



Autumn Conference
12 – 13 November 2021

**Ethnomusicology in 2022
and Beyond**

Welcome

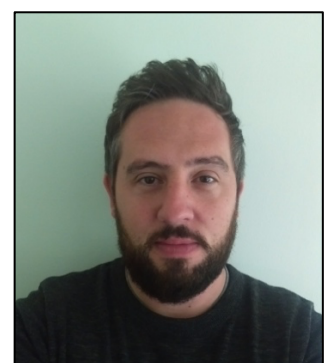
A warm welcome to the British Forum for Ethnomusicology Autumn Conference, a two-day event that replaces our usual One-Day conference. We are delighted to be welcoming speakers and delegates from around the world to join us in our conversations about the future of our discipline. While the past two years have been extremely difficult for us all, and we would prefer to be meeting via a face-to-face conference, we recognise that holding this event online provides a number of benefits: we are able to cut our collective carbon footprint and make a small but important contribution to tackling the global climate crisis; and we understand that online events provide access to groups of friends and colleagues who would otherwise struggle to attend, including our student members and colleagues from the Global South. Given the theme(s) of this conference, we are absolutely delighted to have been able to produce a programme with such a global geographic spread of speakers at various stages of their careers.

The conference seeks to provide a platform for us to collectively reflect upon the past, present, and future of our discipline, and the role that it should play in societies and cultures around the world. As we strive to foreground discussions of privilege, racial (in)justice, decolonisation, and the place of ethnomusicology beyond the academy, we hope that this event will enable us to critically engage with the current state of our discipline and come together to talk about ways of making ethnomusicology more equitable and accessible to all as we move towards 2022.

Please make sure that you read the BFE's Statement of Inclusion and Conference Code of Conduct, which can be found later in this programme. If you experience or witness any form of discrimination or harassment at any time during the conference, please contact one of the members of the organising committee or email us via bfeautumn2021@gmail.com

We hope that you enjoy the conference.

The Organising Committee



Dr Lea Hagmann, Dr Fiorella Montero-Diaz, Dr Matthew Machin-Autenrieth, Dr Stephen Wilford

Chair's Welcome

Welcome to the British Forum for Ethnomusicology's 2021 Autumn Conference, 'Ethnomusicology in 2022 and Beyond'. This meeting marks a new step for the BFE in a number of ways. It is the first time the BFE Committee has polled the membership to help decide the theme of the autumn meeting; consultation seemed important in determining how our programming responds to the crises currently facing music studies. It is also the first time that the Autumn Conference has been held online, hosted not by a specific university but rather by the BFE Committee. Further, it is the first time to our knowledge that any of our conferences has been offered completely free of charge.

The themes of the conference – decolonising ethnomusicology, ethnomusicology beyond the academy, ethnomusicology and privilege, and ethnomusicology and racial (in)justice – highlight crucial issues facing scholars of music. It is our hope that the presentations you hear will foreground new voices, new ideas, and new paths of action at a moment of potential disciplinary transformation.

This may be the first BFE event many of you attend, and if so, we hope you feel welcome. The BFE publishes three issues of its journal, *Ethnomusicology Forum*, each year hosts three annual conferences, acknowledges excellence through prizes, and supports new research through fieldwork grants. For as little as £22 per year (the student rate), you can support the work we do, receive the journal, and be eligible to present at our conferences and apply for our prizes and grants. We'd be delighted to have you become a part of our scholarly society and help us continue the work highlighted at this conference. For more information, please see:

<https://bfe.org.uk/ethnomusicology-forum>

<https://bfe.org.uk/bfe-conferences>

<https://bfe.org.uk/awards>

<https://bfe.org.uk/join-bfe>

I would like to thank the team of BFE Committee members for the work they have put into organising this timely and important event: Steve Wilford, who led the effort, along with Lea Hagmann, Matthew Machin-Autenrieth, and Fiorella Montero-Diaz. Thanks are also due to the peer reviewers of the many abstracts we received.

With best wishes for the conference,

Dr Byron Dueck, Chair, British Forum for Ethnomusicology



Programme

Friday 12 November 2021

All timings are UK (GMT)

- 9.15am **Welcome and Introduction**
- 9.30am *British Forum for Ethnomusicology Equality, Diversity, and Inclusion Working Group*
Chair: Alexander Douglas
Zoom Host/Technical Support: Stephen Wilford
Alexander Douglas (University of Cambridge/BIMM Manchester, UK)
Christina Homer (Open University, UK)
Matthew Machin-Autenrieth (University of Aberdeen, UK)
Romy Martínez (Royal Holloway, University of London, UK)
Thomas Spurgin (University of Sheffield, UK)
- 11.00am **Break**
- 11.15am **Panel**
Chair: Dunya Habash
Zoom Host/Technical Support: Matthew Machin-Autenrieth
Karishmeh Felfeli-Crawford (University College Cork, Ireland)
Ethnomusicology and Erasure: An Indian Music Scholar Reflects on (Western) Music Analysis
Kate Walker (University of Sheffield, UK) & **Peter Underwood** (Bath Spa University, UK)
Restructuring Ethnomusicology: A Vision from New Voices in the Discipline
Baljit Kaur (University of Sussex, UK)
Six Years in Jail or Six Feet Under: Young People's Accounts of 'The Struggle' Through Rap
- 12.45pm **Lunch**
- 1.30pm **Panel** *Ethnomusicology Beyond the Ivory Tower: Podcasts*
Chair: Lea Hagmann
Zoom Host/Technical Support: Stephen Wilford
Laura Hamer (Open University, UK) & **Georgie Pope** (SOAS, University of London, UK)
Podcasting and Parenting: Some Reflections from the EDIMS Parents and Carers Working Group
Fulvia Torricelli (Université de Neuchâtel, Switzerland) & Alba Gomez Ramirez (Haute École de Musique Genève, Switzerland)
TOPOPHONIK : Sounds in the Public Space
Romy Martínez (Royal Holloway, University of London, UK)
Paraguyan Female Musicians: Multiple-Roles and Challenges
Lea Hagmann (Universität Bern, Switzerland)
The BFE Podcast Project: How to Create an Audio-Podcast (Mini Workshop with Dr Lea Hagmann)
- 3.15pm **Break**
- 3.30pm **Keynote Panel**
Chair: Fiorella Montero-Diaz
Zoom Host/Technical Support: Stephen Wilford

Diljeet Kaur Bhachu (Royal Northern College of Music, UK)
Anna Bull (University of York, UK)
Juliana Catinin (Universidade Federal do Rio de Janeiro, Brazil)
Julio Mendivil (Universität Wien, Austria)
Laudan Nooshin (City, University of London, UK)

5.15pm

Break

6.00pm

Panel

Chair: Byron Dueck

Zoom Host/Technical Support: Lea Hagmann

Biby Sam Varghese (Independent Scholar, India)

The Cup-Fiddle Tunes as a Form of Decolonising Christian Songs Among the Ao Naga in Northeast India

Christopher McGuinness (Graduate Centre, City University of New York, USA)

Word Sound Power: The Politics of Production and Production of Politics in Indian Hip Hop

Thanh Thuy Nguyen (Kungliga Musikhögskolan i Stockholm, Sweden)

Identity Formation Through Music in Diaspora

Solomon Gwerevende (Dublin City University, Ireland)

From Music to Musical Arts: Decolonising Ethnomusicology in Africa

8.00pm

Close

Saturday 13 November 2021

All timings are UK (GMT)

9.30am

Panel

Chair: Matthew Machin-Autenrieth

Zoom Host/Technical Support: Stephen Wilford

Charu Mani (University of Queensland, Australia)

Ethnomusicology for "Envoicing" the Racialized and Gendered Individual: A Case of Songwriting in Refugee Mothers

Yiren Zhao (Örebro Universitet, Sweden)

How can you not be Rebellious? Chinese Rock, Politics and Modernity

Ciara Thompson (Independent Scholar, Ireland)

The Impact of Lulling: Ethnomusicological Considerations of Lullabies Beyond Academia

11.00am

Break

11.15am

Panel

Chair: Cassandre Balosso-Bardin

Zoom Host/Technical Support: Lea Hagmann

Vanessa Paloma Elbaz (University of Cambridge, UK)

Incorporating Musical Metaphysics: The Decolonizing of Jewish Music in the Mediterranean

Antti-Ville Karja (Taideyliopisto, Finland)

The Failure of Ethnomusicology in Finland

12.15pm

Lunch

1.00pm

Panel

Chair: Ruard Absaroka

Zoom Host/Technical Support: Fiorella Montero-Diaz

Abimbola Cole Kai-Lewis (New York City Department of Education, USA)
Worthy Witnessing in Ethnomusicology

Monique Ingalls (Baylor University, USA)
Challenging the 'Christian Canon': Decolonizing Classrooms and Congregations through the Digital Humanities

Eshantha Peiris (University of British Columbia, Canada)
Decolonizing Understandings of Rhythm

2.30pm

Break

2.45pm

Panel *Ethnomusicology and Cultural Diplomacy*

Chair: David G. Hebert

Zoom Host/Technical Support: Lea Hagmann

David G. Hebert (Chair) (Høgskulen på Vestlandet, Norway)
Introduction

Lauren Braithwaite (University of Oxford, UK)
'A Very Beautiful Image of Afghanistan': Cultural Diplomacy through Music Performance and Education

Nasim Niknafs (University of Toronto, Canada)
Soft War and Multilateral Creative Pathways in Iran

Thanh Thuy Nguyen (Kungliga Musikhögskolan i Stockholm, Sweden)
Cultural Diplomacy and Transculturation through the History of the Vọng Cổ in Vietnam

4.15pm

Break

4.30pm

Panel *Musicologies of the Future Passed: Towards the Rehabilitation of Ethnomusicology in Concept and Practice*

Chair: Alexander Cannon

Zoom Host/Technical Support: Matthew Machin-Autenrieth

Alexander Douglas (University of Cambridge/BIMM Manchester, UK)
Who and/or What is the Arbiter of 'How and Why People Make music'?

Matthew Pritchard (University of Leeds, UK)
Documenting Music of and for 'the People': Ethnomusicological Themes in the Journalism of Joseph Mainzer (1801-51)

5.30pm

Break

5.45pm

Panel *Decolonising Ethnomusicology: A View from Peru*

Chair: Fiorella Montero-Diaz

Zoom Host/Technical Support: Stephen Wilford

Raúl Renato Romero (Pontificia Universidad Católica del Perú, Peru)
Decolonising Andean and Peruvian music: a view from within

Fiorella Montero-Diaz (Keele University, UK)
Re-imagining Music Studies: Exploring Music, Race, Gender and Social Justice in Troubled Times

Julio Mendiivil (Universität Wien, Austria)
Ethnomusicology and the Racial Imagination

7.15pm

Closing Remarks: *Where do we go from here?*

7.30pm

Close

The British Forum for Ethnomusicology: Statement of Inclusion

Recent years have seen a surge in intolerance, xenophobia, and racism, manifested in public discourse, and a concomitant rise in hate crime. These developments have been met by various actors with committed work to combat bigotry and inequality; to insist that difference is accommodated; to work towards the safety of at-risk groups and persons; and to interrogate the dynamics of representation, and the legacies of colonialism.

In this context, the British Forum for Ethnomusicology affirms its commitment to diverse and inclusive societies, free of discrimination based on gender, sexuality, class, age, ability, ethnicity, religion, or nationality. We wish to publicly acknowledge our ethos of inclusion and commit to making improvements in our conferences, publications, and governance that reflect this ideal. The BFE as a UK subject association will seek to advocate for our members' rights in pursuing ethnomusicological research and teaching wherever they may be affected by discriminatory laws or policies.

This statement was authored by the BFE Committee and ratified at the BFE Annual General Meeting in Aberdeen, 13th April 2019

British Forum for Ethnomusicology and Royal Musical Association: Conference Code of Conduct

The BFE and RMA are committed to delivering harassment-free conferences for everyone, regardless of sex, gender identity and expression, sexual orientation, disability, physical appearance, race, age, disciplinary affiliation, or religion or belief. We do not tolerate harassment of conference participants in any form. Conference participants violating these rules may be sanctioned or expelled from the conference at the discretion of conference organisers, and in accordance with the relevant policies of the host institution (with additional consequences for BFE/RMA membership at the discretion of the BFE Committee or RMA Council).

Harassment includes offensive verbal comments related to sex, gender identity and expression, sexual orientation, disability, physical appearance, body size, race, age, disciplinary affiliation, or religion or belief. It also includes intimidation, stalking, following, harassing photography or recording, sustained disruption of talks or other events, inappropriate physical contact, and unwelcome sexual attention.

Note that what is said online (for example on social media and blogs) is just as real as what is said and done in person at the conference. Note also that we expect participants to follow these rules at all conference venues and conference-related social events.

Participants asked to stop any harassing behaviour are expected to comply immediately.

If a participant engages in harassing behaviour, conference organisers may take any action they deem appropriate, including warning the offender or asking them to leave.

If you are being harassed, notice that someone else is being harassed, or have other concerns, please contact a conference organiser or a designated assistant, who will be happy to contact university/college security or police, to arrange for an escort, or otherwise help participants feel safe for the duration of the event.

This policy is based on the LIBER 2015 Code of Conduct, which is in turn based on the conference anti-harassment policy on the Geek Feminism Wiki.

Our Speakers

We are delighted to be welcoming speakers from around the world for our Autumn Conference. The British Forum for Ethnomusicology is committed to engaging with, and supporting, colleagues around the globe, at all stages of their careers.



Abstracts

Lauren Braithwaite (University of Oxford, UK)

'A Very Beautiful Image of Afghanistan': Cultural Diplomacy through Music Performance and Education

This paper explores Afghan music education's engagement with cultural diplomacy from 2010 to early 2021 and the myriad ways in which music has been used during this time by actors as a medium for portraying 'a different, positive image of Afghanistan' to the world. I focus on the musical activities of Zohra, Afghanistan's first all-female orchestra (an educational initiative of the Afghanistan National Institute of Music, or ANIM), whose members are acutely aware of the potential impact their overseas performances and collaborations have in developing mutual understanding between Afghanistan and other countries around the world. Through their various musical activities, the Zohra orchestra has attempted to expand the 'accepted grid' (Said, 1978) through which knowledge of Afghanistan is filtered into Western consciousness; rather than 'knowing' Afghanistan and its people through the narrow lens of colonial scholarship, neo-orientalist book narratives, and war-focused news bulletins, the ensemble invites its audience to start 'knowing' their country instead through its rich musical heritage and culture. Members of the orchestra overwrite the dominant image of Afghan women as veiled, oppressed, and domesticated through musical performances which celebrate women's freedoms and abilities. Using critical theories of multimodal discourses, I offer a framework for understanding music's role in Afghan cultural diplomacy and how broader discourses, meanings, and identities are articulated and created by Zohra's musical practices. In addition, I interrogate some of the more uncomfortable aspects of ANIM's cultural diplomacy including pressure from outside nation-states, the implications of international funding agreements on overseas activities, and the intersection of music education and US soft power in the context of Afghanistan's post-war reconstruction.

Dr. Abimbola Cole Kai-Lewis (New York City Department of Education, USA)

Worthy Witnessing in Ethnomusicology

Education scholar Maisha T. Winn proposes that collaborative fieldwork relationships be referred to as worthy witnessing. She explains that these partnerships are reflected through shared community involvement, conversations, interviews, observations, and recordings. More importantly, Winn attests that worthy witnessing is evidenced in lasting friendships built upon mutual care, respect, and value. Her concept emerged from her ethnographic explorations of spoken word poetry in New York City public schools. Winn partnered with Joseph Ubiles, also known as Papa Joe, a high school teacher that led the Bronx-based Power Writers poetry collective. Their work contributed to what Winn describes as humanizing research – research promoting Freireian oriented “dialogic consciousness raising” among collaborators (Winn 2014).

This paper investigates worthy witnessing in my ethnomusicological research with emcee Chosan. We have collaborated for the past seven years for research endeavors as well as to co-facilitate workshops for public school teachers. Worthy witnessing is illustrated through our continued participation in academic conferences and accompanying publications. However, it is also present in our friendship that has evolved over time. Our research discussions typically correspond to Chosan's new song releases and their connections to ideas such as cultural

identity and social justice. We also talk about the centrality of Chosan's emigration from Sierra Leone to England and then to the United States in his musical development. We frequently share family anecdotes, stories about our Sierra Leonean heritage, and updates about the ministries that we serve in at our respective churches. I will incorporate specific examples from interviews, informal conversations, and workshops with Chosan to demonstrate how worthy witnessing has shaped our ongoing collaborative work.

Alexander Douglas (University of Cambridge/BIMM Manchester, UK)
Who and/or What is the Arbiter of 'How and Why People Make music'?

This paper is predicated on a number of contingencies, the first being Santos' (2018) distinction between the 'epistemological South' and the 'geographical South', which is taken to be instructive as a framework for distinguishing between 'British ethnomusicology' and the 'BFE community' (in both cases, very broadly understood). The second ties this to the discussion in Douglas 2021 concerning the lack of diversity in 'British ethnomusicology'. A third is the definition of ethnomusicology offered by Rice (2014) which raises some profound questions for the entire panoply of ethnomusicology guilds in the English-speaking West, but also for those trading on Danielle Brown's trenchant assertions concerning the SEM in the aftermath of George Floyd's murder.

Despite the promise offered by the confluence between anthropology and epistemology found in Rabinow's contribution to *Writing Culture* (1984), a genuinely viable (and philosophically credible) epistemological critique of ethnomusicology's presuppositions has yet to be found in widely available literature. Meanwhile, 'decolonisation' continues to be (re)colonised and the question of what constitutes an ethnomusicological conversation is now sufficiently vexed to have created a whole new dimension of 'disciplinary crisis'; one in which the question of 'how and why people make music' has become politicised by a range of pseudo-linguistic and superficially political concerns for equity that cannot be shown to have any real potential to widen the parameters of epistemic (*not* 'epistemological') diversity within this discipline.

In strongly suggesting that proponents of ethnomusicology are turning enemies into allies and vice-versa, it will be argued that the non-linguistic properties of that taken to be 'music' offer the most important source for understanding what makes us human and as such, how 'academic ethnomusicology' can be genuinely rehabilitated.

Dr. Vanessa Paloma Elbaz (University of Cambridge and Peterhouse College, UK)
Incorporating Musical Metaphysics: The Decolonizing of Jewish Music in the Mediterranean

Jewish musical repertoire in the Mediterranean has been studied extensively by ethnomusicologists (Cohen, 1987, 1990, 1993, 2003; Davis, 2013, 2015, 2022; Dorn, 1991; Elbaz, 2016, 2017, 2020; Seroussi, 1998, 2003, 2009, 2012, 2019; Weich Shahak, 1989, 1995, 1997, 2007, 2008, 2009, 2011, 2014 and others) and philologists (Anahory Librowicz, 1980, 1988, 1993; Armistead and Silverman, 1978, 1981, 1986, 1992, 1993, 1999, 2000, 2001; Benmayor, 1979; Chetrit, 2011, 2013; Díaz-Mas, 1993, 1994, 2007, 2008, 2013, 2017; Pomeroy, 2000, 2002, 2005 and others). More recently historians (Silver 2019, 2020) and anthropologists (Boum, 2013; Glasser, 2016, 2017, 2022) have also discovered and led readers through traces of larger societal diversities or unspoken trends within current national historiographies. However,

Jewish Mediterranean society, similarly to Sufis of the region, has been steeped in Jewish mystical teachings and practices through music for centuries. These underlying beliefs are core components of the relationship of Mediterranean Jews to music, and until now, have not been included in the ethnomusicological academic discussion. This paper proposes a reframing of Jewish Mediterranean ethnomusicology through the texts of Jewish mysticism beginning in 15th century Italy, Spain, and Palestine. The philosophical theories that underpin this larger community cement the practice and beliefs, expanded through the Jewish canon, which soon after also influenced Jewish European musical practice, as well as its continuous interaction with Muslim philosophy and musical practice until the mid-20th century, and some believe until this day.

This paper will reframe the study of Jewish music through indigenous metaphysical epistemologies which circulated widely in the Mediterranean region. This proposition is underpinned by Tuhiwai Smith's (1999, 2021) decolonization theory, adding indigenous theoretical methodologies to the traditional ethnomusicological study of music.

Dr. Karishmeh Felfeli-Crawford (University College Cork, Ireland)

Ethnomusicology and Erasure: An Indian Music Scholar Reflects on (Western) Music Analysis

In this paper, the author, an Indian born and schooled scholar of "Western" music, reflects on tonality as an epistemology that facilitates decolonisation, a view that is less prevalent in Irish music academia, where she is based currently. Via lightening presentation on a small number of Vince Clarke and Andy Bell's Erasure songs spanning three decades (written and performed always by Clarke and Bell) the author provides an overview of academic music analysis in the wake of the Schenkergate controversy (Ewell 2020). As a Indian ethnomusicologist of music that broadly falls under the rubric "Western", and drawing from her own experience as a non-elite, Western, educated, democratic Indian, the author analyses Erasure's song forms primarily through the English language, the official national language of India also and as a dialogue with key texts on popular and classical music cultures, and decolonisation. These writings span a twenty-year period, from Julian Johnson's provocative *Who Needs Classical Music?* (2002) to indigenous sound studies scholar Dylan Robinson's *Hungry Listening* (2020), as well as the work of Zoe Sherinian (2014), Lee Marshall (2015), Leslie Tilley (2020) and Stefan Fiol (2018). Ultimately, however, Geertzian "webs of significance" are illuminated when the author gains exclusive access to the culture-bearers themselves - LGBTQ icons Erasure - and all three (they British, she Indian) follow in the footsteps of the late John Blacking who sought to understand how 'the serious study of popular music will serve a useful purpose if it helps to extend the practice of music and eliminate elitism as quite contrary to the spirit of music making (Blacking 1981).

Solomon Gwerevende (Dublin City University, Ireland)

From Music to Musical arts: Decolonising Ethnomusicology in Africa

Decolonisation is one of the most topical and contentious issues in ethnomusicology and other related disciplines such as ethnochoreology, especially for those researchers working with non-Western music and dance cultures. The International Council for Traditional Music (ICTM) has hosted a series of online dialogues on the decolonisation of dance and music studies under the theme, "ICTM Dialogues 2021: Towards Decolonization of Music and Dance Studies". The discussions on the decolonisation of music and dance studies are being influenced by the fact

that ethnomusicology is the product of the European academic system and remains firmly rooted in the colonial matrix of power. This paper examines how music researchers and ethnomusicological departments in African countries, particularly Southern Africa, have responded to the structures of colonial scholarship systems methodologically, ontologically, and epistemologically through the shift from music as the subject of study in ethnomusicology to musical arts. Furthermore, I will also add my voice by exploring what the process of decolonisation may mean and how it may be used in the context of African ethnomusicology. Decolonisation should not be simply viewed as a process of promoting diversity and inclusivity but as a way of challenging and changing the conventional approach to the field of ethnomusicology. Such an approach is crucial not only to ethnomusicology but much wider to the broad academic study of music and dance traditions within humanities and social sciences. Therefore, this paper attempts to draw up and point out some of the critical issues that constitute the subject of research and approach in the context of African ethnomusicology.

Dr. Laura Hamer (Open University, UK) & Dr. Georgie Pope (SOAS, University of London, UK)

Podcasting and Parenting: Some Reflections from the EDIMS Parents and Carers Working Group

In this presentation we reflect on the experiences of the EDIMS Parents and Carers Working Group of making podcasts on the theme of combining parenting and musical work. The EDIMS Parents and Carers Working Group was founded in autumn 2020 and advocates for greater equality for HE music students and staff who are studying or working alongside parenting and/or caring responsibilities. Having produced a guide intended to help organisers of events consider how to make them accessible for those with parenting/caring responsibilities in early 2021, the Working Group is now working upon a series of podcasts.

Georgie Pope (SOAS), who was on the 'Ethnomusicology and Parenting' at the BFE Conference in 2018 which turned into a special edition of the *BFE Journal* (edited by EDIMS Co-Chair Laudan Nooshin), will first discuss and play an extract from her podcast about her experiences of conducting field work for her PhD in India with her young son in tow. Laura Hamer will then outline the podcast which she is working on with Jonathan Hicks (University of Aberdeen) which considers their experiences of parenting, home-schooling, and researching during the first Covid-19 Lockdown in spring 2020.

Dr. Monique M. Ingalls (Baylor University, USA)

Challenging the "Christian Canon": Decolonizing Classrooms and Congregations through the Digital Humanities

The authors of *Transformative Digital Humanities* (2020) argue that the digital humanities not only carries the potential to revolutionize research methods, but also to promote causes of self-representation and social justice through "reexamination and reconstitution of existing [cultural] canons." This paper describes a Digital Humanities (DH) project whose genesis stems from critical examination of one such musical canon: a body of non-Western Christian hymns labeled "global song." Many North American Christians sing global song in an attempt to identify with co-religionists across geographical distance and cultural difference. Marissa Moore (2018) and Lim Swee Hong (2019) note, however, that a small number of self-appointed global song curators and publishers exert a disproportionate influence in determining what is included in the repertoire, often reinforcing essentialist stereotypes.

North American Christian educational institutions have often been complicit in perpetuating this musical canon of Christian Otherness. But how might these universities and seminaries instead enable cross-cultural understanding of congregational musicking in all its complexity? How might they encourage local control of cultural representation, engaging students, religious leaders, and churchgoers in transformative partnerships? And what roles might the digital humanities play in achieving these goals? This paper addresses these questions by chronicling the creation of “Nigerian Christian Songs,” an interactive, multimedia website created by music doctoral students at Christian universities in Nigeria and the USA. During the 2020-21 academic year, students employed hybrid ethnography and various DH methods, using text-data-mining methods to analyze interviews and surveys, curating images and videos, and learning data visualization techniques. The project provides a model for international collaboration without the need for large budgets, international travel, or layers of bureaucracy. And it highlights the transformative potential of digital humanities to aid in decolonization efforts by amplifying previously unheard voices within the discourse and practice of congregational music-making.

Prof. Antti-Ville Kärjä (University of the Arts Helsinki, Finland)
The Failure of Ethnomusicology in Finland

In the 1970s, the field of music research in Finland was in turmoil. Ethnomusicology was the next big thing.

In the 1990s, the field of music research in Finland was in turmoil. The Cultural Study of Music was the next big thing.

Two decades later, the field of music research in Finland is in turmoil. In 2019, Music Studies were terminated at the University of Tampere, after more than thirty years of tuition first under the rubric of Folk Tradition and later as Ethnomusicology or Anthropology of Music. While ethnomusicological studies can still be conducted in various universities, the disciplinary label has all but disappeared from the curricula; where explicated, it is subsumed under either (cultural) musicology or sound(scape) studies. Alongside scientific universities and their units or entities of Musicology, the University of Arts Helsinki has emerged as a player in the field, with a professorship in Cultural Music Research (held by yours truly), but with no tuition or students.

The disciplinary and labelling options raise questions about what is meant by music in a given situation, as well as about the methodological premisses at issue. In the presentation, I address these questions by breaking Ethnomusicology into its constitutive parts and considering, first, the implications of the prefix “ethno”; second, the disciplinary constraints of “music”; and third, the “logics”, or science, or sense, of it all. I do not hesitate in maintaining that much rests on the Anglo-American dominant conceptualisation of Ethnomusicology as ethnographic research of “folk” or “traditional” music, instead of conceiving and advocating the discipline as the cultural study of all music(s). Because of this dominance and the neoliberal higher education system it serves, ethnomusicology in Finland, amongst other places, has failed.

Baljit Kaur (University of Sussex, UK)
Six Years in Jail or Six Feet Under: Young People's Accounts of 'The Struggle' Through Rap

Rap is the most popular poetic form in the world today (Bramwell and Butterworth 2020). As a practice of lyrical performance, the role that rap plays in various institutional settings has been

evidenced in numerous articles in the areas of rap therapy and hip-hop education. This paper is based on ethnographic research with young people engaging in music production, including one-to-one and group interviews with young men, all of whom attend music programmes at an east London youth club. It explores the way in which working-class young black and Asian men, in particular, use rap to tell stories of their lived experiences of direct and indirect victimisation in their vernacular landscape. To tell this story, I draw on narratives of 'the struggle' and anticipated endings, that ultimately expose symbolic and structural violence against the backdrop of neoliberalism in the east London borough of Rowe*. Additionally, I argue that through storytelling, rap is used as a tool to develop a political voice, interwoven with themes of resilience and resistance to experiences of victimisation. These stories are read with a critical race and feminist analysis of interlocking systems of oppression, to convey the way in which capitalist, gendered, racial violence is experienced and responded to in the youth club.

*The names of people and places have been pseudonymised to maintain anonymity.

Dr. Charulatha "Charu" Mani (The University of Queensland, Australia)
Ethnomusicology for "Envoicing" the Racialized and Gendered Individual: A Case of Songwriting in Refugee Mothers

As ethnomusicologists, we undertake in-depth study of music in and as culture. A platforming of music as a vital component of cultural expression relates directly to cultural freedom and social justice for the populations involved. In the context of work with migrants, refugees, and asylum seekers, my recent work as an ethnomusicologist brought forth not only songs, musical styles, voicing techniques, and languages, but also rich stories, dreams, and hopes from lived experiences. Music becomes a way for displaced subjects to access social justice, through creative expression and voice, literal and metaphorical. Through this paper, I unpack the songwriting experiences self-reported by refugee mothers, new and expectant. The context of this study is a series of perinatal workshops held in a community setting in the company of midwives with partnership of Metro South Health Hospital, Logan, Queensland. Using ethnography and artistic research methods, the study examines field notes, researcher diaries, and interviews to understand the ways in which the racialized and gendered subjects express their creative freedom in this healthcare context. In doing so, this study yokes applied and medical ethnomusicology disciplines. The findings indicate that the "envoicing" of the racialized subject through song and story assists them with confronting systemic injustices by leveraging their cultural strengths. Ethnomusicology interfaces with music on the one hand and culture on the other and holds the potential to sustain difficult dialogues involving marginalised individuals on personal, interpersonal, and community levels. These dialogues are important to maintain for racial justice to ensue.

Romy Martínez (Royal Holloway, University of London, UK)
Paraguayan Female Musicians: Multiple-Roles and Challenges

The podcast examines some of the roles adopted by women in Paraguay, including instrumentalists, singers, composers and/or teachers, alongside other areas such as cultural management and media communications. The testimonies of women -born in Paraguay between the 60s, 70s and 80s and who developed their musical careers inside or outside the country- are intertwined with songs sung by me *acapella*, to illustrate their journeys. It explores issues such as the difficulties of combining a musical career with marriage and children, and the impact of military regimes on developing a musical career. Attention is also turned to the stereotypes that

these women learned to undo within a society that places woman's beauty before talent, or where their musical training is expected to be confined to specifically "feminine" musical genres. I also draw on my own experience as a female Paraguayan singer as a counterpoint with my interviewees. The examples expose a plurality of voices and paths for female musicians who play influential roles within Paraguayan society.

Chris McGuinness (Graduate Centre of the City University of New York, USA)
Word Sound Power: The Politics of Production and Production of Politics in Indian Hip Hop

During the last decade, Indian hip hop has grown explosively, both in the urban centers of Delhi and Mumbai as well as locally in regions including Punjab, Rajasthan, and Telangana. While on one hand, the nascent genre builds upon its own commercial success, yet many hip hop artists also draw upon social realism to address issues pertaining to class, caste, color, and indigeneity. This has led some rappers and music producers to collaborate with activists and musicians, in which musical creation and research are mutually constituted sites of knowledge production and cultural transformation – culminating in music albums, remixes, films, and archival projects.

This paper examines the roles of beatmakers and DJs in the production of Indian hip hop, focusing on production technologies, the contexts in which music is made and performed, and sonic aspects of the music itself. Indian producers negotiate hip hop forms with local idioms – indigenous instruments, rhythms, and sounds – to signify political issues ranging from urban planning to student rights. The technologies that producers and DJs use, while globally disseminated, culminate as locally specific use-cases: ciphers, battles, and makeshift spaces. This hybridization occurs via local purviews of foreign commodities, sometimes leading to ambivalent and paradoxical interpretations of hip hop as a subversive form. By analyzing how music production technologies operate as sites of power and identity formation, it is possible to gain a nuanced understanding of how neoliberalism operates in contemporary India.

Prof. Julio Mendivil (University of Vienna, Austria)
Ethnomusicology and the Racial Imagination

Ethnomusicology has paradoxically rejected any suspicion of racism on the grounds that its object of study, namely the non-European music, imposes on it a direct contact with People of Color. However, a deep look at the history of slavery would suffice to show the absurdity of such an assumption. It is precisely due to its close relationship with People of Color that ethnomusicology should always be under suspicion of reproducing structural and institutional forms of racism. Our discipline has indeed reflected much on the exoticization of the Other and on the relations of power between observers and the one observed since the so-called crisis of representation in ethnology (Said 1979, Fabian 1983, Clifford & Marcus 1986). Nevertheless, ethnomusicology is still evidently dominated by a white racial framework; which is demonstrated by the polemic reactions against Danielle Brown's "An Open Letter on Racism in Music Studies" (2020) and Philip A. Ewell's "Music Theory and the White Racial Frame" (2020). Considering these facts, a question I bring to discussion is how we can break this white predominance in ethnomusicology in a sustainable way.

Starting out from my personal experience as an ethnomusicologist of color in Germany and in Austria, and as a non-white scholar of German popular music, I want to raise awareness on the forms of symbolic violence which are present in ethnomusicology and how we can overcome

this situation. By reflecting on this, I believe that we can problematise the structural racism which is unwillingly reproduced in this academic field. Furthermore, from an intersectional perspective, I plan to discuss how categories such as body, race, class, and gender determine how People of Color are seen and imagined in the ethnomusicological Academia.

Dr. Fiorella Montero-Diaz (Keele University, UK)

Re-imagining Music Studies: Exploring Music, Race, Gender and Social Justice in Troubled Times

Musicology and early ethnomusicology were born out of a fascination with the ‘distant other’. Early descriptions of ethnomusicologists (usually white men) depict them almost as adventurers studying ‘foreign’ cultures in far-flung lands, where they mainly focused on “primitive, marginal or vulnerable communities”. This imagery and language were long since replaced by more inclusive methodologies and narratives, which more accurately reflect ethnographic collaboration, dialogue and co-production of knowledge. Today, a growing number of scholars from these ‘far-flung lands’, some with indigenous backgrounds, are studying not only their own music worlds, but those of the former colonisers. Sadly, old hierarchies remain engrained, the same few voices are amplified, academia is still colonised, and we have yet to see academic spaces become safe for all.

Based on my experience as a half-indigenous, queer Peruvian scholar based in the UK exploring the link between music, social elites, whiteness, social conflict, racism and antiracism, and LGBTI resistances; I will problematise what it means to be a BIPOC (Black, Indigenous and People of Colour) music scholar studying the white elites in times of crisis and social unrest. For this, I will provide details of my own academic life and experiences of intersectionality, moving between racial labels, and share some of my contentment and frustration with current academic structures and knowledge-sharing with new generations of researchers. This paper offers a space to imagine a new academic world that celebrates differences, acknowledges diverse individual experiences, vulnerabilities and privileges and is open to change.

Dr. Nasim Niknafs (University of Toronto, Canada)

Soft War and Multilateral Creative Pathways in Iran

Considering Iran, a country where music has been a contested sphere since the 1905 constitutional revolution, I examine how top-down cultural policies through means of soft war and cultural diplomacy have inadvertently provided opportunities for the flourishing of vibrant musical and educational movements. The aim of this presentation is not so much to dwell on authoritarian cultural policies through soft power and soft war, but rather their actual effects on the ground, and to consider whether such policies conceived as propaganda can inadvertently create uncontrollable spaces in which musicians can thrive. Employing popular means through cultural production or nationalistic and spiritual sentiments, I present the regime’s *selective* leniency toward media and cultural practices on the ground. This outward acceptance of youth culture in Iran is not merely a soft war strategy, but an implicit inclination toward expanding cultural practices in the country that sees a shift in “power distribution” amongst the cultural workers of the regime and public. Irrespective of the ruling regime, nuclear quagmire with western nations, media circulation of both facts and misinformation, and public relations’ contested domination over the cultural narratives on the ground, the everyday influences of this soft war should be examined from a more empirical outlook rather than an abstract binary of cultural policies and diplomacy vis-à-vis grass-roots endeavours. These open spaces of cultural

practice afford citizens the means to decipher and establish *relationships* amongst one another in voicing the said apprehensions and anxieties. Not limiting themselves to top-down cultural policies, the public has a covert influence on how these policies shift in discourse, which disrupts a linear and simple justification of prolonged years of restrictive musical and cultural regulations in the country.

Dr. Thanh Thủy Nguyễn (Royal College of Music in Stockholm, Sweden)
Cultural Diplomacy and Transculturation through the History of the Vọng Cổ in Vietnam

This paper considers how low-level processes of cultural diplomacy may be studied through intercultural collaboration. Or rather, it seeks to understand the more long-term processes of intercultural collaboration that ultimately comprise transculturation and how these may inform our understanding of cultural diplomacy. Building on stimulated recall analysis of a recent intercultural project—involving a group of master performers of Vọng Cổ, and the Vietnamese/Swedish group The Six Tones—the individual voice of each participating artist contributes to a discussion of the nature of such intercultural diplomacy between different musical cultures. The project studied the emergence of a piece called Vọng Cổ in southern Vietnam, with attention to the impact of the hybrid context in which the piece was created and altered through time. Vọng Cổ is a central piece of music in traditional music of the south of Vietnam. It developed in the 1920's, through encounters between Đờn Ca Tài Tử—a form of chamber music in the south of Vietnam—and western popular music, as a result of colonization. Vọng Cổ spread quickly in the south of Vietnam, across different social groups in the 19th Century. The 1900 Paris exposition became a radical turning point, introducing a novel element of cultural diplomacy, instigated by French colonial rule. While highlighting processes of transculturation, the analysis suggests that through the history of Vọng Cổ a dynamic and syncretic Vietnamese identity is produced, in part from contemplations about the performance of gender and identity. Finally, the paper presents examples of how intercultural collaboration in the present day can produce similar instances of material and embodied transculturation.

Identity Formation Through Music in Diaspora

This 20 minute-video essay addresses the role of *Nhạc Vàng* (Yellow Music) – a form of Vietnamese popular music – in identity formation among Vietnamese women in diaspora. Several important studies have been made of the role of music in Vietnamese immigrants (Cunningham & Nguyen, 1999; Reyes, 1999), but not specifically in Scandinavia. Cunningham & Nguyen (1999), in a study of the role of music and media in the formation of cultural identity among Vietnamese immigrants in Australia, note “the felt need to maintain pre-revolutionary Vietnamese heritage and traditions; find a negotiated place within a more mainstreamed culture; or engage in the formation of distinct hybrid identities around the appropriation of dominant Western popular cultural forms” (p. 77).

Building on interviews with Vietnamese women in diaspora in Scandinavia, the video essay constitutes initial preliminary results of my postdoctoral project. The project seeks a deeper understanding of the role of music in the negotiation of identity among Vietnamese immigrants. The music in the video essay is composed through remote interaction between members of my Vietnamese/Swedish group The Six Tones and other Vietnamese performers.

Dr. Eshantha Peiris (University of British Columbia, Canada)

Decolonizing Understandings of Rhythm

What could it mean to decolonize our understandings of musical rhythm?

I begin this paper by examining historical conceptualizations of rhythm in South Asia from a postcolonial perspective, complicating notions about the types of knowledge that can be considered vernacular, emic, or indigenous — as opposed to colonial. I do this by analyzing how musicians and music theorists in South Asia deliberately or unwittingly drew on foreign ideas about musical meter when codifying traditional South Asian rhythm patterns for mass education in the twentieth century. I also uncover how traditional practitioners conceived of these patterns prior to codification. This emphasis on the many layers of thought and agency that have contributed to contemporary understandings of South Asian rhythm serves to problematize essentialist ideas of “insider” and “outsider” points of view.

I go on to argue that many of today’s decolonial initiatives happening around the world can benefit from studying the histories of anti-colonial cultural nationalism in South Asia, to avoid reproducing some of the negative social consequences that have resulted from these movements. For example, the reclaiming of indigenous knowledges in South Asia has often been appropriated by ethnonationalist political agendas, in the process silencing claims to social equity and cultural ownership by ethnic minorities and culture bearers of lower social status.

In this context, I suggest that our present-day efforts to decenter colonial knowledge should strive to avoid reifying alternative views that can give rise to newer forms of discrimination, and should continue to re-evaluate whose ends are served by scholarly initiatives to decolonize hearts and minds. Such a reflexive approach can also serve our scholarly analyses of musical syntax, by drawing attention to how traditional musicians’ idiosyncratic ways of labeling rhythm structures can usefully describe as well as generate musical forms.

Dr. Matthew Pritchard (University of Leeds, UK)

Documenting Music of and for ‘the People’: Ethnomusicological Themes in the Journalism of Joseph Mainzer (1801-51)

Most literature on the subject of what one could call ‘ethnomusicology before ethnomusicology’ has examined the discipline’s academic forebears – interest in musics outside Europe among Orientalists, music historians, acousticians, and the earlier discipline of ‘comparative musicology’ (e.g. Bohlman, 1987, 1988; Stock 2007). While J. G. Herder is sometimes mentioned as a father figure to these endeavours, categories such as ‘folk music’ that he passed down to nineteenth-century Romanticism soon became heavily value-laden, normative, and from the standpoint of contemporary music studies, ideologically and epistemologically flawed. This paper takes a closer look at a writer inspired by Herder’s work, Joseph Mainzer, and argues that his music journalism in fact escapes many of the tropes associated with Romantic aesthetic ideology during this period, constituting an unusual and largely overlooked body of research on a variety of non-elite and marginalized musical traditions scattered across the Europe of his day. The two decades leading up to the 1848 revolution provided a stimulating political context for Mainzer’s writing on music, leading him to stress popular music’s community-forming powers, links with revolutionary sentiment, and urban contexts of production as much as its ‘purer’ rural traditions. On the move from place to place, often under the pressure of police interest in his work with proletarian choirs, Mainzer published – in German, French and English – on subjects

including the music of Vienna's Jewish synagogue, comic opera in Bavaria, Polish revolutionary songs, Gaelic psalms, and the musical cries of Parisian street vendors. Most of his articles were based on first-hand experience, and in the case of those for the *Musical Times* – which he founded in 1842 – were written for a much more popular audience than was the case for most music criticism of the period. All manifest his Romantic, as well as journalistic, priorities: appreciation, 'characterization', and wide dissemination, rather than scholarly judgement and taxonomy.

Dr. Raúl Renato Romero (Pontificia Universidad Católica del Perú)

Decolonising Andean and Peruvian Music: A View from Within

Well into the twentieth century Peruvian elites still considered cultural Europeanisation as an aspiration to be imposed on the rest of the nation. For example, the National Music Conservatory, was the only music higher education institution in the country from 1912 to 2010, and to this date its curricula only embraces European classical music. The State-supported national artistic companies such as the National Symphonic Orchestra, The National Ballet and the National Choir, were also built upon European formats and all used repertoires consisting mainly in European classical music from the eighteenth century onwards. These institutions were established as representative of a "national" identity. A clear example of how the Peruvian elites, dominated by colonial structures of power, produced intersubjective constructions that were assumed as "natural" by the entire population, and hence giving birth to social and cultural discrimination towards non-European entities (Quijano 1992).

As a musicologist based in Peru, in this paper I want to highlight specific attempts to decolonise these cultural practices through efforts towards the inclusion of artistic products made by typically excluded groups like Andean, Afro Peruvian and other underprivileged peoples. Notwithstanding, as Mignolo accurately suggests, these communities, conscious of their own exclusion by the dominant Western categories of thought, they "have to put themselves back in the game by their own efforts" (Mignolo 2007). As an example, I will mention the role of Victoria Santa Cruz, the first black woman director of the National Company of Folklore (1973); the Department of Cultural Heritage created in the Ministry of Culture (2010); and the simultaneous creation of Music Departments in private universities that were, for the first time in Peru, open to culturally diverse musical explorations (2010).

Ciara Thompson (Independent Scholar, Ireland)

The Impact of Lulling: Ethnomusicological Considerations of Lullabies Beyond Academia

The lullaby is a primary and intimate form of music-making and social interaction. Through the lens of ethnomusicology, this song form provides a multitude of fascinating layers of inquiry. Lullabies are musical tools for soothing, facilitators of emotional expression, building blocks for linguistic education and cognitive development, bonding agents, platforms to reaffirm assimilation and acknowledge dissimulation, and spaces to intangibly house socio-cultural knowledge such as folklore and traditions. They give scholars a rich philosophical space to contemplate primary experiences of infants, caregivers, and surrounding societies. How these ethnomusicological findings can be further applied is where the potential for lullaby studies can have diverse and wide-spread impact.

Embraced the world over, lulling traditions make lasting impressions on their various participants and contexts. Relationships between lullaby singers and their direct listeners reaches deeply into neonatal, infant, postpartum, palliative, and indeed lifelong care, as well as

further performance, therapeutic, and community music settings. In considering the lullaby within these contexts as a musical act for oneself, rather than solely for one's direct listeners, one can reflect upon and process myriad emotions, experiences, and aspects of identity. Artistically speaking, lullabies offer a valuable space for performers to delicately and deeply connect with audiences on cultural and aesthetic levels.

Within educational contexts, lullabies are exemplary access points to introduce foundational elements of music, linguistics, relationships, socio-cultural concepts, and more. At an ecological and environmental level, lullabies demonstrate sustainable practices, as they beg for active participation, upkeep histories and traditions through their words and melodies, and require no external materials in comparison to many modern sleep technologies available today. This paper will therefore consider how ethnomusicological thought around lullabies may benefit their impactful application to each of the above noted contexts.

Fulvia Torricelli (University of Neuchâtel, Switzerland) & Alba Gomez Ramirez (Haute École de Musique Geneva, Switzerland)
TOPOPHONIK : Sounds in the Public Space

TOPOPHONIK is an itinerant and participative sound exhibition that criss-crossed the Geneva agglomeration between May and October 2021. The objective of the project is to promote the richness of the sound archives of the Geneva Museum of Ethnography - MEG (Archives Internationales de Musiques Populaires - AIMP) and the cultural diversity of the city's inhabitants. Anyone is invited to tell, sing, or play a piece of their own history in resonance with music in the PHONOMATON, a portable recording studio that accompanies the exhibition. TOPOPHONIK is also a project of podcasts broadcasted on Radio Vostok, a local and cultural radiostation in Geneva. Each episode is an interview with a musician from Geneva whose identity is partly linked to migration. The people tell their musical and life story by recounting some archives of the AIMP of their choice.

TOPOPHONIK is a project that fosters innovative strategies for cultural mediation in the public space, while promoting a critical reflection of what it means to be an inhabitant of the globalized and international city of Geneva. TOPOPHONIK is realized thanks to the support of the Federal Commission for Migration, through the project «Nouveau Nous», of the Office for the Integration of Foreigners of the Republic of the Canton of Geneva, of the Swiss Foundation for Radio and Culture (FSRC), of the Leenaards Foundation and of some municipalities of the Geneva agglomeration. You can listen to the "Podcast Zero" via the link below, talking about ethical challenge of using sound archives that have been produced in a colonial and post-colonial context. Please note that the podcast targets a general non expert public and as such, we make examples that might be very common for a public of ethnomusicologist, such as the Deep Forest vs. Hugo Zemp example.

<https://migrassound.ch/episode-zero/>

Biby Sam Varghese (Independent Researcher)
The Cup-fiddle Tunes as a Form of Decolonising Christian Songs Among the Ao Naga in Northeast India

The Aos, the first of the Naga tribes to be Christianised, sing Western hymns in their church gatherings, translated into one of their languages, Chungli. At their traditional festivals, they

perform songs and dances in another language, Mongsen. This is spoken by almost half of the tribe but is never used in a Christian setting. In this presentation, I analyse the Marok Kongki Kensü, or cup-fiddle tunes of the Mongsen speaking Ao Nagas of Longkhum village. I recount my interaction with an Ao elder who sings the cup-fiddle tunes and wanted to use this form as an indigeneous expression of his Christian faith. This paper will deal with issues related to translation, elements of the Ao traditional religion and intercultural music. I will also explore the impact of one of the Christian cup-fiddle tunes written by the elder, had on Longkhum village and the Ao tribe as an example of decolonising their Christian artistic expressions.

Dr. Kate Walker (University of Sheffield, UK) and Peter Underwood (Bath Spa University, UK)

Restructuring Ethnomusicology: A Vision from New Voices in the Discipline

This paper presents and assesses the efficacy of a community of practice composed of ethnomusicologists around the world. We reflexively analyze how members of the 'Ethnomusicology Reading Group' forge coalitions and work collaboratively outside the limitations of academic structures grounded in Eurocentrism and white supremacy. Specifically, we (the Co-Chairs) outline the simple, practical steps taken during the project's evolution and consider how participants of this growing, multifaceted organization – currently comprised of 180+ scholars, artists and activists based on 5 continents – decentre hierarchies among members to engage more expansively in ethnomusicological inquiry.

Our preliminary findings – derived from a membership survey, interviews, participant observation and autoethnographic reflections – call for reduced investment in academic institutions and greater focus on agile, responsive, grassroots communities of practices beyond academia. As Gruber, Granger, Bachir-Loopuyt and Kölbl (2021) note, 'working together is a vital aspect of ethnomusicology'. The data from our membership – principally made up of postgraduate students and early career researchers – challenges current modes of scholarly exchange and positions informal networks as inclusive sites of alliance.

Our paper will employ parallel (i.e. live) Padlet visualizations. In doing so, we hope to a) enable conference participants to contribute ideas and reflections to a vision of a restructured ethnomusicology; b) destabilize standard conference hierarchies; c) ensure a plurality of voices are heard and responded to during the conversation time; and d) allow for an ongoing conversation beyond the parameters of the conference.

Yiren Zhao (Örebro University, Sweden)

How can you not be rebellious? Chinese Rock, Politics and Modernity

When it comes to Chinese rock music, it is salient to see adjectives such as rebellious, subversive, anti-government and progressive in ethnomusicological research in a long time. What behind these adjectives, is a long-term academic paradigm towards Chinese popular music studies from the 1990s. In short, there is a stereotypical and preconceived academic trend, leading to a simplistic, homogenous and biased understanding of Chinese popular music, politics, and society.

Instead of considering the fluidity, complexity and diversity, many Western studies understand Chinese rock through a *dual privilege* approach: *Chinese rock versus Western rock*, and *Chinese rock versus Chinese pop*. In detail, the first privilege surrounds the mythology of Chinese rock

which means a highly romantic reading of Chinese rock as a counterculture, in order to suit a Western stereotypical image of repressive China and a nostalgia of authentic Western rock ideals. Based on this, the second privilege emphasizes that Chinese rock has a particular cultural value and social significance, while Chinese pop is the opposite - commercialized, lacking of creativity – as a potential inferior form compared to Chinese rock.

Indeed, China has its special culture, ideology and context, and the tension between rebellious expression and political environment was the main theme in the 1980s and 90s. However, how has this biased trend lasted for 30 years and is still persuasive and prevailing in today's research? To answer this question, this presentation plans to dissect the stereotypes, misrepresentations, and underlying roots behind a trend of dominant Western academic discourse. By analyzing Chinese modernity, and legacies of Orientalism and colonialism, this presentation provides a reflective approach to study Chinese popular music in a continuous context consisting of Confucian China and Communist China, properly connect ethnomusicological study of Chinese popular music to a broad and dynamic methodology.



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