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News

News

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September/October 2010

Tender for Services - British Forum For Ethnomusicology administration

The British Forum for Ethnomusicology is a scholarly organisation devoted to supporting and developing ethnomusicology in the UK and beyond. After many years of steady growth and expansion, the Forum is now looking for support with its administrative requirements, both in terms of its general administration and specifically in relation to the journal Ethnomusicology Forum. This work might be undertaken by one or more people. Applications to tender for these services are now invited.

The specific services required are as follows:

General administration: provide support for various members of the BFE committee, particularly the Chair. This includes supporting the organisers of the annual conferences, organising committee meetings and taking minutes, liaising with the membership and resolving membership queries, developing and maintaining the BFE website, liaising with other national and international bodies (such as the Society for Ethnomusicology), and other similar services as appropriate.

Editorial assistance: support the work of the journal editors in delivering the high-quality international academic journal, Ethnomusicology Forum. Services may include contacting contributors and referees; liaising with the journal publishers and helping to ensure publication deadlines are met; entering corrected copy into the Routledge publishing system; and attending editorial meetings when necessary.

The total amount of assistance to be contracted will amount to 7 hours per week, for 40 weeks of the year, January to December. This will be divided equally between general and editorial assistance. This is a flexible arrangement on the understanding that some periods of the year will be more intensive than others. Under the terms of a self-employed contract, persons providing these services are not entitled to sick pay, holiday pay or any form of employment protection, and will be responsible for paying their own tax and National Insurance. The services required may be delivered by one person, or two people with different skills. Please make clear in your submission if tendering for only one part of this call.

We anticipate that those tendering will be well motivated, well organised self-starters, who are able to be proactive and show initiative when needed but also able to respond to requests from others without fuss. They will be able to demonstrate an advanced capacity to work independently and to meet deadlines when working under pressure.

Some experience or knowledge of ethnomusicology is very desirable, but may be mitigated by relevant experience in other contexts.

General administration: you may well already have good connections within academia, and be able to demonstrate some prior understanding of what the services rendered will entail and how these could be developed. You will also be confident with a range of IT applications, particularly as these relate to general office administration and engagement with Higher Education, and will be able to demonstrate excellent interpersonal skills.

Editorial assistance: you should be able to demonstrate knowledge of the conventions relating to academic publishing, and exceptional language, copyediting, and writing skills, as well as confidence in dealing with IT applications and good interpersonal skills.

Tenders for service should comprise a CV and a covering letter of no more than 750 words indicating why you would like to be considered for this work and how you feel you can evidence the appropriate skills required.

You must provide quotes for the services you intend to provide, based on an annual contract for services rendered over one year in the first instance. Subject to satisfaction on both sides, this contract will be renewable on an annual basis.

Submissions should be sent to

BFE administration
c/o Professor Stephen Cottrell
School of Arts
City University
Northampton Square
EC1V 0HB

email: stephen.cottrell.1@city.ac.uk

Submissions must arrive no later than 4 pm on Friday November 19th, and interviews will probably be held in central London in early December.

Email applications will be accepted provided that they contain the information requested.

For further information please contact either Caroline Bithell (Caroline.Bithell@manchester.ac.uk), the Chair of BFE; Stephen Cottrell (stephen.cottrell.1@city.ac.uk), the BFE Treasurer; or Laudan Nooshin (l.nooshin@city.ac.uk), co-editor of the journal. If applying by email please ensure that you use the message header 'BFE administration'.

Annual BFE Conference: Call for Papers

7-10 April 2011 University College Falmouth, Tremough Campus, Cornwall, UK

Following a highly successful 2010 conference in Oxford, the annual conference moves to the rural south-west of the UK for 2011. The conference will take place in the new Performance Centre in Cornwall, built by University College Falmouth in 2010. This area of the UK is noted for its coastal scenery and mild climate and is also the location of an under-represented Celtic community with its own language, traditions and culture but little functional autonomy (unlike Wales or Scotland). UCF is a specialist arts college with schools of Art & Design, Media & Performance. The conference theme is chosen to provide an opportunity for cross-disciplinary links between Ethnomusicology and Media, Writing, Theatre and Dance. Download the [call for papers](#) here.

IMPORTANT UPDATE: The initial Call for Proposals closed on 15th October 2010. This early date was set so that proposers could be notified in November and encouraged to book accommodation asap in Falmouth because this area is a popular holiday destination. We have already received proposals from researchers/musicians in 20 different countries. If you would like to join this lively debate in a beautiful location, you can still submit a proposal by email to trevor.wiggins@bfe.org.uk and we will include it if at all possible.

One-day BFE Conference: Call for Papers

THE IMPACT OF ETHNOMUSICOLOGY

BFE In association with THE INSTITUTE OF MUSICAL RESEARCH

4TH DECEMBER 2010

The winter one-day conference of the British Forum for Ethnomusicology will be held at The Institute of Musical Research, part of the School of Advanced Study at the University of London. The theme for the day will be 'The Impact of Ethnomusicology'. **IMPORTANT UPDATE: The programme and booking form is now available. Please navigate to the [conference pages](#).**

BFE STUDENT PRIZE 2010

An announcement from Martin Stokes

This prize is offered for the best student paper presented at the BFE annual conference, 2010, held in Oxford. A panel of four readers evaluated some 19 papers submitted for consideration. All on the panel agreed that the standard was exceptionally high this year, unsurprising, perhaps, given the record number of attendees at the conference. It gives me great pleasure to announce that the prize this year is awarded to **Stephanie Conn**, currently a PhD candidate in ethnomusicology at the University at Toronto, for her paper "Getting To Know a Song: Memory, Social Interaction and Discourse in Cape Breton Gaelic Singing" The judges were impressed by many aspects of the work. They found the paper engaged contemporary theory with sophistication and depth, reflected productively on interesting fieldwork, and engaged some pressing questions about memory, change and transmission in traditional repertoires, attending well to both discursive and material environments. The paper's attention to the supple historicity of song in the New World Gaelic context was remarked on by several members of the panel. Congratulations, Stephanie, on this award! Thanks, and congratulations too, to all those who submitted such well-written and thought-provoking papers this year. The award will be announced at the AGM at the conference next year in Falmouth.

REVIEW: National Graduate Conference for Ethnomusicology

By Anna Bull

The National Graduate Conference for Ethnomusicology, held in September at the Institute of Musical Research in London, presented a diversity of approaches from current graduate students in ethnomusicology and related music disciplines. The conference was themed 'Doing Ethnomusicology: implications and applications' in anticipation of the Research Excellence Framework which will include an assessment of the impact of research.

Papers ranged from the more traditional end of ethnomusicology such as Jyoshna Joanne Latrobe's detailed account of devotional singing in Bengal, India; to the technological such as Francis Ward's virtual fieldwork examining the transmission of Irish traditional music through youtube and Skype; to the global such as Irfan Zuberi's study of the commercialisation of khamqhi qawwali in India. Ethnomusicology 'at home' was also well represented in papers examining British pan performance, musical scenes in Chester, and religious music in London.

Future directions of EM were also on the agenda. Caroline Bithell argued during the 'professional trajectories' roundtable that ethnomusicology is a growth discipline; certainly the broadness of its scope as seen at this conference will facilitate the future proliferation of ethnomusicologists in academia! And as Fiona Magowan argued during a lively final roundtable discussion on 'ethnomusicology, activism and the public sphere', the requirement to assess the 'impact' of research may affect EM as a discipline in unexpected ways, as the impact is difficult if not impossible to gauge before starting a piece of research.

Tia DeNora's keynote speech provided another example of a discipline extending itself to ask old questions in new ways. DeNora is, of course, a sociologist, and her paper 'Music's Impact: Toward a Strongest Possible Case', suggested ways in which the socio-cultural study of music can be a tool to explore questions of performing identities and ontological security. This paper was based on DeNora's ongoing ethnography of community music therapy, asking how music can help develop transferable skills for the 'presentation of self'.

As with the best conferences, the most stimulating intellectual discussion went on in the coffee breaks and in the pub. As someone migrating from an alien discipline (sociology), I was left wondering whether the fact that we were all studying the same cultural artefact, music, gave us enough in common to make a distinct discipline out of us. I explored this question during coffee-break discussions over 'what is ethnomusicology?' and 'what's the difference between ethnomusicology and musical anthropology?', questions prompted by the diversity of approaches, research areas, and styles of research (if I can use so vague a term) in the papers presented.

I found it especially exciting to be in such a vibrant graduate student environment where we owned the space, allowing me to ask all manner of stupid questions. The organisers, Carolyn Landau and Emma Brinkhurst, academic advisor Barley Norton, and indefatigable administrator Valerie James, did a superb job of organising the event and creating an open and welcoming

space for us. Watch out for the next graduate student conference, which is scheduled for September 12 – 14, 2012.

Message from Dr Laudan Nooshin, co-Editor of Ethnomusicology Forum

As of September 1st 2010, Dr Andrew Killick officially came to the end of his three-year term as co-Editor of Ethnomusicology Forum. I would like to take this opportunity to thank Andrew on behalf of the journal Editorial Board, the staff at Routledge and the BFE committee for his hard work and commitment to the journal over the last few years; and to welcome on board the new incoming co-Editor, Dr Simone Kruger. This is an exciting period for the journal, as we move to three issues per year in 2011, which marks the 20th anniversary of the journal's establishment in 1991 as The British Journal of Ethnomusicology.

May I also take the opportunity, at the start of the academic year, to remind those of you with graduate students in ethnomusicology to encourage them to join the British Forum for Ethnomusicology and benefit from a very reasonable journal subscription rate and discounted conference fees. Further details at <http://www.bfe.org.uk/>. Please also continue to send in submissions for the journal. Further details: <http://www.tandf.co.uk/journals/titles/17411912.asp>. Simone and I look forward to hearing from you!

Dr Henry Stobart becomes Reader in Ethnomusicology

The BFE is pleased to announce that Dr Henry Stobart, based at Royal Holloway, University of London was promoted to Reader in July 2010. Many congratulations to Henry!

Festival of Afghan Culture

John Baily, Emeritus Professor of Ethnomusicology at Goldsmiths College London is involved in the Festival of Afghan Culture, which is organised by the Asian Music Circuit and Goldsmiths. For further information, see [attached flyer](#).

News from the University of Aberdeen

Frances Wilkins start lecturing a new course in Ethnomusicology in the Department of Music at the University of Aberdeen from February 2011, the first of its kind in Aberdeen.

Double achievements for Menaka PP Bora

PhD student in Ethnomusicology, Department of Music, Goldsmiths, University of London.



Menaka PP Bora, a young Indian classical dancer-choreographer and scholar is awarded prestigious USTAD BISMILLAH KHAN YUVA PURASKAR 2009 (highest national young artiste award in India) by Sangeet Natak Akademi (India's national academy for music, drama and dance), New Delhi for her contribution to Indian classical Sattriya dance. The young artiste award is given to encourage outstanding young talents in diverse fields of performing arts and give them a national recognition early in life so that they may work with greater commitment

and dedication in their chosen form of art. Menaka received the award at a special ceremony on 10th of August, 2010 in New Delhi, India. Official link- <http://www.sangeetnatak.org/sna/yuva2009.htm>.

Menaka PP Bora has won the prestigious Wingate Scholarship 2010 in 'Music' category to conduct a pioneering academic and practice based research entitled "Cross-cultural musical knowledge: A contemporary study of Sattriya performance culture in India and UK" at Oxford University, Faculty of Music (St. John's College) from 2011. Wingate Scholarships are awarded to outstanding individuals of great potential or proven excellence who need financial support to undertake creative or original work of intellectual, scientific, artistic, social or environmental value and to musicians for advanced training.

She is the first Indian to conduct an ethnomusicological research related to Indian classical dance at Faculty of Music, Oxford University. As a Wingate scholar, Menaka will address the current debate on 'impact' and 'knowledge transfer' of ethnomusicological research through her artistic work at several key dance/music venues in London and Paris from spring 2011. The legacy of this project is to create long term artistic and academic resources of Sattriya performance art in cross-cultural context.

Menaka has an MA in Transnational Communications and Global Media from Goldsmiths and has worked as a 0.5 Lecturer in Dance at Kingston University, London from 2008-2009. She is currently finishing her doctoral thesis on Indian contemporary experimental music under the supervision of Dr. Barley Norton in Music department for which she had received Central Research Fund from University of London for fieldwork and British Federation of Women Graduates Fund.

[Press preview of Menaka's dance in the Liverpool Daily Post](#)

[Cover Story in India's leading magazine \(The Eclectic\)](#)

News from Carolyn Landau

Carolyn has recently completed her PhD in Ethnomusicology at City University London, entitled "Moroccans, Music And Identity In Britain: Exploring The Relationship Between Ethnomusicology Sound Archives And Cultural Heritage Communities In The Diaspora". On 1st October, she will be starting a Leverhulme Early Career Fellowship in the Music Department at King's College, London, entitled "Music, Muslims and Piety", which will explore the impact of contemporary Islamic devotional music amongst diverse Muslim communities in London. Many congratulations to Carolyn!

Many congratulations from the BFE to Stephen Cottrell and Simon McKerrell on their new appointments!

Dr Stephen Cottrell will be moving from Goldsmiths to City University in October, where he will take up a position as Professor of Music and Head of the new department of Cultural Practice and Enterprise, which includes Music. He will join Professor Steve Stanton, and Drs Laudan Nooshin and Alexander Lingas, completing an ethnomusicology faculty of outstanding depth and breadth.

Simon McKerrell has been appointed as a Lecturer in Folk and Traditional Music at Newcastle University taking over from retiring Vic Gammon. He has held lecturing positions at the National Piping Centre in Glasgow, the University of Sheffield and the Royal Scottish Academy of Music and Drama. Simon is keen to hear from any ethnomusicologists who are currently researching traditional music in the UK or Ireland (smckerrell (at) gmail (dot) com).

We also offer our best wishes to Vic Gammon for what will no doubt be a productive - but hopefully relaxing - retirement.

Exciting times for four of our colleagues, for Durham University and for the Royal Northern College of Music! Many congratulations to Martin, Laura, Simone and Byron on their new appointments.

Martin Clayton, Laura Leante and Simone Tarsitani will all be moving to Durham University from the Open University in October 2010. Professor Clayton will be taking over as Head of the Music Department at Durham, where he will be joined by Drs Leante (Lecturer in Ethnomusicology) and Tarsitani (Music Research Officer). At Durham they will join Dr Simon

Mills (Lecturer in Ethnomusicology), making this one of the largest ethnomusicology programmes in the UK.

Meanwhile, Byron Dueck will be moving to the Royal Northern College of Music from the Open University in September 2010. He will take up a position there as Lecturer in Music.

Radio 3 world music archive made public

The BBC is making more than 100 hours of world music programming from Radio 3's archive available online for the first time. Marking the station's tenth year of involvement with the Womad festival, the opening of the archives is intended to make world music more accessible to audiences. Programmes in the archive include broadcaster Andy Kershaw's reports from both North Korea and Iraq. Kershaw told the BBC <http://www.musicweek.com/linkmatches.asp?linkcode=58> News site, "There are documentaries here I'd forgotten I'd made, some of which uncover the music and the reality of life and in the world's most extreme, secretive, feared and misunderstood countries. Since joining Radio 3 in 2001, it seems I have seldom been home. This archive would explain why. And I haven't finished yet."

Cardiff University: Lecturer (Ethnomusicology)

The School of Music at Cardiff University is seeking to appoint a lecturer in Ethnomusicology with a specialist interest in the music of Africa or in the African Diaspora. Ethnomusicology is a comparatively new discipline at Cardiff but one that has already established itself as a vibrant part of the teaching and research culture. Under the direction of John Morgan O'Connell (appointed in 2006) it is taught at all levels, from first-year undergraduate, through a specialist MA in Ethnomusicology, to PhD. Student demand at all levels is high and the School is seeking to appoint a second ethnomusicologist to work alongside John Morgan O'Connell to take the provision into the next phase of development. Existing specialist interest within the discipline includes music in the Islamic world and the Celtic tradition, emphasis at present being placed on an anthropological approach to the study of music. To complement these areas of expertise, the School is seeking to appoint a lecturer with a specialist interest in the music of Africa or in the African Diaspora. The willingness to interact with the wider interests of the School of Music (for instance in African-Caribbean music, popular music and jazz) is desirable. Within Cardiff University there are several scholars in other disciplines with specialist interests that intersect with those of Ethnomusicology, especially in the areas of anthropological, cultural and religious studies. The presence of a specially designated centre for Islamic studies on campus and the proximity of a national museum for ethnographic research in St Fagans are also noteworthy. In addition, since Cardiff was one of the world's busiest industrial ports during the nineteenth century, the city boasts a diverse range of communities, all fully integrated into Cardiff's social and musical life today. Full details of, and an application for this new position can be found at the following address: <http://www.cardiff.ac.uk/jobs/music.html>.

Conference report: The National Recording Project for Indigenous Performance in Australia's 9th Symposium on Indigenous Music and Dance, Canberra, Australia, 13–15 July 2010

By Muriel Swijghuisen Reigersberg

The National Recording Project's 9th Symposium on Indigenous Music and Dance was held in conjunction with the Symposium on Information Technologies and Indigenous Communities organised by the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) in Canberra, 13–15 July 2010. This high-profile meeting was co-hosted by the Australian National University (ANU) and the National Film and Sound Archive (NFSA), and its sessions were held in spacious, state-of-the-art spaces within the Australian Academy of Science Shine Dome, the NFSA Arc Theatre, and the ANU School of Music.

The Symposium offered delegates a timely opportunity to explore the growing breadth of Indigenous engagements with new media and technologies as they concern the National Recording Project. Some of the themes addressed included:

- information technologies and Indigenous musics;
- cultural mapping using GIS and GPS technologies;
- the role of state institutions in preserving collections as repositories for local content, and in providing digitized content to local communities and Indigenous Knowledge Centres;
- key issues for local content providers including access to collections, and local access to broadband networks;
- technical and ethical issues surrounding access;
- education, training and economic sustainability;
- creating digital content for supply to local communities;

- and the use of music and dance production and content in conjunction with digital technologies to promote wellbeing



Jenny Manmurulu, Isabel O'Keeffe and David Manmurulu

While most of these themes were framed by their relevance to Indigenous Australian contexts, all explored outcomes and practical developments that hold broad relevance for Ethnomusicology. With its emphasis on promoting collaborative work with Indigenous communities, the Symposium enjoyed high levels of academic, industry and community representation, and through sponsored travel funded by AIATSIS and ANU, was attended by a high number of Indigenous presenters with many travelling thousands of kilometres from remote regions such as Cape York, Arnhem Land and the Kimberley.

Presentations were given by a wide range of scholars, Indigenous cultural practitioners and media content producers. The National Recording Project's Director, Dr Aaron Corn (ANU), led sessions on music and dance that opened with exponents of the manikay 'song' tradition in the Young Wägilak Group from east Arnhem Land exploring their collaboration with the Australian Art Orchestra in creating the new musical work, *Crossing Roper Bar*. My own paper, sponsored by the British Academy, addressed interdisciplinary methodologies for exploring relationships among Christian choral singing, new media practices, and Indigenous diversity, identity and wellbeing in Australia was presented on a panel alongside the Indigenous media expert, Nelson Conboy, from Cape York. Helen Yunupingu (Shepherdson College), a local Indigenous expert on women's music in east Arnhem Land, presented with Lysbeth Ford (Batchelor Institute) on keeping women's crying songs strong in the Digital Age, while David and Jenny Manmurulu from Waruwi in west Arnhem Land presented with Isabel O'Keeffe (University of Melbourne) on their traditional inyalarrku 'mermaid' songs. The first day ended with rare music and dance performances of this latter tradition, and of another traditional repertoire from west Arnhem Land, called Yanajanak, that was led by Charlie Mangulda and James Cooper.



Nelson Conboy, Grace Koch and Muriel Swijghuisen Reigersberg

The Symposium was well-attended and most presentations were transmitted via a live

webcast. Jane Ulman from the Australian Broadcasting Corporation (ABC) was also present, and her coverage of the Symposium was broadcast on ABC Radio National on Sunday, 1 August 2010. Her piece on the Airplay program focussed on the Crossing Roper Bar collaboration, and featured a gripping manikay performance by the Young Wägilak Group on the opening evening.

The Symposium's outcomes were highly relevant to the wider field of Ethnomusicology, and exemplified how Indigenous participation with academic scholarship can contribute significantly to theoretical and practical developments in applying new multimedia technologies to the preservation of musical and dance traditions. They demonstrated how these developments are helping to close the 'digital gap' between affluent people who are presently in a better position to benefit from digital technologies, and those who are less well off worldwide. They also provided delegates with new ideas for how to use these technologies to produce and disseminate local music and dance content, which in remote areas of the world remains a challenge.

In the closing plenary session, delegates were asked to put forward suggestions for refining Indigenous and remote areas media and broadcasting in Australia. These included:

- the need for localized, appropriate multimedia training to improve effective Indigenous participation in the Digital Age;
- increased, affordable and faster internet access in remote communities;
- and the requirement that, in all cases, Indigenous Australians should be fully consulted and involved in the work to be undertaken.

Many felt that the Symposium's delegates themselves represented a wealth of expertise of immense potential benefit to Australia that could raise the country's international profile in seriously exploring what it means to live in the Digital Age both socially and technologically.

Dr Saida Daukeyeva completes PhD in ethnomusicology

Saida Daukeyeva completed a doctoral dissertation on "Dombra Performance, Meaning and Memory among Mongolian Kazakhs" at SOAS and successfully passed the viva in July. Many congratulations!

Call for Papers

ICTM Ireland Annual Conference, 25-27th February 2011, Magee College, University of Ulster, Derry/Londonderry

'LISTENING'

As has been made clear by Small (1998), Turino (2008), Keil and Feld (1994) amongst many others, there is no such thing as a 'passive' consumption of music. Each musical experience involves stimulation, recognition, interpretation, evaluation, and often provokes a socially meaningful response. These processes are influenced by both the listener's own 'musical background' and shared cultural meanings.

The central focus of this conference will be the nexus of musical audition on the one hand and the listener's responses on the other. Themes we will attempt to investigate may include;

- Listening and memory
- Learning to listen
- The role of media in dislocating music from a fixed social context
- Cross-cultural listening
- Differences between musicians' and non-musicians' modes of listening
- The cultural politics of public audition
- Age, gender and interpretation

Conference convenors welcome submissions of 200 word abstracts from all relevant academic fields. ICTM Ireland promotes the international study of Irish music and dance and the study of all music and dance by researchers based in Ireland. This year we particularly welcome short (10 minute max) video extract submissions, which will be shown between panel sessions. For the first time, we also invite field audio recording extracts (max 5-minutes) accompanied by a slide presentation, from research in progress, which will be presented in a slide installation. Further details regarding submissions and registration are available at www.ictm.ie. The closing date for ALL submissions is December 1st 2010. Submissions and general queries should be sent to: tony.langlois@mic.ul.ie.

Upcoming Symposium

Techno-soundings
Acousmatic Methodologies of the Ear
25-26 March 2011
The University of Hong Kong
Organiser

Department of Music, School of Humanities, The University of Hong Kong Theme This symposium intends to interrogate and reflect on various methodologies for investigating the means by which members of a society evolve as communities of listening in different locales. Moreover, it focuses on those who are exposed to the same music through historical experiences such as colonialism, for instance, and through applied technologies such as the radio, records, cassettes, and the internet. Leading questions include: how do these disparate communities articulate and share their versions of a style of music in renditions where the sound is removed from its original source and made local through taste yet global through their experience with music technology; how are communities of listening mobilized; how do these disparate communities of listening fit into a world of interconnectedness and difference; how can the senses of hearing and listening assist the observer in learning a culture and develop an understanding of the way members of a society know one another? These are but a few of the questions the symposium will address. We welcome papers in all fields dealing with recorded music, senses of hearing, and the acoustemologies of various technologised sound cultures.

Speakers

Speakers include Andrew F. Jones (UC-Berkeley), Michael Denning (Yale University), Earle Waugh (University of Alberta), and Andy J. Hamilton (Durham University).

Submissions

Speakers will have 20 minutes for their presentations and 10 minutes to respond to questions. Abstracts of no more than 250 words should be submitted by 30 November 2010 to Lee Watkins at leeww@hku.hk. Each abstract should include the presenter's name, institutional affiliation, telephone numbers, and email address. Presenters of approved submissions will be notified by 14 January 2011. Proceedings will be conducted in English.

Contact

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REVIEW: Ottoman past in the Balkan Present: Music and Mediation – Conference, Athens, Greece, 30 September – 2 October

By Johan Palme, University of Stockholm

The flute kaval, traditionally used by Muslims and Albanians in Kosovo but emphatically not Serbs, gets constructed as the ultimate symbol of grand Serbian nationalism in the 2000s (Srđan Atanasovski). Austro-Hungarian military bands, sent to pacify the populace with Ottoman military marches, are appropriated for rebellious national identity building in turn-of-the-century Bosnia (Risto-Pekka Pennanen). Mustafa Kemal, great lover of Ottoman classical music, bans its performance because the almost entirely western "reformed" music is perceived as more in line with real turkishness (Ayhan Erol).



As Tejano-American queer theorist Gloria Anzaldúa writes, borderlands are full of these kinds of self-contradictions, ambiguities and paradoxes – and this applies not least to Europe's great borderlands, the Balkans. For "The Ottoman Past in the Balkan Present: Music and Mediation", a conference organised by the Finnish Institute in Athens and the University of Athens Department of Turkish and Modern Asian Studies, perhaps the most central theme was the way identity, codes and expressions are shaped in such an ambivalent environment. How do rock musicians in Kosovo handle the double meaning of its western influence as both agent of modernity and rebellion, and as symbol of the KFOR oppressor and establishment (Jane C. Sugarman)? What does it mean when Bulgarian record companies chose to rework specifically Romani chalga music into nationalist, conservative, even anti-ziganist entertainment (Carol Silverman)?

Not least both the keynote speakers showed how the region's pervasive instability reaches considerably beyond just issues of ethnic identity. Cem Behar from Boğaziçi University showed the exceedingly complex relationship between the written and the oral in Ottoman classical music, especially in its meeting with modernity which in the 20th century has produced more variations and oral traditions than ever before, while in another end has ossified some variant strands into supposedly original written scores. Derek B. Scott from the University of Leeds examined the Balkan entrants to the Eurovision song contest, viewing both the extremes and the various conflicting middle grounds in yet more fields of tension: assimilatory–nationally specific and earnest–camp, contrasting national debates against the ever-varying contest fortunes of different self-representational approaches.



Several members of the final round-table panel noted that existing paradigms of hybridity, Orientalism and appropriation are on the verge of being exhausted trying to deal with this massive specific complexity of the Balkans. Historical, political-structural and not least transnational comparative perspectives need to come into the discussion to a much larger degree, and we need to tease out the individual ambiguities and connecting threads between different identities, representations and fields of tension. Because, there is also always the danger, as Aleksandra Marković showed in her paper on Goran Bregović, of ending up romanticising the grand complexity itself and reducing that, too, to a cliché.

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