

December 2009

## BFE 2009 Membership Survey

The British Forum for Ethnomusicology and Routledge are pleased to announce details for a 2009 membership survey. This survey has been created to allow you to feedback and comment on your experience of being a BFE member. Understanding the thoughts and opinions of our members is invaluable to us and we appreciate you spending a few moments of your time to provide us with your views on the society, the journal *Ethnomusicology Forum* and the BFE website. Your feedback will enable us to further address the needs of our members. The survey takes only a few minutes to complete and is completely anonymous. Most of the questions can be answered with a one click selection but there is also the opportunity throughout the survey for you to provide us with any comments you may have. Click "Next" to get started with the survey. If you'd like to leave the survey at any time, just click "Exit this survey". Your answers will be saved and you will be able to continue where you left off at a later time if you wish. If you have any queries, please do not hesitate to get in touch. **The survey can be found here: [BFE 2009 Membership Survey](#).**

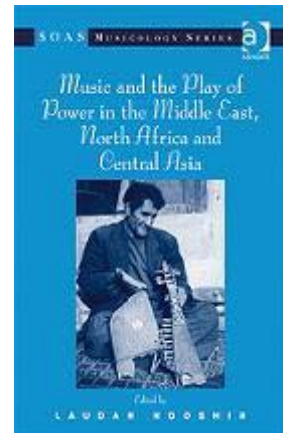
## Frederick Moehn wins prestigious Jaap Kunst Prize

The Society for Ethnomusicology has awarded BFE member Frederick Moehn the Jaap Kunst Prize for his article "Music, Mixing, and Modernity in Rio de Janeiro," published in *Ethnomusicology Forum* in 2008 (vol. 17/2). The prize recognizes "the most significant article in ethnomusicology written by a member of the Society for Ethnomusicology and published within the previous year." **Many congratulations!**

## New Books by BFE Members

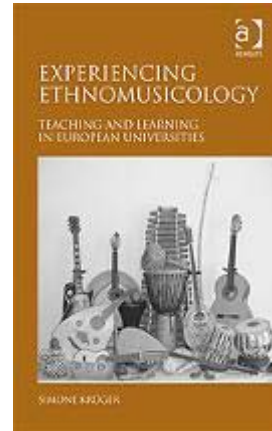
*Music and the Play of Power in the Middle East, North Africa and Central Asia*, ed. Laudan Nooshin, City University London

What is it about the history, geographical position and cultures of the Middle East, North Africa and Central Asia that has made music such a potent and powerful agent? This volume presents the first direct look at the complex relationship between music and power across a range of musical genres and countries. Discourses of power in the region centre on some of the most contested social issues, most notably in relation to nationhood, gender and religion. Individual chapters examine the ways in which music serves as a forum for playing out issues of power, ideology, resistance and subversion. How does music become a space for promoting - or conversely, resisting or subverting - particular ideologies or positions of authority? How does it accrue symbolic power in ways that are very particular, perhaps unique? And how does music become a site of social control or, alternatively, a vehicle for agency and empowerment, at times overt and at others highly subtle? What is it about music that facilitates, and sometimes disrupts, the exercise and flows of power? Who controls such flows, how and for what purposes? For further information, see <http://www.ashgate.com/isbn/9780754634577>.



*Experiencing Ethnomusicology: Teaching and Learning in European Universities*, by Simone Krüger, Liverpool John Moores University

Simone Krüger provides an innovative account of the transmission of ethnomusicology in European universities, and explores the ways in which students experience and make sense of their musical and extra-musical encounters. By asking questions as to what students learn about and through world musics (musically, personally, culturally), Krüger argues that musical transmission, as a reflector of social and cultural meaning, can impact on students' transformations in attitude and perspectives towards self and other. In doing so, the book advances current discourse on the politics of musical representation in university education as well as on ethnomusicology learning and teaching, and proposes a model for ethnomusicology pedagogy that promotes in students a globally, contemporary and democratically informed sense of all musics. For further information, see [Ashgate website](#).



*Cross Rhythms: Jazz Aesthetics in African-American Literature*, by Keren Omry  
*Music of the Chinese Sabah: The Keyboard Culture*, by David Wong

The book adopts Theodor W. Adorno's theories on classical music in order to examine the shifting relations of jazz to ethnic identity, as incorporated into seminal texts of the twentieth century. The work uses close analysis of key African-American literary texts to investigate the links between the development of blues and jazz and the development of modern African-American literature. For further information, see [Continuum website](#).



*Music of the Chinese in Sabah: the Keyboard Culture* is the first book on this topic. The author, David Wong, has provided a rich set of data from his own experience as a teacher and performer on the piano and the electronic organ, as well as from many other people with their own experience of teaching and performance to illustrate how music is an important aspect of life in Sabah. The book talks about music home tuition, and a wide variety of other musical activities: in primary and secondary schools (including the school marching bands), churches and commercial music schools. For further information, see [http://www.nhpborneo.com/onlinestore/product\\_details.asp?id=918](http://www.nhpborneo.com/onlinestore/product_details.asp?id=918).

## News from the University of Sheffield

The Department of Music, University of Sheffield is delighted to welcome **Dr Simon Keegan-Phipps** to the lecturing staff on a two-year contract. An expert in English traditions, Simon recently held an AHRC-funded post at the University of Sunderland where he worked on the project "Performing Englishness in New English Folk Music and Dance" (see also [Simon's staff profile](#)). Meanwhile, three Sheffield ethnomusicology students have been awarded PhDs during the last twelve months: **Chien Shang-Jen**, "Voices of Eternal Spring: A Study of the Hingcun diao Song Family and Other Folk Songs of the Hingcun Area, Taiwan"; **Loo Fungying**, "Exploring Taijiquan in the Physicality of Piano Playing" (& Lecture Recital); and **Samuel Wong Shengmiao**, "Hua Yue: The Chinese Orchestra in Contemporary Singapore". Another four

students completed the MA in Ethnomusicology this year. **Jonathan Stock** has recently finished his duties as chair of the AHRC Beyond Text Commissioning Panel, and has been busy on two projects in the last several months: recording music for flute and violin to provide sample tracks for reissues of his editions *Chinese Flute Solos and Chinese Violin Solos* and writing up a book on daily musical life in a Taiwanese village.

## **Submission Deadline for Annual BFE Conference: 18 December 2009**

The Annual Conference of the British Forum for Ethnomusicology will be held in Oxford between 8-11 April 2010. With the theme on "What is Musical Knowledge", the conference is intended to stimulate conversations around what is known about music, and what is knowable. Please send proposals for papers, maximum length one page, to Martin Stokes, Faculty of Music, Oxford University, OX1 1DB, UK, or [martin.stokes@music.ox.ac.uk](mailto:martin.stokes@music.ox.ac.uk) **by 18 December 2009**. Please include all details of all AV needs. For further information, please see [www.bfeconference.org.uk](http://www.bfeconference.org.uk).

## **Short course on 'Music in Muslim Contexts: History and the Contemporary Scene'**

Date:	06,	February	2010
Venue:	The Aga Khan University - Institute for the Study of Muslim Civilisations (AKU-ISMC), London		
Deadline:	25	January	2010
Course Fee:	£110/£88/£66;	full/early bird/concessionary rates	(conditions apply)
Timings:	9.00	am	- 5.00 pm

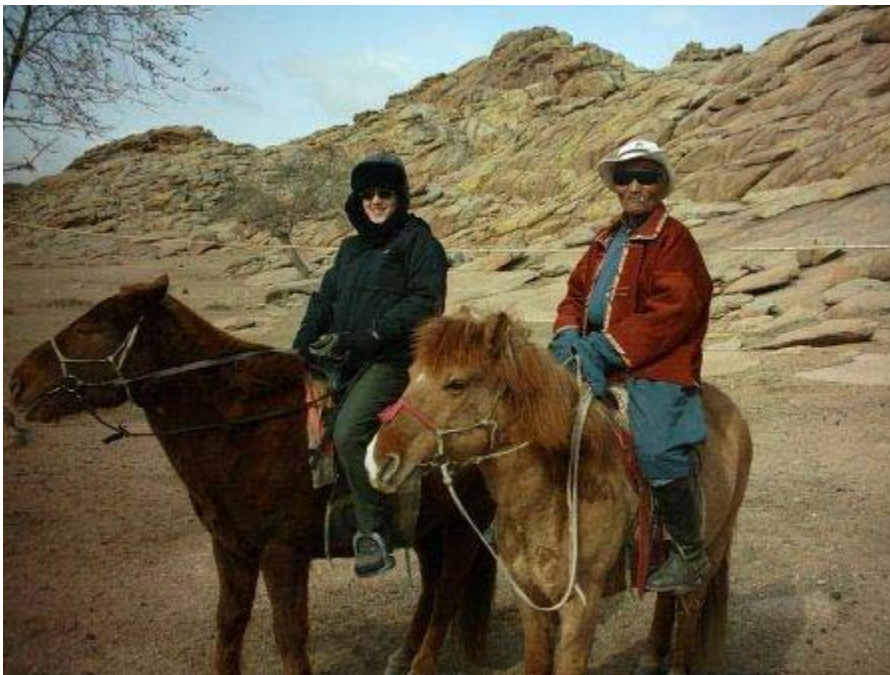
This one day course will consist of classroom sessions as well as an interactive workshop. The morning sessions will focus on historical issues related to music in various Muslim contexts. Several stances related to the acceptance/prohibition of music, functions of music and examples of selected genres and instruments will be discussed. The course will also explore selected aspects of the contemporary music scene across Muslim contexts, paying particular attention to innovations in devotional musical practices. During the afternoon session, participants will be led by members of the Royal Philharmonic Orchestra and the Zamana Foundation in an engaging and fun workshop where they will be able to experiment with a variety of instruments to create and perform an original musical composition inspired by the traditions introduced in the morning. This course is suited to anyone with an interest in music, and does not require any previous musical training. The application deadline is January 25, 2010. Please feel free to circulate this information to your contacts who you think would be interested in the course. Please contact [ismc.shortcourses@aku.edu](mailto:ismc.shortcourses@aku.edu) for detailed information about application process, course fee, speakers and sessions. More information is available on the website: [www.aku.edu/ismc/shortcourses](http://www.aku.edu/ismc/shortcourses). Download [more information](#).

## **Recent ethnomusicology fieldwork in Mongolia - Lucy Rees**

I have recently spent nine months in Mongolia conducting fieldwork for my PhD in ethnomusicology at Leeds University, supervised by Dr Kevin Dawe and Dr Judith Nordby, funded by the Leeds University Research Scholarship. The subject of my thesis is Mongolian film music of the socialist era (1936-1990), looking specifically at the training undertaken by the film composers and the film scores they subsequently produced.



I am currently writing up my thesis and aim to submit in September 2010. Mongolian film composers invariably came from nomadic backgrounds and were chosen on grounds of their musical talent to receive a formal musical education at conservatoires in the Soviet Union. On return to Mongolia, they worked as full-time professional composers for Mongol Kino, the only film studio in Mongolia before 1990. Amongst the multifarious genres of film music present in Mongolian soundtracks, a new genre emerged: mergejliin khögjim ('professional music'). This music is a combination of traditional Mongolian folk music and Western classical music, and is a direct result of the composers' twofold musical training.



My thesis charts the creation and development of this music, questions whether it is a discrete genre or a branch of classical music, and examines what it may reveal about the Mongolian sense of national identity during a socialist regime. During fieldwork, with the help of the Kino Uurlagijn Deed Surguli (University of Film Arts) in Ulaanbaatar, I screened over eighty films and conducted over forty interviews with film and music professionals. Additionally, I observed concerts, rehearsals and film editing sessions. The rest of my time was spent living with Mongolian and Kazakh nomadic families to observe and participate in their music making and daily life, and a visit to the Siberian border to meet Tsaatan reindeer herders.