese dance to operate as a marginal course in dance in Taiwan's higher education since its establishment more than fifty years ago. In this system, Taiwanese ethnic dance has been viewed as low art and its performers' ranks are generally lower than performers of foreign dances such as ballet, modern dance and Chinese dance. By providing detailed evidence, this research explains that symbolic violence, which is hidden, invisible, not spoken about and exercises controls on dance students and dance teachers, has been the main factor leading to this separation between dance genres and dancers. As this research suggests, foreign influence as a form of cultural colonization has been the main source of symbolic violence driving the separation. The main thrust of this research is to bring attention to the essentialness of relocating the position of Taiwanese dance and redistributing the academic space of the dances in Taiwan's higher education system.

Key words: cultural capital, dance aesthetics, globalization, habitus, social value

Tsan Huang TSAI. (thtsai@me.com)

Title: Instruments as Mediators: “Social Agencies” of Australia’s Chinese Musical Instrument Collections

When: 07/04/11 15.30 in Studio K

Abstract:-

Most scholars would agree that musical instruments serve not only as passive tools for artistic performance but also as active agents of transformation within their cultures and societies, therefore, making them logical and essential objects of ethnomusicological investigation. Large collections of instruments in museums across the globe, however, have attracted little scholarly attention, ignored as potential areas of ethnomusicological inquiry. Similar to collections of other types of objects, musical instruments embody the ideas of their creators, owners, and collectors, but what is unique about musical objects is that they represent both the audio and visual (as well as musical and cultural) values. Musical instruments have an important role as mediators that shape our understanding of their musical culture.

Using archival documentations, surviving instruments, and ethnographic interviews, this paper investigates the establishment of three Australian collections of Chinese musical instruments housed in the Queensland Museum (Brisbane), the Powerhouse Museum (Sydney), and the Golden Dragon Museum (Bendigo). This paper explores the perceptions and receptions of the Chinese instruments, the relationships between Chinese communities in Australia and elsewhere, as well as their connections with current cultural performances and interpretations. By means of these focuses, a fascinating picture of the Chinese soundscape in Australia emerges, one that is fluid and negotiable. In historical studies of Australia’s Chinese communities, musical aspects of their culture is far from comprehensive and is often neglected altogether. With a better understanding of these collections, the paper demonstrates that, since the late nineteenth century, the Chinese and other ethnic communities of Australia have begun a process of audio-visual dialogue and negotiation with the dominant culture. Musical instruments are mediators that permit communication between the various communities, moving us back and forth between different historical epochs and providing us with diverse conceptualizations of Australian society.

Shzr Ee Tan. (shzree.tan@rhul.ac.uk)

Title: Cassettes, CDs and New Media: emerging pathways and disjunctures in Taiwan aboriginal music

When: 07/04/11 15.00 in Studio L

Abstract:-

More than a decade since the controversial lawsuit involving pop-group Enigma's unauthorised use of Amis song in the dance hit, Return To Innocence, Taiwan's aboriginal musicians have come to grapple with new ideas about mediation, self-representation and cultural ownership. The emerging issues in today's diversified musical networks, however, extend beyond old debates over copyright. A line of enquiry targeting newer issues concerning cultural flow and cultural brokering traces interacting pathways carved out in the wake of developments in both old and new media platforms.

I look at how regional and rural routes established through cassette cultures of the 1980s still prevail, but are also integrated into more modern (and some might assume – 'urban') channels of CD distribution. The rise of new media platforms such as the internet and mobile technology, however, has also remapped configurations of material exchange. This has taken place through the formation of parallel virtual communities now no longer constrained by geographical limits, as well as in the widening, global reach of rights-conscious, self-representing aboriginal voices.

However, developments in these same pathways have also resulted in the creation of new marginalities and cultural disjunctures. In particular, I investigate how the digital divide can be articulated less as a Han-vs-aboriginal' (or even 'rural-vs-urban') scheme, than as a generation gap. I look into how feedback mechanisms connecting new communities with existing ones – through the marking of new musical routes – impact on 'old' vs 'new' aboriginal musical identities. I also study how these identities have come to be deliberately or incidentally constructed by aboriginal and non-aboriginal communities. Often, in the dynamic interaction of old and new media, intentions and cultural constructions become misrepresented – only to be re-represented again, in yet newer forms. Content from this paper draws upon recent (2010) fieldwork in Taiwan as well as virtual ethnography, including material gathered from aboriginal performers' websites, internet interest groups, aboriginal ethnography sites and institutional web-archives.

Charlotte Vignau. (charlottevignau@hotmail.com)

Title: Revealing Multivocality. On Video as Text conveying Musical Performance

When: 09/04/11 09.30 in Studio B

Abstract:-

This paper discusses musical performance and theoretical implications when it comes to mediate performance by an edited video-film intended to convey ethnomusicological knowledge. It also presents a critical reflection on the merits and drawbacks of a musical ethnography on video (which is complemented by written text) to a written ethnography alone. The paper approaches this theoretically as well as with the practical example of an ethnographic video conveying the cultural phenomenon of the alphorn: The video-film "The Alphorn" shows alphorn-practice in Switzerland, the Netherlands, the Allgäu region (Germany) and Japan.

The film's impact on different audiences, class room, (depicted) performers and researchers, and the feedback they gave after the viewings towards the understanding of the phenomenon is one of the main aspects considered. Special attention is given to the revelation of the fact that every audience, performers, researchers and students, of for example the Netherlands, Switzerland or internationally, understand the text of the video differently. This gives a broader insight to the information displayed by the video-film and its possible perception, and moreover shows and reveals the multivocality of this musical ethnography between maker and audiences. On a practical level, the researcher/filmmaker of an ethnography may be encouraged to improve the editing in relation to these insights, which can also be presented and critically reflected in the written text.

New topics of the phenomenon arise and are touched upon in the video, which are inherent to the very medium – and shift the way that this subject, and also related subjects in general, can be studied in ethnomusicology on a whole.

Amanda Villepastour. (avillepastour@yahoo.com)

Title: Video production and use at The Musical Instrument Museum (MIM), Phoenix: a case history

When: 08/04/11 10.30 in Studio K

Abstract:-

This paper explores tensions between the 'edutainment' aspirations of a major museum in the USA and the interests of various video stakeholders. Just nine months before opening, the founder and major benefactor of MIM, Bob Ulrich, declared that every exhibit in the museum would have a video display with up to four minutes of content. Ulrich, the former CEO of the retail giant Target, cited coarse research figures about how many domestic screens the average American has, how many daily hours are spent watching them, and what museum studies tell us about how long visitors engage with exhibits with and without video displays. Although the curators and technology team were excited about the opportunities afforded by video, all were panicked by the lack of time and the enormous task at hand. The team was obliged to source, edit and install 8.5 hours of on-screen video for the opening day in April 2010. This paper discusses the stakeholders (performers, videographers, scholars, film makers, editors and curators) and the processes of shooting or sourcing footage and preparing video excerpts for exhibit. I also describe the limits imposed by Mr. Ulrich on length of excerpts, style of shots and cutting and video labeling. Using several examples from MIM exhibits, I also analyze visitor responses to the material, and how this lines up (or not) with the aspirations of the various production stakeholders. Within the MIM structure and timeline constraints, sadly the performers are usually the least empowered to steer the direction of their own representation at MIM. In exploring this disempowerment of the performers, I propose possible solutions for giving performers more control in their own representation on location, via agreements and by including them in the post-production process.

Tom Wagner. (twagner35@yahoo.com)

Title: Music, Image, Text: Using Rock to Construct the “Generic” Pentecostal at Hillsong: London

When: 09/04/11 10.00 in Studio L

Abstract:-

The Australian megachurch Hillsong Church has perhaps the most influential worship band in the world, Hillsong United. This platinum-selling group’s music is part of a complex multi-media communications network that connects the Hillsong Network internally and to the world at large. Hillsong Church operates churches on five continents and broadcasts services weekly to hundreds of affiliates. In addition, the music of Hillsong United is some of the most popular and influential in Contemporary Christian Worship. Readily available on the Internet, it is used in worship at countless Evangelical churches across the globe.

Based on over a year of ongoing fieldwork at Hillsong: London, this paper explores how Hillsong Church’s members may use mediated depictions of worship to create and maintain personal narratives. While Hillsong United’s musical style has remained relatively consistent, in the past few years there has been a shift in the emphasis of presentation from CDs and MP3s to DVD’s, especially “live worship” releases. This suggests that Hillsong United recognizes that the visual image is a way to further enhance the clarity of musical communication, something vital for an organization that thrives on specificity of message. I argue that the combination of music, image, and text of live worship DVD’s provides access to a continuum of nested, co-constitutive communal imaginaries, via a rich, yet specific set of sonic and visual aesthetics. These aesthetics provide specific “stock” material that may be used in idiosyncratic ways by Hillsong Church’s members in identity construction.

Gregory Weinstein. (gregw@uchicago.edu)

Title: Got Live?: Recording (as) Classical Music Performance

When: 09/04/11 11.30 in Studio L

Abstract:-

While attending classical music recording sessions in the U.K., I observed that classical producers and engineers can be divided roughly into two groups: “interventionists,” who use the recording studio to its fullest technological advantage; and “non-interventionists,” who prefer to make records that represent as much as possible the continuous and unaltered performances of the musicians. Despite their differences, these groups agree on one thing: their desire to allow the musicians’ best effort to come across on disc. In this paper I will analyze the ways in which recordists of both groups serve as creative collaborators during the course of a recording session. Recordists are essential to making classical records because they bring a set of musical and aural skills to the studio that differ from and compliment those of the musicians. I will focus on both the musical and technical training of recordists and how their work extends to specialized listening techniques and the ability to shape a record’s “sonic picture.”

Further, I will explore how recordists have adapted to the recent contractions of the classical recording industry and the growing ubiquity of “live” concert recordings. The shift towards recording in concert came about primarily as a cost-cutting measure, but record labels have seized the opportunity to market live discs based on the popular perception of authority that accompanies live performances. I argue, however, that the closest analog to the concert recording is not the concert performance, but rather the studio recording, and that both embody what Auslander (after Baudrillard) labels a “mediatized performance.” Although recordists’ ideologies map onto the colloquial distinction between the studio and the concert, I will compare practices in both situations in order to demonstrate how recordists, faced with increasing financial and creative constrictions, have transferred their studio techniques into these new live settings.

Chloe Zadeh. (181753@soas.ac.uk)

Title: Ṭhumrī and the mediation of gender

When: 08/04/11 11.30 in Studio L

Abstract:-

Ethnomusicologists have long been interested in the ways in which engaging with music might shape personal identities. Correspondingly, a number of the so-called “New” musicologists have explored music’s capacity to inflect subjective experiences, particularly experiences of gender. Susan McClary, for example, has considered the relationship between music and the construction of gendered identities in a variety of situations (1991).

This paper will look at music’s role in mediating personal experiences of gender in the context of the North Indian vocal genre, *ṭhumrī*. Musicians and listeners often describe *ṭhumrī* as a feminine genre. Although it is sung by both male and female musicians, many feel that it is concerned with specifically feminine emotions. When I asked the classical vocalist Sunanda Sharma about how she feels when she sings *ṭhumrī*, she replied that she feels more feminine than when she is singing other genres.

Referring to McClary’s argument that “individuals learn how to be gendered beings through their interactions with cultural discourses such as music” (1991:7), this paper will examine how gender norms are embodied in *ṭhumrī*. It will argue that *ṭhumrī*’s conventional musical characteristics and lyrics suggest particular, culturally-specific models of femininity, relating these to broader discussions about women in Indian classical music. It will also consider the socio-cultural reasons why certain women musicians might wish to re-negotiate those conventions and will look at situations in which their stylistic decisions suggest alternative feminine subject positions.

McClary, Susan. 1991. *Feminine Endings: Music, Gender and Sexuality*. Minneapolis: University of Minnesota Press.

Vit Zdralek. (vit.zdralek@gmail.com)

Title: Mediating the better future: recording technologies in lives of the township poor in South Africa

When: 07/04/11 14.30 in Studio L

Abstract:-

After winning the battle over the old binaries (traditional/modern etc.) we face perhaps even trickier problem, that is *the live* (perceived as real) and *the mediated* (perceived as merely representing the real). Ironically, ethnomusicologists have for long been preoccupied with their own amateurish recording of local live performances, while, at the same time, often omitting local-for-local recording production of their subjects.

In South Africa even the poor have an access to various media technologies today. Besides radios, cassette, CD and DVD players and TV sets one can also find cameras, video cameras, microphones and computers with sometimes the first class software installed (illegally). Capturing family events as well as weekend parties people easily got used to mediatize their lives. It is the non-professional musicians, however, who make most of the advantages provided by the new technologies for making music and music videos for local consumption.

The paper closely examines a series of recording sessions of young men – “DJs” and “artists” – in Mamelodi township (South Africa). It focuses on the effects the computer and recording equipment have on the actual recording performance and on the performers’ aspirations associated with the recording itself and with “good quality” technologies capable of producing the desired “clear sound”. Put into a context of their lives (of young men surviving on irregular short-term job wages and – fighting for independence from their parents – living usually in one room tin shacks in most risky parts of the township) it shows the central role of technologies in their lives. Here technologies become a *two-way mediator*. It is the sound or/and the video, which is being mediated from them to broader public, while, more importantly, it is the promise of success in the world of music industry and hence better life mediated to them through the very use of technologies.

The paper is based on four field research periods realized between 2006 and 2009.