

British Forum for Ethnomusicology One-Day Conference

‘Listening to Difference’: Music and
Multiculturalism

UNIVERSITY OF CAMBRIDGE
21st October 2017



Welcome to the University of Cambridge!

The Faculty of Music at the University of Cambridge is delighted to host the British Forum for Ethnomusicology's annual one-day conference this year with the theme 'Listening to Difference': Music and Multiculturalism. In this booklet, you will find information about the conference, the final programme, abstracts, travel information and maps of the local area.

Conference Host: Dr Matthew Machin-Autenrieth

Committee Members:

- Dr Rachel Adelstein (University of Cambridge)
- Dr Byron Dueck (The Open University)
- Dr Thomas Hodgson (King's College London)
- Dr Stephen Wilford (City, University of London)

The committee would like to thank:

- Dr Barley Norton (Goldsmiths, University of London)
- James Gabrillo – conference administrator (University of Cambridge)
- The committee of the BFE

If, during the event, you get lost or need assistance with anything, please do not hesitate to contact either:

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The committee would like to thank the following supporters of the conference:



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Conference Information

Conference Location: the conference will be held at the Faculty of Music, University of Cambridge, 11 West Road, CB3 9DP.

Conference Website: <https://bfeoneday2017.wordpress.com>

Email Address: for more information, please contact us at:
bfeoneday2017@gmail.com

Delegate Fees: the delegate fees cover lunch and refreshments during the breaks, which will be provided in the concert hall foyer area at the Faculty of Music. Delegates should inform the conference organisers of any special dietary requirements well in advance.

Non-members: £25 + £1.53 booking fee

BFE members: £20 + £1.32 booking fee

Non-members reduced rate (students, unwaged and part-time employment):
£15 + £1.11 booking fee

BFE members reduced rate: £12 + £0.98 booking fee

PLEASE NOTE: all delegates must register in advance of the conference. Please use the registration service through Billeto, which is available on the conference website at: <https://bfeoneday2017.wordpress.com/registration/>

BFE Membership: the BFE has a policy that presenters at BFE conferences should be BFE members. Therefore, all presenters are expected to be registered as members before they attend the conference.

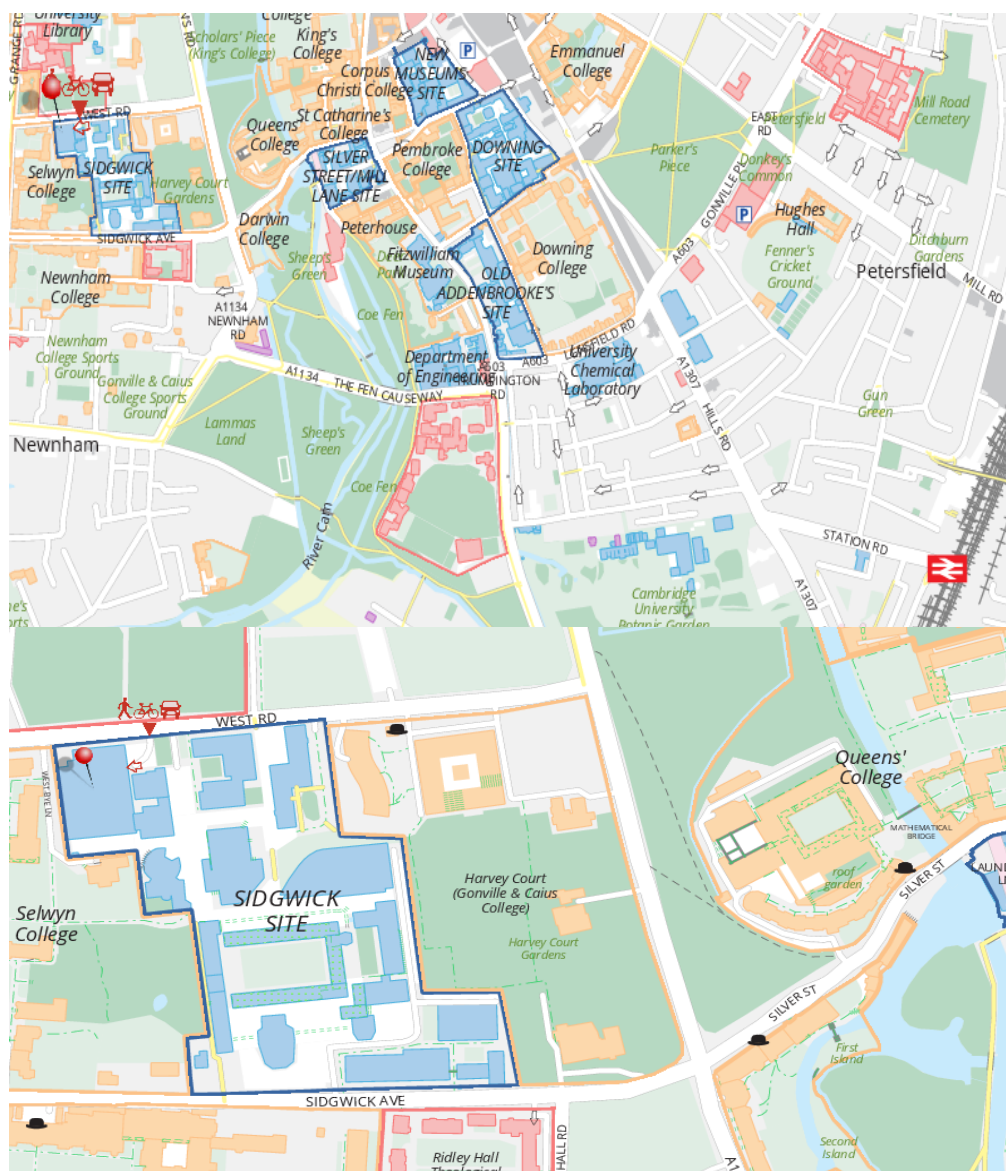
Regular BFE membership is £32 and student/unwaged membership is £20. There is an enhanced rate of £46 for those earning over £43,000. Further information on membership can be found on the BFE website at: <http://www.bfe.org.uk/join-bfe>

Wifi Access: the University of Cambridge has access to the Eduroam service. Alternatively, for those that do not have access to this service, free access tokens to the University's wifi system will be available at the conference. Please do ask when you register in the morning.

Evening Arrangements: an informal dinner will be organised at a local venue from around 6.30pm. The venue will be confirmed closer to the time. When registering, delegates will be asked to indicate whether they wish to attend the meal. Please also inform us of any dietary requirements.

Travel and Accommodation: from the train station it is approximately a 40-minute walk to the Faculty. The U bus goes directly from Cambridge Railway Station to West Road where the Faculty of Music is located. There are also three other buses (Citi 1, Citi 3 and Citi 7) from the station that stop at Emmanuel Street in the city centre, approximately a 20-25 minute walk from the Faculty. Taxis are available directly outside the train station that would cost up to £10.

Maps of Cambridge (marker in top left-hand corner is the Faculty of Music)



Accommodation: for more information on accommodation options in the city, please see the conference website:

<https://bfeoneday2017.wordpress.com/travel-acc/>

BFE One-Day Conference 2017 Code of Conduct

Please note that when attending the conference, all delegates must abide by the following code of conduct.

The 2017 BFE One-Day Conference is committed to a harassment-free conference 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.

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 the conference host, Matthew Machin-Autenrieth, the administrator James Gabrillo or the Faculty of Music Manager, Alex Drury. They will be happy to contact university security or Cambridge Constabulary, 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](#).

Conference Theme

In recent years, debates regarding the definition and efficacy of multiculturalism as a philosophy and a policy have increased both in academia and the public domain. As a result of growing immigration and the pressures of globalisation, governments and communities are reassessing how to manage difference in multicultural societies (Modood 2013, 2015; Vertovec and Wessendorf 2010). Moreover, there has been an increase in xenophobic and racist attitudes towards immigrant communities as scapegoats for the continuing social and economic inequalities characteristic of late capitalism. As a response to the perceived failures of multiculturalism in Europe, there has been a move towards so-called 'interculturalism' as a more active mode of cultural interaction that seeks to transcend the essentialising discourses sometimes associated with multiculturalism (Cantle 2012). However, there is a disjuncture between governmental policy towards the integration of immigrants and the actual day-to-day interactions between different communities in the context of 'everyday multiculturalism' (Wise and Velayutham 2009). As a sociocultural practice, music is closely intertwined with representations of difference, intercultural exchange and institutional strategies aimed at promoting multiculturalism. It unveils the nature of social relations in multicultural societies at the level of day-to-day experience, as different cultural groups come into contact.

To date, there has been surprisingly little consideration afforded to specifically how music, and those who practise it, might contribute to understandings of multiculturalism. Ethnomusicologists have tended to focus on diaspora studies, exploring how migrant communities use music to invoke nostalgia for the homeland and to establish transnational connections across the diaspora. The study of music can offer valuable contributions to wider debates regarding multiculturalism, in an era characterised by rising right-wing populism and anti-immigration politics. Building on the 2012 seminar 'Multiculturalism and Music in Britain' at King's College London, this conference seeks to expand our understanding of music in multicultural societies. How does music transcend or reinforce difference in multicultural settings? In what ways does multiculturalism contrast with interculturalism in a musical context? Music can be a powerful tool in the negotiation of difference, both as a top-down institutional strategy and as a form of everyday 'conviviality' amongst communities (Gilroy 2005). Yet music can also be used to reinforce difference and reclaim national belonging as part of defensive responses to the perceived threat of immigration. In the context of continuing economic and migrant crises within and beyond the borders of Europe, music is a useful gauge of the nature of contemporary multicultural relations.

The conference will address the following key areas:

- The use of music by institutions/governments/communities to promote multiculturalism or interculturalism;
- The relationship between music and immigration, both positive (conviviality) and negative (racism/xenophobia);
- Music and the refugee crisis;
- Articulating/challenging citizenship, migrated cultural identity and national identity through music;
- Alternative approaches to the Euro-American concepts of multiculturalism and interculturalism in different cultural contexts.

Keynote Speaker: Prof. Tina K. Ramnarine



Tina K. Ramnarine is a musician, anthropologist and global cultural explorer. She has held academic appointments in Music and in Anthropology, and is currently Professor of Music at Royal Holloway University of London. Her research is based on social theory, performance skills and multi-sited fieldwork. She has published widely, including the books *Creating Their Own Space: The Development of an Indian-Caribbean Musical Tradition* (University of West Indies Press, 2001), *Ilmatar's Inspirations: Nationalism, Globalization, and the Changing Soundscapes of Finnish Folk Music* (Chicago University Press, 2003), *Beautiful Cosmos: Performance and Belonging in the Caribbean Diaspora* (Pluto Press, 2007), and the edited collections *Musical Performance in the Diaspora* (Routledge, 2007) and *Global Perspectives on Orchestras: Collective Creativity and Social Agency* (Oxford University Press, in press). A book as part of the Oxford Keynotes Series on Sibelius's Violin Concerto is forthcoming. Various external roles have included UK representative for the International Council for Traditional Music, Executive Board of Directors member for the Society for Ethnomusicology, Chair of the British Forum for Ethnomusicology, co-editor of the journal *Ethnomusicology Forum*, member of the UK QAA Benchmark Panel for Anthropology, and Chair of the Academy of Finland's Musicology Panel. She created and directed a prize-winning cross-community performance project in Anthropology in Northern Ireland and was an Associate Director of the AHRC Research Centre for Musical Performance as Creative Practice. Currently, she is a member of the Royal Anthropological Institute's Ethnomusicology Committee, an Associate Fellow of the Institute for the Study of the Americas and an advisor for African Musicology Online, as well as for several other international institutions.

Keynote Presentation: ‘Celebratory Musical Multiculturalism’

An analytical calibration of difference, immigration and xenophobia is essential if we are to theorise musical multiculturalism in celebratory terms. What are the pitfalls and possibilities of such a project? How might distinctions between immigrant and indigenous be calibrated in a music scholarship that faces the challenges of their calibration in contemporary political discourses? This paper explores the figure of the ‘stranger’ in working towards a conceptualisation of celebratory musical multiculturalism. The stranger marks the intersections between multiculturalism and postcolonialism, and conveys pluralist potential whilst subjectively experiencing new vistas. Postcolonial subjects have referred often to a series of dis-identifications; thus Stuart Hall (2017) came to think of himself as the ‘familiar stranger’ in England and Kamini’s (2016) Zairian father aspired to citizenship rights in France, which ultimately led to his new sense of belonging. Such life experiences contrast with the renewed vigour of 21st century state investments in increasingly circumscribed views of the national and they emphasise how multiculturalism has become seen as a problem of the legitimacy of a liberal-democratic polity that brings into question the justification of rights differentiated along cultural and ethnic lines. This justification is difficult to reconcile around the concept of equal dignity as a premise of citizenship (Ferrara 2014) to which the duress under which multiculturalism is now placed is explained only partially. Thus, this paper juxtaposes Alessandro Ferrara’s suggestion that we regard multiculturalism as a normative concept with Stuart Hall’s insights on attitudes towards multiculturalism as resulting from the ways in which the “colonial world is still unfolding ... inside the post-colonial” (2017: 24) to argue for a conceptual shift from insular bordering practices centred on cultural and ethnic groups to the decolonising potential of performance in the public sphere that speaks to the everyday multicultural. The argument will be illustrated with musical examples from French, Finnish and British contexts to highlight display, creativity and historical process in celebratory multiculturalism.

Final Programme

9:20-9:50 Registration

9:50-10:00 Welcome Address

10:00-11:30 Panel 1: Music as Intercultural Dialogue

1) Music-making in Western Sydney: the Politics of Intercultural Collaboration (Toby Martin, University of Huddersfield)

2) Anglophone Cameroonian Cultural Associations of Montreal and the Promotion of Interculturalism through Traditional Music and Dance (Luke Fowlie and Nathalie Fernando, University of Montreal)

3) Whose Difference? Whose Multiculturalism? (Amanda Bayley, Bath Spa University, and Laudan Nooshin, City, University of London)

11:30-12:00 Tea/Coffee Break

12:00-13:00 Panel 2: Institutional Multiculturalism and Cultural Diplomacy

4) 'Hear the Difference': Musical Performance, Ethnography and the Notion of Cultural Affinity at Macau's Lusofonia Festival (Victor Vicente, The Chinese University of Hong Kong)

5) *Wadaiko* as a Soft Power Tool of the British State in Japan (Kate Walker, University of Sheffield)

13:00-14:00 Lunch

14:00-15:00 Panel 3a: Immigrant Identities and Social Integration

6) 'Fer país' and 'Morriñentos': Articulating Multiculturalism and Contesting National Identity in the Spanish Diaspora through Online and Offline Musicking (Raquel Campos Valverde, London South Bank University)

7) 'Who's a Jew? Who's a Scot?': Music and Immigrant Identity amongst Glasgow Jews (Phil Alexander, University of Glasgow)

15:00-15:15 Short break (no refreshments)

15:15-16:15 Panel 3b: Immigrant Identities and Social Integration

8) Translational Music: Contextualizing Forced Migration and Musical Advocacy in Germany (Ulrike Präger, University of Illinois at Urbana-Champaign)

9) 'Fine-tuning' Music in the South African Church: 'Accommodation' as a Paradigm of Multicultural Worship (Laryssa Whittaker, Royal Holloway, University of London)

16:15-16:45 Tea/Coffee Break

16:45-18:00 Keynote: 'Celebratory Musical Multiculturalism' by Prof. Tina K. Ramnarine and Closing Discussion

18:30 Informal dinner (venue to be confirmed)

ABSTRACTS

Panel 1: Music as Intercultural Dialogue

Music-making in Western Sydney: the Politics of Intercultural Collaboration

Toby Martin, University of Huddersfield

In 2015 I wrote and recorded an album with a group of musicians from Bankstown, a suburb of Sydney. Bankstown is a culturally diverse suburb, with 55% of residents speaking a language other than English at home, predominantly with Southeast Asian and Middle-Eastern backgrounds. The musicians on this album reflected this population. Some played Arabic instruments such as the oud, qanun and mijwiz, while others played Vietnamese zither, monochord and coin percussion. We combined these elements with my own pop/western musical traditions and instrumentation. The subject matter of the song was about everyday life in western Sydney, particularly the migrant experience. The album *Songs From Northam Avenue* was released in Feb 2017 and we have just finished an Australian tour.

This paper will reflect on the experience of intercultural collaboration in the context of Australian (and global) cultural politics. While ‘multiculturalism’ is an official policy of the Australian government, in practice this often means discrete communities added onto dominant Anglo-European culture, rather than non-western cultures directly affecting hegemonic ideas of Australian identity (see Ahmad 2015; Hage 1997; Mitchell 1996). More recently, the refugee crisis and perceived concerns about Islamic terrorism has seen the vilification of Muslim communities in Australia, particularly in western Sydney; a local iteration of a global phenomenon.

This paper will look at the ways in which making, performing and publicising intercultural music may help challenge dominant ideas of cultural and national identities. It will look at the politics and aesthetics of intercultural music making, and will contextualise my practice within other intercultural collaborations both in Australia and elsewhere (see Carfoot 2016; Klopper 2010; Macarthur et al 2007; Rutherford-Johnson 2011). It will also examine some of the problematics of making this sort of music, in particular the asymmetrical power structures at play when musicians from western and non-western backgrounds collaborate, and looks at the ways these challenges were negotiated.

Anglophone Cameroonian Cultural Associations of Montreal and the Promotion of Interculturalism through Traditional Music and Dance

Luke Fowlie and Nathalie Fernando, University of Montreal

This paper discusses Montreal based Cameroonian cultural and development associations and their efforts to retain and transmit cultural heritage by encouraging interculturalism through the performance of traditional music and dance. The rise of cultural associations in Cameroon to the locus of political and economic agency has been well documented and particularly linked to the Grassfields (Bamileké) cultural area (Nyamjoh & Rowlands 1998; Kengné 2003). The traditional hierarchical social structures of these groups have predisposed them to modern forms of associational organization which have taken the form of village development associations as well as urban ‘hometown’ associations, linking ‘domestic’ migrants to their home villages (Geschiere & Gugler 1998). The structure and diversity of these associations is mirrored in the Montreal context, where Grassfields cultural associations have mushroomed over the last decade as a consequence of increased migration of Cameroonians fleeing the entrenched economic stagnation, corruption and divisive ethnic politics of their country of origin (Mercer et al. 2008; Takougang 2014; Geschiere 2010). We focus on two Grassfields cultural associations whose members hail from the Anglophone Southwest and Northwest provinces of Cameroon (former British Cameroons) respectively: the Libialem Cultural and Development Association (LECDA) and the MOMO Elites. We will show that within each of these groups, participation in teaching, learning and performing traditional music and dance are the climactic activities of their monthly general meetings, acting as essential ‘tools of conviviality’ (Illich 1971). Music and dance are also central to the organization of the annual Cameroon Cultural Festival that brings together associations from the Anglophone regions. We demonstrate how through the invitation of traditional dignitaries, municipal politicians, and by extending a hand to francophone associations, music and dance is used to prioritize cultural ties over ethnic and regional belonging, while increasing visibility among the wider population of Montreal.

Whose Difference? Whose Multiculturalism?

Amanda Bayley, Bath Spa University, and Laudan Nooshin, City, University of London

Does the language of ‘multiculturalism’ reinforce or transcend difference? And whose purpose do such discourses serve? Whilst a number of writers have sought to refine the discussion by suggesting alternative terms such as ‘inter-cultural’ or ‘trans-cultural’, few have problematised the notion of ‘culture’ in this particular context (notwithstanding the extensive literature

on ‘culture’ as a concept more broadly). Specifically, in relation to music, there is a relatively new and growing ethno-musicological literature documenting collaborative projects of various kinds, mostly based – and led and funded by musicians and organisations – in the cosmopolitan urban centres of the ‘global north’. Such collaborations are not new, of course, but have received added impetus by factors such as the emergence of the ‘world music’ industry from the 1980s, the rise of digital communications technologies, and increased human mobilities of various kinds. Like the broader lay and marketing discourses, much of this scholarly work is celebratory in tone; relatively little of it engages critically with issues such as the power relations involved in such cultural ‘exchanges’. In particular, the language of multiculturalism – including talk about exploring the spaces ‘between’ cultures – is predicated on a view of culture as relatively stable and bounded, rather than as a fluid and ongoing process. Viewed from the latter perspective, all cultures are arguably ‘multi’.

This paper will explore these questions with reference to several ‘cross-cultural’ projects, including Ukrainian singer Mariana Sadovska’s collaborations with the Kronos Quartet and German percussionist Christian Thomé; and Iranian musician Kayhan Kalhor’s work with the Kronos Quartet and the Silk Road Ensemble. We explore the discourses by which these musicians and others position their work in relation to perceived cultural boundaries and ask whether those participating in such ‘multicultural’ projects are not in fact often from the same cultural formation (Turino 2003) sharing more culturally than the discourses of ‘multiculturalism’ allow for, and reinforcing an essentialised privileging of difference over shared commonalities (Agawu 2003).

Panel 2: Institutional Multiculturalism and Cultural Diplomacy

‘Hear the Difference’: Musical Performance, Ethnography and the Notion of Cultural Affinity at Macau’s Lusofonia Festival

Victor Vicente, The Chinese University of Hong Kong

Since its handover back to China in 1999, Macau has quickly grown to displace Las Vegas as the casino capital of the world. More stealthily, the small territory has also effectively begun to diversify its economy by aggressively developing its tourism industry, capitalizing on its unique history and multiethnic heritage to establish a full and robust year-round calendar of cultural events. Particularly by way of music festivals, visitors are invited on an almost weekly basis under the ‘Touching Moments’ campaign to ‘Experience,’ ‘Feel,’ ‘See,’ and especially ‘Hear Macau.’ With the Venetian and Galaxy casino-hotels in the backdrop, both tourists and locals alike can, for example, ‘Hear the Difference’ over three packed days in October at the

Lusofonia Festival, in effect an annual World Music festival themed on the defunct Portuguese Colonial Empire at which rare folk and popular acts from far-flung places like East Timor, Goa, and Guinea-Bissau take center stage to celebrate Lusophone musical and cultural heritage. Based on several years of fieldwork at the Festival, this paper, in addition to providing analyses of expressive forms from several under-documented locales, interrogates the notions of Lusofonia and postcolonial Macanese identity through the complexities of festival performances, which can at once foster collective affinity and underscore cultural alterity. The paper details how these identities are articulated around such challenges as language, misrepresentation, and audience reception. The logistical and methodological difficulties of conducting ethnographic research on World Music festivals, which the author has also endeavored in several other countries, are addressed in the conclusion.

Wadaiko as a Soft Power Tool of the British State in Japan

Kate Walker, University of Sheffield

Kumi-daiko (ensemble taiko drumming) is a global phenomenon: Japanese ensembles such as Kodo regularly tour the United States and Europe and local groups can be found in Australasia, North and South America, Southeast Asia and Europe in ever increasing numbers. A closer examination of the genre's origins, however, reveals it is distinctly Japanese in origins. Its inception in the 1950s witnessed the adaptation and performance of quite distinct performance traditions from regions of Japan by bringing these wooden, barrel-shaped drums centre-stage. In turn, kumi-daiko is conceived as homogenously Japanese.

This paper examines the performance practices of the British Embassy Tokyo's taiko group in Japan. It demonstrates ways in which kumi-daiko – viewed as an indigenous musical form – is being used as a tool to fulfill the soft power objectives of the British state in Japan yet is limited to an existential element of the wider policy environment. Specifically, it examines the group's alignment with the UK Government's GREAT campaign, which aims to promote the UK internationally as an attractive place to visit, study and do business. Drawing upon ethnographic fieldwork conducted at the embassy in the summer of 2016, this paper reveals a musical dualism through which intercultural exchange is conceived and operationalised as an interaction between a cultural minority (British) and (Japanese) majority based on the principles of reciprocity and integration. Furthermore, the paper confirms the utility of the performing arts as an institutional strategy to achieve express cultural, political and diplomatic aims in Japan by deploying taiko as a means of communicating the UK's policies and values.

Panel 3a: Immigrant Identities and Social Integration

‘Fer país’ and ‘Morriñentos’: Articulating Multiculturalism and Contesting National Identity in the Spanish Diaspora through Online and Offline Musicking

Raquel Campos Valverde, London South Bank University

The use of music by migrant communities to invoke nostalgia for the homeland has been the subject of considerable ethnomusicological research. However, this use of music creates complex identity work in the case of the Spanish ‘plurinational’ state and its heterogeneous diaspora (Werbner, 2000). This paper analyses how online and offline musicking contributes to the creation of resources to articulate the conflicting identities of Spanish diasporic communities in the UK, between their official and institutional belonging as Spaniards, and their self-definitions as Basque, Galician, Catalan or other regional identities. For Spaniards in the UK, music can be used to reinforce regional differences and reclaim specific cultural identities at a transnational level (Vertovec, 2001), countering the institutional discourse that promotes an essentialist view of an overall Spanish cultural belonging equal to shared national citizenship. This institutional discourse is often experienced by migrants as directly threatening their local homeland and overextending the xenophobic rhetoric of Francoist times. Similarly, Spaniards may see the promotion of regional music as a pedagogic attempt to educate Britons in the multicultural character of Spain and articulate an ‘authentic’ integration in the UK. Using ethnographic case studies within the Spanish community in London, I explore how an online articulation of these identities and citizenships occurs (Parker & Song, 2009) in the wider context of musicking on social media, fostering a particular understanding of multiculturalism. Online and offline musicking in the Spanish migrant community also provides a vehicle for experiencing and performing cultural positioning (Robins and Aksoy, 2001) as nostalgic morriña, nationalistic fer país, and for promoting affective, exclusionary and defensive attitudes towards music, instruments, and identity.

‘Who’s a Jew? Who’s a Scot?’: Music and Immigrant Identity amongst Glasgow Jews

Phil Alexander, University of Glasgow

Glasgow-born poet AC Jacobs’ eloquent appraisal of Jewishness in Scotland as ‘Exile within exile’ foregrounds an experience of diaspora in a country that has itself been repeatedly defined in terms of its relationship to England. Scant attention, however, has been paid to any musical resources deployed in navigating these multiple nationalities. This paper will therefore analyse some of the ways that immigrant Jews in Glasgow used music as a

means of negotiating their hyphenated identities during the early twentieth century – a period that saw the greatest wave of Jewish migration to the city. Two contrasting and complementary narratives emerge: on the one hand, expressions of alterity from poorer Eastern European immigrants crammed into the Gorbals, and on the other a more self-assured process of assimilation evidenced by the richer, longer-established community north of the river in Garnethill. Subject to significantly less persecution than many other European Jews, the Gorbals community maintained important practical and ideological links with the Eastern European cultural life they had left behind, including Eastern Ashkenazic cantorial traditions and a Yiddish-based Scottish musical vernacular. Conversely, the Jews of Garnethill, in line with their greater affluence, ‘British’ cultural aspirations and self-perception as Jewish representatives in Scotland, consciously adopted the trappings of respectable British culture – in the form of classical music soirées, social dances and more anglicised musical practices of worship. At the same time, the city’s Jews as a whole actively engaged with ongoing narratives of diaspora and Zionism through the Glasgow Jewish Institute’s performances of Palestinian folk songs and new works in Hebrew. My analysis, therefore, will highlight several different points along a Scottish-Jewish musical map, illustrating the changing responses of a small, fluid and dynamic group of immigrants to questions of cultural memory, assimilation, past lives and future trajectories.

Panel 3b: Immigrant Identities and Social Integration

Translational Music: Contextualizing Forced Migration and Musical Advocacy in Germany

Ulrike Präger, University of Illinois at Urbana-Champaign

Recent narratives of forced migration and refuge are typically constructed around notions of difference. In public discourses on the so-called European ‘refugee crisis,’ such constructs of difference often focus on mistrust, anxiety, and other challenges of the host societies when dealing with the unfamiliar ‘Other’ and the migrants’ integration and protection. This dialectical relationship between otherness and the creation of new belongings is usually negotiated within the context of the host society’s moral codes as linked to ideas of deserving and undeserving (Watters 2013). In this paper, I invite us to listen to voices of displacement, refuge, and difference from the migrants’ perspectives—voices that negotiate migration experiences, preconceptions of otherness, and the construction of new social lives in post-expulsion environments. Based on interviews with refugees and migrants mainly from the Middle East and West Africa currently arriving in Germany, I found that migrants repeatedly employ

musical practices and musical repertoire as tools to build new structures of comfort, intercultural dialogue, political engagement, as well as networks of resistance. The analysis of migration-incited musical practices as translational places of difference, similarity, and, in-betweenness, suggests that musical expressions not only allow for experiences and places of ‘homecoming,’ but also for the mediating between Eastern and Western ideologies, politics, and populations in post-migration integration processes. Applying Karen O’Reilly’s (2008) analysis of social processes in post-migration practice communities that create new everyday-life structures, I further analyze ‘refugee voices’ regarding motivation for music making, medial representation, and intercultural flows between migrants and hosts. These individual voices—usually absent in generalized and publicized refugee discussions—foster an understanding of how migrant and host musical communities actively practice constructs and modes of difference as agents of compassion and refugee advocacy.

‘Fine-tuning’ Music in the South African Church: ‘Accommodation’ as a Paradigm of Multicultural Worship

Laryssa Whittaker, Royal Holloway, University of London

The social and racial equality enshrined in South Africa’s 1996 constitution has set a high ideal for the nation’s institutions, including its Christian churches. The strategies used for the achievement of equality and freedom are complex, contradictory, and sometimes conflicting. This paper will focus on the Durban Evangelical Lutheran parish, which in recent years has brought together mainly white German- and English-speaking groups with African (black) Zulu-speaking groups. The coming together of these different racial, cultural, socioeconomic and linguistic groups in worship has been a difficult transition, but the ideal pursued has been more than just multicultural coexistence: parishioners who regularly attend services in this parish negotiate between the formation of relationships amongst different cultural groups and the maintenance of their own languages, cultural values, or aesthetics.

This paper will examine these negotiations as characterised by what worshippers at the Durban Evangelical Lutheran Parish term ‘accommodation.’ This complex of processes is interpreted through Berry’s (2008) model of acculturation and Radano and Bohlman’s (2000) notion of ‘racial imagination’. Initiatives of racial and cultural integration are relatively recent in South African Lutheranism due to institutional structures erected during the colonial era and reinforced during apartheid, and one area of tension in the church often attributed to racial difference is that of musical style and preference. However, I will argue that while linguistic challenges exist alongside musical challenges, the congregation’s linguistic diversity as English, German, and Zulu speakers presents a greater challenge to group

unity than the diversity of its parishioners' musical preferences. In this regard, understanding how musical and linguistic accommodation takes place within the parish may suggest ways in which church music is an important domain for reflecting, and perhaps effecting, broader social processes of integration in the so-called Rainbow Nation.