Music and Movement

British Forum for Ethnomusicology
Annual Conference 2023

University of Edinburgh, 13-16 April 2023

Programme

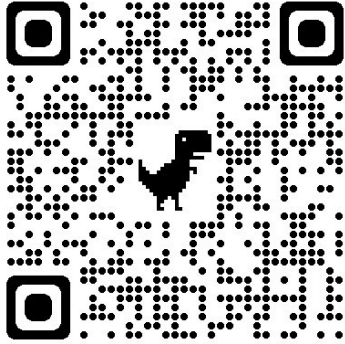### Contents

Useful information

Conference website:
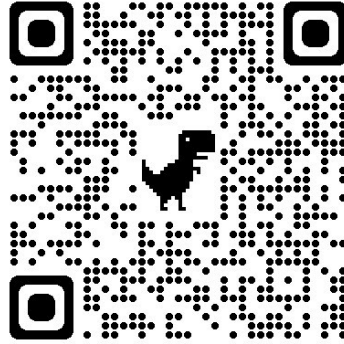https://bfe2023.wordpress.com/

Campus maps:
https://www.ed.ac.uk/maps/maps

Emergency numbers:
—Police, ambulance, fire: 999
—University security: 0131 650 2257
—Conference team: Phil 07956 978701
                               Rowan 07873 474481

Pharmacy:
Bristo Square Pharmacy, 6 Bristo Place, 0131 667 8247 Open 9am-6pm on Thurs/Fri, 9am-1pm Saturday; closed on Sunday
There are also several branches of Boots the Chemist nearby which are open on Saturday afternoon and on Sunday.

ATMs:
RBS, 30 Nicolson Street (just opposite Nicolson Square)

Public transport:
Transport for Edinburgh (Bus, Tram): https:// transportforedinburgh.com/ Scotrail (Trains): https://www.scotrail.co.uk/

Taxis:
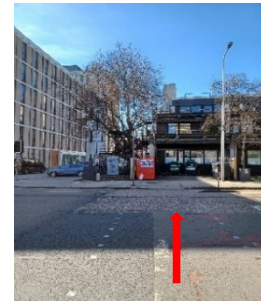Central Taxis: 0131 229 2468
City Cabs: 0131 228 1211

Getting from Alison House to the Reid Hall…and back again

Exit Alison House and turn right past 'Elephants and Bagels'

continue straight on

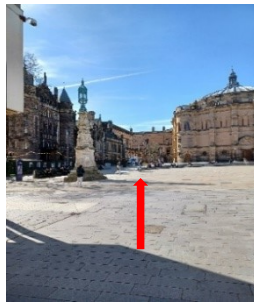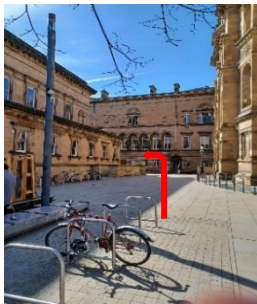until traffic lights

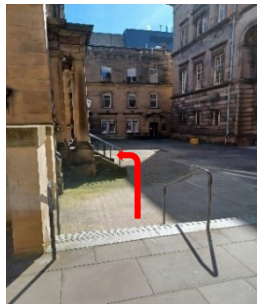cross over the road and continue

into Bristo Square – you are heading for the far left corner

Keep heading for top left corner

turn left at the very end

The Reid Hall!

To get back to Alison House, go back across Bristo Square the way you came, walking between these two buildings…

Cross straight over the traffic lights and turn left at 'Elephants and Bagels'

Opening concert
'Moladh Phàdraig: In Praise of Peter'
Celebrating Dr Peter Cooke

Thursday, 12 April, 6.00-7.30pm
Reid Concert Hall

Josh Dickson, Bede Patterson, Finlay MacVicar, Hamish Drennan
Amy Laurenson, piano (BBC Scotland Young Traditional Musician 2023)
Jit Jive Duo (Rise Kagona and Andy Cooke) with
Ubuntu dancers (Raquel Ribes Miro and Beti Mencal)

Dr Peter Cooke (1930-2020) was a prolific researcher of Scottish traditional music and culture as well as African music – in particular the music of the Highland bagpipe and the fiddle tradition of Shetland as well as the music of Uganda. In his scholarship on Scottish music he brought an ethnographic lens to emic concepts of music and style, most notably to do with Hebridean music and the bagpipe's classical Gaelic ceòl mór repertoire, in effect contributing to wider recognition of Scottish music as something of value – not just culturally, but academically.

The Dept of Traditional Music at the Royal Conservatoire of Scotland would like to offer a musical tribute to the late Dr Peter Cooke with the performance of solo and ensemble settings of the pibroch *Moladh Moraig* (In Praise of Morag), a bagpipe piece consisting of theme and extended variations reflecting the Gaelic ceòl mór repertoire. The piece will begin with a brief introduction to the fieldwork Cooke undertook with the late George Moss (1903-1990) followed by a solo performance of the setting of *Moladh Moraig* that Moss sang for Cooke in 1981. This will be followed by an ensemble performance of the piece drawn from the singing of noted Gaelic singers and tradition-bearers Donald Sinclair and the Rev William Matheson. Peter's work with Moss and other pipers in the 1970s provided substantial material for the Sound Archives of the School of Scottish Studies and led to renewed interest in pibroch by a wider scholarly and musical community.

Amy Laurenson
In celebration of Dr. Peter Cooke, Amy will perform piano arrangements of tunes researched and published in "The Fiddle Tradition of the Shetland Isles" (1986). Cooke formed a comprehensive repertory of traditional Shetland fiddle tunes which he categorised into 'dance' and 'listening' music, both of which will be explored through solo piano arrangements.

Rise Kagona is the founder and lead guitarist of the world famous band from Zimbabwe, The Bhundu Boys, which toured the world in the 80s and 90s. Rise is now resident in Edinburgh, and has been performing around the UK, with his *Jit Jive Band,* and more recently the *Jit Jive Duo*. Flowing through his music are infectious *Jiti* rhythms, which in his duo are played by Ugandan-born **Andy Cooke** on Ghanaian drums, and Ugandan thumb piano. Rise and Andy performed this year at Celtic Connections - and are featured on BBC Alba's *Seirm* program

Plenary event

Equality, Diversity and Inclusion in Music Studies

Friday, 14 April, 1:30-2:30pm, Alison House

Amy Blier-Carruthers (King's College London)

Diljeet Bhachu (Musicians' Union)

Chair: Shzr Ee Tan (Royal Holloway, University of London)

The speakers will present the groundbreaking recent report by the EDIMS network into equality, diversity and inclusion in music higher education, followed by an open discussion.

You can download the report here:
https://edims.network/report/slowtraincoming/

Keynote Performance Presentation

Prof. Ama Oforiwaa Aduonum (Illinois State University)

'Sankofa: Sonic Time Travel and Performative Journeyings in
Walking with My Ancestors'

Saturday, 15 April, 3:30-5pm, Reid Concert Hall

This presentation engages the aesthetic and ideological implications of the Ghanaian Akan aphorism and symbol, Sankofa, which translates as "Go back and fetch it", and Leroi Jones' category of "the changing same" (1966) to investigate *Walking with My Ancestors* (2019). Situated within its critical cultural and ideological impetus, *Walking with My Ancestors* is a multimodal and multilayered framing of historical memory wherein sound is deployed as critique of the present, and revision of the historical archive much like John Akomfrah's data thief in "The Last Angel of History", an important film for its ideas of Afrofuturism (Butler 1979, Dery 1993, Eshun 1998, Okorafor 2008). The exploration addresses how sonic time travel (steinskog 2018, Shabazz Palaces 2011), sonic practices (Maier 2016), and a compound diaspora (Gilroy 1993) foster repair, affirmations, and futurities for a "people whose past has been deliberately rubbed out" (Dery 1994), and how sound and movement compel us to experience corporeal trauma – experienced both as figurative time travel and affective imagining. This address includes a walk through and around a mini art installation/display, a live presentation of *Walking with My Ancestors* to extrapolate the spatial and temporal resonance in the narratorial aspects of the performance, and a talk back exploring various themes and concepts.

Ama Oforiwaa Aduonum is a Kwahu Akan of the Aduana lineage in Ghana. ɔboɔba, Child of Rock! Ogyaba, Child of Fire! She is a professor of Music, teaching courses in Black Music and Ethnomusicology, and Director of West African Drumming Music and Dance Ensemble at Illinois State University. She is also an award-winning and nationally recognized playwright and performer focused on practice-led research, indigenous knowledge, and sensory studies on music traditions of the African Diaspora. Her multi-modal work, *Walking with My Ancestors*, based on original, first-hand research at former dungeons for enslaved Africans, combines music, theater, and movement to interrogate and disrupt the violence against and negation of African selfhood we find in the architecture of African histories, slavery, and racism. Aduonum is a published researcher, writer, a musician, and scholar-artist. Her recently published book, *Walking with Asafo in Ghana* (2022) uses walking as method to investigate the musical pasts of a warrior tradition in Ghana. In addition, she has several peer-reviewed articles and book chapters and is currently working on three book manuscripts. Aduonum loves to eat and dance.

Schedule overview (detailed schedule on page 11)

Thursday 13th April	
12-1pm	**Registration: Alison House, 12 Nicolson Square, EH8 9DF**

	Reid Concert Hall, Bristo Square	Alison House, Lecture Room A	Alison House, Lecture Room B	Alison House, Atrium
1-2.30pm	**A1: Lecture-Performances**	**A2: Dance Aesthetics**	**A3: Virtual mediations**	**A4: Ethics and Environmental Crisis**
2.30-3pm	Refreshments (Alison House, Common Room 1.06)			
3-5pm	**B1: Transnational Flows**	**B2: Radical auto-ethnographies and positionalities**	**B3: Reshaping Traditions**	**B4: Roundtable (SEM): "How am I to reach you?" (ONLINE PANEL)**

5.15-5.45pm	**Jonathan Stock Book Launch and Wine Reception** Alison House.
6-7.30pm	**Opening concert - celebrating Dr Peter Cooke** Reid Concert Hall.
8-10pm	**Welcome ceilidh** The Fire Station, Edinburgh College of Art.

Friday 14th April	
8.30-9am	**Registration: Alison House, 12 Nicolson Square, EH8 9DF**

	Reid Concert Hall, Bristo Square	Alison House, Lecture Room A	Alison House, Lecture Room B	Alison House, Atrium
9-10.30 am	**C1: School of Scottish Studies Archives presentation (9.30am start)**	**C2: Spiritualisms**	**C3: Refugees and Displacement**	**C4: Place- and Space-making**
10.30-11am	Refreshments (Alison House, Common Room 1.06)			
11am-12.30pm	**D1: Lecture-Performances**	**Roundtable D2: Powers of Vocal Restraint and Silence**	**D3: Conflict and Trauma**	**D4: Migration ecologies (ONLINE PANEL)**
12.30-1.30pm	Lunch **(Alison House, Common Room 1.06)**		**BFE Podcast Training Session** *Lea Hagmann* (Please feel free to bring lunch!)	
1.30-2.30pm	**EDI Session: Equality, Diversity and inclusion in Music Studies Network. Atrium, Alison House.**			

2.45-4.45	Roundtable E1: Navigating Crisis, Mobility and Stasis in Iranian Music and Sound Studies	E2: Repertoire and Circulation	E3: Gender and Sexualities	Roundtable E4: Decolonising Musical Epistemologies in the Western Mediterranean
4.45-5pm	Refreshments (Alison House, Common Room 1.06)			
5-6.15pm				Film presentations & screenings
6.30-8.30pm	**St Cecilia's Musical Instrument Museum, 50 Niddry St, EH1 1LG**: wine reception, short tours of collection, and Jo Miller book launch			

Saturday 15th April	Reid Concert Hall, Bristo Square	Alison House, Lecture Room A	Alison House, Lecture Room B	Alison House, Atrium
9-10.30 am	F1: Expressions of resistance	F2: Memory and nostalgia	F3: More-than-human Interactions	F4: Nationalisms and diaspora
10.30-11	Refreshments (Alison House, Common Room 1.06)			
11am-1pm	Roundtable G1: Music, Sound, and Forests	G2: Dance Discourses	G3: Archival Journeys	Roundtable G4: (Inter) Southeast Acoustic Flows
1-2pm	Lunch (Alison House, Common Room 1.06)	**"How to get published"** *Taylor & Francis* Feel free to bring lunch!		
2-3pm				BFE AGM
3-3.15pm	Refreshments (Alison House, Common Room 1.06)			
3.30-5pm	**Keynote, Reid Concert Hall, Bristo Square** Professor Ama Oforiwaa Aduonum, '*Sankofa*: Sonic Time Travel and Performative Journeyings in Walking with My Ancestors'			
6.30-8.30pm	Conference meal **@ Cafe Andaluz, George IV Bridge, EH1 1EE**			
8.30pm	Social/open mic/jam session **@ The Argyle and Cellar Bar, 15 - 17 Argyle Place, EH9 1JJ**			

Sunday 16th April	Reid Concert Hall, Bristo Square	Alison House, Lecture Room A	Alison House, Lecture Room B	Alison House, Atrium
9-10.30am	H1: Lecture-Performances	H2: Folk music mobilities	H3: Adaptation and inclusion	H4: Mourning and Memorialisation
10.30-11am	Refreshments (Alison House, Common Room 1.06)			
11am-1pm	I1: Embodiment and Peripheries (ONLINE)	I2: Moving traditions	I3: Indigeneity and Postcoloniality	I4: Political narratives (ONLINE)
1-1.15pm				**Closing remarks and farewells**

BFE Annual Conference 2023 – Music and Movement FULL SCHEDULE
13th – 16th April, University of Edinburgh

Thursday 13th April				
12-1pm	**Registration: Alison House, 12 Nicolson Square, EH8 9DF**			
	Reid Concert Hall, Bristo Square	**Alison House, Lecture Room A**	**Alison House, Lecture Room B**	**Alison House, Atrium**
1-2.30pm	**A1: Lecture-Performances** *Charles Tsua*, Going with the Flow: the Variations of the Guqin music piece 'Flowing Water' *Timothy Macdonald*, 'Life and Mettle in Their Heels': Strathspey and Reel Development in Scotland from 1740 to Today Chair – Lori Watson	**A2: Dance Aesthetics** *Elina Seye*, Intercorporeality in sabar dance-music interactions *Samantha Jones*, Improvisation, Musical Aesthetics, and Technique in Sean-nós Dancing *Caroline Bithell*, 'First the Eyes Dance': Practices and Aesthetics of Traditional Dance in Achara (Georgia) Chair – Lea Hagmann	**A3: Virtual mediations** *Tom Wagner & Laryssa Whittaker*, Musicking in the Metaverse: Performing, Consuming, and Participating in Virtual Live Concerts *Kristen Horner*, "We're thrown in the deep end but we find ways to swim:" Local music service provision in flux during the Covid-19 pandemic *Yang Zhao*, Participation in Scottish Country Dancing and the Covid Pandemic: A Blended Ethnography Chair – Matthew Machin-Autenrieth	**A4: Ethics and Environmental Crisis** *Luca Gambirasio*, Walking through Sound and Wood: using music and movement to reconnect to the landscape in central Italy *Jonathan Stock*, Ethical Listening in Environmentalist Fiction: A Case Study from Indra Sinha's *Animal's People* [ONLINE] *Pantea Armanfar*, The voice of laleh-va: a plant instrument in ab-bandan forming the mutual cultural heritage of wetlands and humans Chair – Andrew Green
2.30-3pm	Refreshments (Alison House, Common Room 1.06)			

Thursday 13th April	Reid Concert Hall, Bristo Square	Alison House, Lecture Room A	Alison House, Lecture Room B	Alison House, Atrium
3-5pm	**B1: Transnational Flows** *Felix Morgenstern*, Moving to the Authenticating Centre: German and Austrian Musical Travels to Ireland [ONLINE] *Dianne Violeta Mausfeld*, American Spaces, Mexican Flows: The Chicano Hip-Hop Movement in Los Angeles & Beyond (1980s & 1990s) *Peter Lell*, Mobilities and Immobilities – Views on Afghan Music Chair – Helena Simonett	**B2: Radical auto-ethnographies and positionalities** *Carolin Müller*, Performance and Audibility of Movement: Exploring Interdependencies Between Musical and Physical Movement in A Bicycle Ethnography in Jerusalem *Stuart Eydmann*, eBay Ethnomusicology: Transactional serendipity in researching Scotland's musical traditions *Dishan Abrahams*, Performing home: building belonging through music, memory and the senses Chair – Phil Alexander	**B3: Reshaping Traditions** *Sebastian Antoine*, 'Music Helps a West Papuan Feeling': Transporting Selves and Moving Others *Nico Mangifesta*, Expanding the sonic palette by reshaping instrumental ensembles in Balinese new music for gamelan. *Federica Nardella*, Notation and Transcription in the Age of Translation: Transcribing and Arranging the Şarkı for Piano in the Late Ottoman 19th century *Babatunji O. Dada*, The Standard Pattern and Cultural Agency in Naija Hip Hop, 2000-2022 Chair – Alex Cannon	**B4: Roundtable (SEM): "How am I to reach you?"– In search of connections in research and movement (ONLINE PANEL)** *Co-chairs:* Tomie Hahn and Corinna Campbell *Participants:* Chad Hamill, Rashida Braggs, Samantha "Sam" Jones, Rumya Putcha, Matthew Rahaim

5.15-5.45pm	**Jonathan Stock Book Launch (*The Routledge Companion to Ethics and Research in Ethnomusicology*) and Wine Reception, chaired by Razia Sultanova**. Alison House.
6-7.30pm	**Opening concert - celebrating Dr Peter Cooke** (inc Josh Dickson, RCS pipers, Amy Laurenson, Andy Cooke & Rise Kagona). Reid Concert Hall.
8-10pm	**Welcome ceilidh**. The Fire Station, Edinburgh College of Art.

Friday 14th April				
8.30-9am	Registration: Alison House, 12 Nicolson Square, EH8 9DF			
	Reid Concert Hall, Bristo Square	**Alison House, Lecture Room A**	**Alison House, Lecture Room B**	**Alison House, Atrium**
9-10.30am	**C1: School of Scottish Studies Archives presentation (9.30 start)** *Maggie Mackay* and *Lori Watson*, with musical performances from *Fraser Fifield*	**C2: Spiritualisms** *Frances Wilkins*, Shifting Musical Identities in the Western Isles: Transformations from the Secular to the Spiritual during Na Dusgaidhean *Zachary Kingdon*, Music, Movement and the Construction of Identity in Rural Southern Tanzania *Rebecca Uberoi*, Satan Come Out of the Road: Music, Movement, and the Aesthetics of Salvation in Yoruba Migration Chair – Tom Wagner	**C3: Refugees and Displacement** *Peter McMurray*, On Puppetry and Power: Listening to the Spectacle of Syrian Displacement *Mary Dillon*, Reflections on an Applied Ethnomusicological Approach to Music in a Greek Refugee Camp *Helena Simonett*, Music projects with young refugees: empowerment through musicking Chair – Rachel Harris	**C4: Place- and Space-making** *Ruard Absaroka*, The Hills are Alive with the Sound of Movement: Tourist Ears and the Consumption of Place in Salzburg *Chrysi Kyratsou*, Listening to lingering movement and shifting perspectives to (forced) (im)mobility regimes [ONLINE] *Shu Jiang*, Imagined Tradition: Notation, Hand Gesture and Space in Chinese Qin Music Chair- Jonathan Stock
10.30-11am	Refreshments (Alison House, Common Room 1.06)			

11am-12.30pm	D1: Lecture-Performances	NB: 4-person panel until 1pm	D3: Conflict and Trauma	NB: 4-person panel until 1pm
		Roundtable D2: Powers of Vocal Restraint and Silence		D4: Migration ecologies (ONLINE PANEL)
	Corrina Eikmeier, Bodyphonics The improvising body		*Kiku Day*, The multifaceted Shakuhachi: Militarism, Healing and Spirituality	
	Pauliina Syrjälä, Improcomposing through playing – A creative method on the move	*Joshua Pilzer*, Propriety, Authority, Vocal Restraint and Release in COVID-era Japan		*Saida Daukeyeva*, Dombyra Küi: Music, Memory, and the Migratory History of Mongolian Kazakhs
		Abigail Wood, "An eloquent tongue comes from God": Exploring new spaces of vocal transformation among Orthodox Jewish women in Israel	*Guilnard Moufarrej*, The Role of Music in Self-Expression and Storytelling among War-Traumatized Syrian Youths in Germany	*Bidisha Chakraborty*, Songs of migration: Understanding the lives of Bhojpuri women in a cultural space
	Chair – Lori Watson	[ONLINE] *Jeong-in Lee*, Walking along the DMZ: The Sound of Silence and Mnemonic Imagination	*Laudan Nooshin*, The Sounding City: Memory, Trauma, and Auditory Scars in 1980s Tehran	*Cara Stacey*, Movement in a southern African musical pluriverse
			Chair – Morag Grant	*Mitra Jahandideh*, A Journey into Talesh Rural Life through a Calling Tradition
		Andrew Jarad Eisenberg, Discussant		Chair – Tom Solomon (online)
12.30-1.30pm	Lunch **(Alison House, Common Room 1.06)**		**BFE Podcast Training Session** *Lea Hagmann* (Please feel free to bring lunch!)	
1.30-2.30	**EDI Session: Equality, Diversity and inclusion in Music Studies Network. Atrium, Alison House.** Chair: Shzr Ee Tan (Royal Holloway, University of London) Amy Blier-Carruthers (King's, University of London) and Diljeet Bhachu (Musicians' Union) will introduce the recent EDIMS report on EDI in Music Higher Education (https://edims.network/report/slowtraincoming/), followed by open discussion. NB: This is an open session and all are encouraged to attend			

2.45-4.45	Roundtable E1: **Navigating Crisis, Mobility and Stasis in Iranian Music and Sound Studies (three online)**	E2: Repertoire and Circulation	E3: Gender and Sexualities	Roundtable E4: **Decolonising Musical Epistemologies in the Western Mediterranean**
	Laudan Nooshin, Navigating Crisis, Mobility and Stasis in Iranian Music and Sound Studies	*Amy Stillman*, The Tune Itinerary: A Tool for Tracking the Production and Circulation of Repertoire	*Katie Young*, Hearing people out: Feminist ways of listening to opposition	*Stephen Wilford*, Beyond Music: Rethinking and Refocussing Ethnomusicology through Algerian Musics
	Solmaz Shakerifard, Missing Bodies, Missing Pieces: Socio-political turmoil and a fragmentary scholarship	*Peter Underwood*, Repertoire and Relocation: The Consequences of Using Repertoire Standardisation to Ease Member Mobility	*Max Jack*, On the Other Side of Hope: Assembly, Unruly Bodies, and the Sonics of Political Disillusion in the Berlin 'Linke Szene'	*Matthew Machin-Autenrieth*, Decolonising a Musical Brotherhood: Utopian Encounters and Power across the Mediterranean Sea
	Anon 1, Navigating Surveillance and Performing Incompetence: Tales of Doing Musical Ethnography in Iran	*Tanja Halužan*, Exploring the musical performance in different contexts and time frames: examples emanating from the early days of record industry in Croatia	*Tim Knowles*, Inaudible Women: The Gendered Differend at Public Participatory Music Events	*Vanessa Paloma Duncan Elbaz*, Decolonising Epistemologies Through Methodologies from Within
	Anon 2, "Ethnomusicology at Home? Then, What If Your Home Is Iran?" An Exploration of the Challenges of Fieldwork Research in Iran During the Time of Social and Political Struggles	*Peter Toner*, Movement, Music, and Sociality: A Yolngu Case Study	Chair – Elaine Kelly	[ONLINE] *Samuel Llano*, From Cairo (1932) to Fez (1939): Western Listening Epistemologies and the Emergence of an "Arab" Ear
	NB: some names anonymised due to presenter safety	Chair – Chrysi Kyratsou		*Eric Petzoldt*, Controlling Ruptures, Performing Risk: Jazz as Collaboration in Morocco and Europe

4.45-5pm	Refreshments (Alison House, Common Room 1.06)		
5-6.15pm			**Film presentations & screenings** *Julia Shpinitskaya and Riita Rainio*, Film *Echocatcher: Fieldwork Diary at Keltavuori Site* (10 mins) and accompanying paper 'The Art of Resounding Rocks: Sonic Rituals, Phonotaxis, and Acoustics of Sacred Sites in Fennoscandia' *Jérémie Voirol, The Musical Valley. Otavalo indigenous musicians at the crossroads of transnational circulations* (38m)
6.30-8.30pm	**St Cecilia's Musical Instrument Museum, 50 Niddry St, EH1 1LG**: wine reception, short tours of collection, and Jo Miller book launch (*Community-based Traditional Music in Scotland: A Pedagogy of Participation*).		

Saturday 15th April	Reid Concert Hall, Bristo Square	Alison House, Lecture Room A	Alison House, Lecture Room B	Alison House, Atrium
9-10.30am	**F1: Expressions of resistance** *Heather Sparling*, Never Yielding to the English Language? Coloniality and Resistance in Nova Scotia Gaelic Songs *Gordon Ramsey*, "Step In Style": Modes of Movement as Intended and Unintended Communications of Identity in Northern Irish Flute Bands *Bernice Hoi Ching Cheung*, The Egg and the Wall: Borrowing and Intertextuality from Haruki Murakami to Cantopop Chair – Byron Dueck	**F2: Memory and nostalgia** *Sam Bennett*, Forever Young: Nostalgia and Temporal Journeys within the Synthwave Soundtracks of Turbo Kid and Summer of '84 *Ivan Mouraviev*, Bass, Space, Place: The Mediation of London Dubstep Culture in an Online Discord Community *Jasmine Hornabrook*, 'Mixtape Memories': Migration, memory and sounds of resilience Chair – Ruard Absaroka	**F3: More-than-human Interactions** *April Wei-West*, Conceptualising Hatsune Miku: technology, materiality, and vocality in contemporary Japan *Jack Harrison*, "Disc Dogs Rock!": Navigating Harmony in Canine Sport *Rowan Bayliss Hawitt*, 'The heady fear of silence': Extinction narratives in contemporary folk music practices in the UK Chair – Amanda Bayley	**F4: Nationalisms and diaspora** *Jelena Gligorijevic*, Mapping Out Vienna's Popular Music Practices of the Ex-Yugoslav Diaspora: Four Strategies in Coping with the Balkan Stigma *Evanthia Patsiaoura*, Local-Translocal-Postlocal: 'Nigerian Gospel Music' in Ethnographic Reconfiguration *Robert Dunbar*, A Song Remembered in Exile, Annag a Ghaoil hao ill o Chair – Frances Wilkins
10.30-11am	Refreshments (Alison House, Common Room 1.06)			
11am-1pm	**Roundtable G1:** **Music, Sound, and Forests** *Perminus Matiure*, The significance of trees in the music and culture of the San people of Tsumkwe, Namibia	**G2: Dance Discourses** *Lea Hagmann*, Visions of Cornish Trad Dances *Sue Miller*, Reflections on a musico-choreographic research project – the importance of	**G3: Archival Journeys** *Mark Aranha*, Melody and identity: Following the Bake archive in Cochin	**Roundtable G4:** **(Inter) Southeast Acoustic Flows: transient sounds, post-migrant bodies and postcolonial performers** *Andita Aniarani*, Western classical music performances in

	Kennedy Chinyere, Listening to the Land: socio-cultural practices of reforestation in rural Zimbabwe *Andrew* Green, Reforesting about music? Auralities of restoration in Ajusco-Chichinautzin, Mexico City *Amanda Bayley*, Ecotones: Soundscapes of Trees	culture and ethnomusicological fieldwork in interdisciplinary arts-based research *Ellen Hebden*, Women's Tufo Dancing, Discourses of Talent, and the Gendered Politics of Mobility in Mozambique Chair – Caroline Bithell	*Maureen Russell*, Our Culture Resounds: Archiving Filipino American Community Voices *María del Mar Ocaña Guzmán*, 'Jewels' within the sound archive; unfolding the metaphor's materialities Chair – Vanessa Paloma-Elbaz	Batavia, the Dutch East Indies, 1830s-1930s *Solomon Shiu*, Inaudible Spaces: Voices of Indonesian Migrant Workers in Hong Kong *Shzr Ee Tan*, Acoustic Regimes of Labour and Leisure: Sounded lives of Southeast Asian migrant workers in Singapore *meLê Yamomo*, Manila Men Remix
1-2pm	Lunch (Alison House, Common Room 1.06)	**"How to get published"** *Hannah Rowe & Vicky Small (Taylor & Francis).* Please feel free to bring your lunch!		
2-3pm				**BFE AGM**
3-3.15pm	Refreshments (Alison House, Common Room 1.06)			
3.30-5pm	**Keynote, Reid Concert Hall, Bristo Square** Professor Ama Oforiwaa Aduonum, '*Sankofa*: Sonic Time Travel and Performative Journeyings in Walking with My Ancestors' Chair – Morag Grant			
6.30-8.30pm	Conference meal **@ Cafe Andaluz, George IV Bridge, EH1 1EE**			
8.30pm onwards	Social/open mic/jam session **@ The Argyle and Cellar Bar, 15 - 17 Argyle Place, EH9 1JJ**			

Sunday 16th April	Reid Concert Hall, Bristo Square	Alison House, Lecture Room A	Alison House, Lecture Room B	Alison House, Atrium
9-10.30am	**H1: Lecture-Performances** *Emilia Lajunen*, Musician embodied knowledge and simultaneous playing and dancing as a method of creating music, expression, and passing tradition *Alison Stevens*, Weaving Sounds in Time: A Change-Ringing Lecture-Workshop Chair – Nikki Moran	**H2: Folk music mobilities** *Matthew Ord*, In search of common ground: landscape, walking and place-identity in contemporary British folk *Esbjörn Wettermark*, 'Move along, Get along' - Searching for Gypsy and Traveller Voices in the English Folk Scene *Patricia Ballantyne*, Irish going Dutch? Attitudes to folk music and dance in the Netherlands Chair – Rowan Bayliss Hawitt	**H3: Adaptation and inclusion** *Amin Hashemi*, Interdisciplinary insights on social inclusion and cultural integration through musical creativity of migrant musicians *Chen Li*, The Dissemination of Chinese Traditional Local Opera: Adapting to the Rural Environment *Jo Miller*, 'You can go anywhere': Mobility of participants in the traditional music community of practice in Scotland Chair – Mark Chester	**H4: Mourning and Memorialisation** *Alexander Cannon*, Retaining Longing: Sonic Materiality in the Practice of Diasporic Memorialisation [ONLINE] *Gabriela Henríquez*, El ball del vetlatori: mourning through body movement, gesture, and music *Rhys Thomas Sparey*, Mourning Friends, Mourning Martyrs, Moving Bodies: Emotion, Sense, and Space in the Digitally Mediated Lamentations of Diasporic Shi'i Muslims Chair – Ama Oforiwaa Aduonum
10.30-11am	Refreshments (Alison House, Common Room 1.06)			
11am-1pm	**I1: Embodiment and Peripheries (ONLINE)** *Sascia Pellegrini*, 'Ma' (間) and the Tactile Body: a Musical Lesson from Butō Embodiment Praxis	**I2: Moving traditions** *Virginia Blankenhorn*, Joe Heaney and America *Lori Watson*, Moving beyond the tune: traditional musician-composers in Scotland	**I3: Indigeneity and Postcoloniality** *Andrew Snyder*, Postcolonial Intimacies and Citations in the Brazilian Street Carnival of Lisbon, Portugal	**I4: Political narratives (ONLINE)** *Elsa Calero-Carramolino*, Musical practices and the rites of execution of the Spanish War detainees (1936-1939)

	Chen Chen, Haunting Theater: Theatrical Things and Cultural Memories of a Chinese Regional Opera in Contemporary China *Hermán Luis Chávez*, 'hug all your friends and let them know': Cavetown, Movement, and Performances of Youthful Queerness *Aditi Krishna*, Hindustani Music, education, and regionalism in the peripheries: Case Study of Patna, India Chair – Cara Stacey (online)	*Mollie Carlyle*, "A Pot-pourri of British, American, French, German, and other Foreign Shanties": dissemination of sea shanties across a global music network Chair – Maggie Mackay	*Charlotte Schuitenmaker*, Indigenous musical interventions in Sydney *Jérémie Voirol*, The assemblage of indigeneity through hip-hop. Localisation of a transnational music and identification through sound and image in the Andes Chair – Stina Homer	*Boris Wong*, Wind Band as Socio-Political Agent: Negotiating and Constructing Identities in Postcolonial Singapore's School Band Music-Making *Natalie Kirschstein*, Más Carnaval: The Ongoing Work of Reclaiming Narrative, Space, and Agency in Uruguay's Murga *Thomas Solomon*, Music and Displacement: Making Sense of a Terminological "Mess" Chair – Morag Grant (online)
1-1.15pm				**Closing remarks and farewells**

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Abstracts (alphabetical by surname)

Dishan Abrahams, *Performing Home: Building Belonging Through Music, Memory and the Senses*
This paper will examine the ways displaced people use music, memory and the senses to create a home away from homeland. I will explore this process through my own story of music and migration and by drawing on conversations with members of my family who have moved from Sri Lanka to different locations around the world. Incorporating autoethnography and interviews, I ask how music performance can produce collective memory, enhance self-realisation, engender a sense of home, speak on our behalf and enable us to transcend trauma. By interrogating my sensory memory and investigating my family's stories, I aim to present a perspective of music and migration that privileges displaced voices, attends to the senses and illuminates the many paths to belonging that music can provide. I hope this account of my family's experiences resonates with those attempting to create new homes and contributes in some small way to the wider conversation around music, displacement and belonging. ➜**B2**

Ruard Absaroka, *The Hills are Alive with the Sound of Movement: Tourist Ears and the Consumption of Place in Salzburg*
For the "The Sound of Music," a musical that culminates in the flight of its protagonists across the mountains, it is perhaps not surprising that there are numerous mobilities at work and on display, not only in the film itself, but playing out in a substantial secondary industry that is responsible for turning "Fun-Factory Salzburg" (Luger 2006) into a tourist Trapp (sic!). This paper uses this well-known musical as a prism to investigate a panoply of insights from the "mobility turn", how they apply specifically to the world of musicals (production and reception), and thence what they can add to more general theories about movement and music. The focus includes both literal mobility and metaphorical movements (Greenblatt 2009). The original 1965 film is itself iconic for scalar movement through inclusion of probably the most widely-known and engaging sung demonstration of solfa. Now there are also the rutted tracks of well-established circuits of fan tourism, from coach tours to pelotons of visitors on musically-equipped hirebikes, each wrapped in a "sonic envelope" (Bull 2004). The limitations to "cultures of circulation" (Lee and LiPuma 2008) are seen in the decidedly ambivalent response of local residents but also highlighted by the more general indifference of Germanophone audiences to the film and its contemporary cult. How do forms of mobility relate to consuming place (Urry 1995 and 2007) and how is this sonically articulated across the life-cycle of a musical? ➜**C4**

Andita Aniarani, *Western Classical Music Performances in Batavia, the Dutch East Indies, 1830s-1930s*
The archives of Dutch-language newspapers published in Batavia, the Dutch East Indies (now Jakarta, Indonesia) in the nineteenth and early twentieth centuries show that public performances of Western classical music had occurred there since the 1830s. For instance, Théâtre de Batavia, Batavia's opera house, hosted opera performances by French and Italian travelling opera troupes. For these troupes, Batavia was one among the many cities they travelled to in their tour of Southeast Asia, such as Singapore and Manila. Beyond Théâtre de Batavia, Western classical music was performed in various societies for the Europeans in Batavia, who also often hosted performances by travelling musicians from Europe and North America. These performances formed a part of the fabric of Dutch colonial life in the city. As the information on the newspaper archives indicates, within the hierarchised colonial society in Batavia, in which Indonesians were placed below Europeans, Western classical music served as one of the social and cultural barriers that separated Indonesians and Europeans. This paper will discuss the repertoires, performers, audiences, and sociocultural contexts of these performances. It will show how this history not only highlights the

transnational movement of Western classical musicians and repertoires but also continues to be entangled in the practices of Western classical music in present-day Jakarta. **➔G4**

Anon 1, Navigating Surveillance and Performing Incompetence: Tales of Doing Musical Ethnography in Iran
With the rise of authoritarianism and new unprecedented surveillance capabilities of states, it is of paramount importance to discuss what it means to be an ethnographer today and how scholars are navigating the dangers and obstacles of fieldwork both on the ground and online. I approach this subject by narrating my experiences of doing over eight years of fieldwork in Iran (from 2006-2021) while being under various forms of surveillance. This paper discusses personal accounts and episodes of: (1) navigating interrogations by intelligence agencies, (2) having to strategically reject job offers by the government that were attempts at recruitment , (3) performing incompetence and inability when being forced by the government to perform in propaganda festivals, (4) learning how to maneuver professional relationships that attempt to fish for information, and (5) understanding how social media and smart phone apps function within authoritarian surveillance states. I further present my experiences of doing fieldwork in Iran in times of social unrest during the Green Movement that protested election results (2009-10), Gas price protest now referred to as "bloody November (2019), and the protest following the downing of the Ukraine passenger flight 752 (2020). In this paper I use pseudonyms and change identifiable information of the individuals mentioned in my accounts. I present my experiences as firsthand accounts of how I navigated these situations while doing fieldwork (presenter name anonymised for safety). **➔E1**

Anon 2, "Ethnomusicology at Home? Then, What If Your Home Is Iran?" An Exploration of the Challenges of Fieldwork Research in Iran During the Time of Social and Political Struggles
The term "ethnomusicology-at-home" referred to a type of fieldwork conducted by scholars in their home countries, which implies a relatively comfortable setting for ethnographic research, since the scholar is a native speaker, knows the culture, has friends and connections in the community, etc. However, these factors are not always sufficient to ensure a smooth, preplanned, and comfortable fieldwork project when you return "home", which is a place of periodic protests, movements, and struggles for freedom, ruled by one of the world's most oppressive regimes. From the beginning of my academic journey as a graduate student, my research projects have always been influenced by the political and social situation in Iran, where I was born and raised. Among them are visa issues for traveling and self-censorship when writing the dissertation proposal, as well as dealing with various difficulties related to the field interviews. Based on my multi-site fieldwork in Abadan, Bushehr, and Tehran during 2022, I strive to uncover multi-layered challenges of ethnographic fieldwork during times of social movement and government suppression in Iran. I discuss the ways in which constant social struggles for freedom shaped and reshaped my project during times of violence and trauma *(presenter name anonymised for safety)*. **➔E1**

Sebastian Antoine, 'Music Helps a West Papuan Feeling': Transporting Selves and Moving Others
At a public performance of Pasifika music in Melbourne, Australia, a Papuan musician introduced a kwakumba (Tok Pisin: bamboo flute) duet by saying 'I'm going to take you to the highlands of West Papua'. This intention to transport non-West Papuan Melbournian listeners to another world reflects West Papuan understandings of music's power to move people and interest in galvanising popular support for their political movement. This paper explores how musicking moves West Papuan musicians, both affectively and as a form of kendaraan (Bahasa Indonesia: transportation). Musicians say that 'music brings me to different worlds' and that musicking 'makes you remember, take you back to West Papua'. These destinations are politically charged and affectively significant for West Papuan musicians because of their relative inability to physically travel there. Musicking not only transports them, but also transforms them. The second part of the paper examines how this experience of music's power to move people inform West Papuan performance practices in Melbourne. Choices of genre, instrumentation, costume, and dance contribute to enhancing

music's capacity to move audiences. In the context of an ongoing West Papuan ethnic-national project, music's power to move others is seen as a productive 'weapon'. Several interdependent movements are explored through analysing ethnographic data: the movement of West Papuan people to Melbourne, the way musicians are transported when they make music, the way they harness music to move their audiences, and the relationship between West Papuan music and the broader political movement. ➜**B3**

Mark Aranha, Melody and Identity: Following the Bake Archive in Cochin
In an understudied archive of Jewish songs recorded in Cochin, India, in 1938, one tune stands out as melodically and stylistically distinct.
Intriguingly, this item is annotated ""black Jews"". The Jews of Kerala, though often falsely treated as a binary (White/Black, or Paradesi/Malabari), were of diverse origins, arriving in waves of migrations from Late Antiquity to the European colonial period. Their unique culture developed over centuries in symbiosis with Kerala society, but with their emigration to Israel (from the 1950s), their synagogues fell into disuse and their Hebrew and Malayalam tunes faded from those shores. Arnold Bake's archive contains the earliest recordings of their melodies. Through a process of transcriptions, listening sessions, and interviews with elders in 2018, this paper uncovers and highlights the importance placed on melody by the Jews of Kerala, positing its function as a marker of identity and prestige. The research that forms the basis of this presentation was carried out between 2018-2019 under the Mellon-funded inter-institutional and interdisciplinary project 'Recentring AfroAsia: Tracing Human and Musical Migrations in the Precolonial Period 700-1500'. This broader project aims to utilise aesthetic fields for evidence in the study and decolonial reimagining of historical migrations and narratives, and this paper locates itself in that framework. Following Bake's archive served to catalyse the remembering of oral narratives, prayers, and melodies of this Diasporic community. That melody carries the identities of these congregations imbues it with a resistance to change, bringing musicological studies into the process of tracing movements and connections across borders. ➜**G3**

Pantea Armanfar, The Voice of *laleh-va*: A Plant Instrument in *ab-bandan* Forming the Mutual Cultural Heritage of Wetlands and Humans
"Climate crisis is also a crisis of culture, and thus of the imagination (...); now that the stirrings of the earth have forced us to recognize that we have never been free of non-human constraints, how are we to rethink those conceptions of history and agency?" (Ghosh 2016: 9, 119)
Arundo donax, giant reed or Laleh is a plant co-habiting with humans in many different ways in ab-bandans. Ab-bandan (آبندان), the humanmade/maintained wetlands of northern parts of Iran, is an ancient method for sustainable water management and irrigation system. These ecosystems are shaped in close contact with plant societies and primarily through rice plantations that have reinforced the development of abbandans. This paper explores the mutual cultural heritage of humans-plants in the region of west north Iran through an ethnographic depiction of life at ab-bandans, and mainly through the lens of Lalehva, an instrument made out of Laleh. Each instrument has a different pitch range and timbre based on the plants' gender, growth pattern, and other unique features. Both the biological and aesthetic properties of the plant shape the musical heritage of the area, yet remain unacknowledged for their agency. By re-exploring the musical heritage of the region through the life of Lalehva, this works contributes to the Vegetal Turn: History, Prospects, and Applications of the *Vegetal Turn: Plant Minds, Persons, Relations, and Rights* volume (Di Paola, forthcoming 2023) by acknowledging plants as agent and sentient beings who individually and collectively shape and co-create cultural relationships with humans. The theme of this conference sheds light on the movement of Laleh across cultures, places and histories. ➜**A4**

Patricia Ballantyne, Irish going Dutch? Attitudes to Folk Music and Dance in the Netherlands

In spite of the relatively large population of the Netherlands, it is difficult for the interested observer to find Dutch folk music or dance. The popularity of Dutch folk dance has suffered over the years, which Rob van Ginkel observes is partly due to its close connections with NationalSocialist culture during World War II. One (Dutch)man told me that as far as he was aware the Dutch 'have no folk culture'. A recent internet search turned up only three active Dutch folk dance groups and no Dutch folk music events. At the same time, there is a lively interest in music and dance from other cultures. It is easy enough to find English and Scottish country dancing groups or to take lessons in Irish, Highland or Flamenco dance. There is a thriving pipe band community and Irish traditional music is especially popular. Regular Irish music sessions can be found in many Dutch pubs and keen practitioners of Irish music travel to Ireland as often as they can. In this paper I will examine Dutch attitudes to the music of their own and other cultures and ask to what extent is Dutch folk music and dance still active. Using interviews with music and dance enthusiasts, I will consider why there is such passion for the music and dance of other cultures and examine what influences might have led to the present situation. ➜**H2**

Amanda Bayley, Ecotones: Soundscapes of Trees

Through a focus on listening to nature, the multidisciplinary research network, 'Ecotones: Soundscapes of Trees', seeks new ways to communicate an awareness of and engagement with environmental issues in both rural and urban contexts in the UK and South Korea. South Korea experienced rapid afforestation in the 1970s, moving from around 35% forest cover in the 1950s to 64% today. The government's reforestation policy led to the establishment of the Korea Forest Welfare Institute to help reinstate forests as living, cultural and religious spaces, providing a range of economic and social support services. The dichotomy between trees in forests and in urban spaces is a starting point for considering the significance and diversity of sounds from both human and beyond-human worlds and 'cultivating ecological consciousness in local places' (Shevock 2018: 29). The work of Ecotones extends Peterson's and Brennan's 'call for a methodology of listening with others' (2021: 375) to arrive at new methods for cultural engagement interventions that help to address the global challenges of urban development and environmentally sustainable growth. Examples from workshop activities in South Korea and the UK in 2022 include an understanding of music, nature and education, through bamboo and traditional Korean music, as well as participatory composition and performance. By considering listener positionality from an ethnomusicological perspective, exploring the cultural meaning of sound alongside an ecological meaning of sound highlights aurality among the developments to be made in cultural literacy and in ecological literacy. ➜**G1**

Rowan Bayliss Hawitt, 'The heady fear of silence': Extinction Narratives in Contemporary Folk Music Practices in the UK

As the climate crisis worsens, it is becoming increasingly apparent that we are living in a period of unprecedented mass extinction, with whole species dying out or becoming locally extinct. In the UK, a significant number of musicians are addressing the threats of extinction for humans and more-than-humans through their practices and wider activism. Folk musicians are taking a particularly prominent role in discourse around the climate crisis and extinctions. This paper will draw on interviews and fieldwork conducted across the UK to explore how folk musicians in one of the most nature-depleted countries in the world are dealing with themes of loss and conservation in their work. I suggest that these musical practices can help to construct a present 'haunted' by the potential extinction of certain species, thus offering a space to pre-empt the loss of future individuals and communities. In turn, I posit that musical engagement with the ecological grief which accompanies extinctions can be a means of engendering accountability in the face of loss, not merely as individual mourners, but as makers of better, more care-full futures. ➜**F3**

Sam Bennett, Forever Young: Nostalgia and Temporal Journeys within the Synthwave Soundtracks of Turbo Kid and Summer of '84

As a genre and music world, synthwave is deeply enmeshed in the culture of the 1980s. Musical and paramusical texts centre on hyper-stylised symbols of the time period, creating a hyperreality: more eighties than the eighties themselves. In our current cultural landscape, where a sort of nomadic temporality is dominant, and as consumers ingest media across the temporal spectrum, synthwave is notable in its dedication to a set period of time. Whilst internet-mediated, synthwave ironically aims to facilitate a temporal journey to a world less dependent on cybercommunication, an alternate future where computers interface with humans through tactile keyboards rather than touchscreens. This world is more local, infused with the innocence of Saturday morning cartoons and the supposed safety of close-knit neighbourhoods. In other words, synthwave operates squarely in the realm of nostalgia, created by those with "an affective yearning for a community with a collective memory" (Boym 2001), no matter how artificially constructed this memory might be. What drives the community to engage with this mode of nostalgia? This paper forms part of a larger research project examining the synthwave music world and its participants. Here, this is done by exploring two soundtracks by synthwave duo Le Matos (for 2015's Turbo Kid, and 2018's Summer of '84), contextualising these releases within their catalogue, and the synthwave community as a whole. Ultimately, I analyse how the synthwave community generates nostalgia through the temporal transmission of cultural iconography of the 1980s. ➔**F2**

Caroline Bithell, 'First the Eyes Dance': Practices and Aesthetics of Traditional Dance in Achara (Georgia)

Traditional dance practices in rural Georgia manifest complex relationships between (often older) bodies, histories, imaginaries, lifeways and landscapes, prompting reflections on how things that happen in the material and social world shape dance aesthetics. The mountainous region of Achara is renowned for its energetic folk dances and high concentration of amateur ensembles. Geopolitical shifts subjected Acharans to a long history of Turkish domination – including conversion to Islam – as well as the more recent imposition of Soviet infrastructures and ideologies. Life in Achara today is defined by physical movement: hard labour in the fields, dancing at weddings and festivals, and seasonal migration between the permanent villages of Upper Achara, summer villages on the high alpine pastures, and the coastal city of Batumi with its offers of work, study and escape from snowbound winters. How has this history of movement – physical, cultural, religious, ideological – shaped choreographic practices and performance contexts? Interviews with choreographers provide fascinating insights into the origins of specific dance motifs, the ways in which knowledge of how differently-aged bodies move informs local variants of dances like Gandagana, the comparative importance of engaging different parts of the body in performance, and the challenges brought by COVID-19. I reflect on how costume design relates to both regional identity and dance moves, and on the juxtaposition between the costumed body as spectacle and how the body within is shaped by the physical and environmental conditions of the dancer's life. Interviews with ensemble members reveal multifaceted connections between dance, health, wellbeing and longevity. ➔**A2**

Virginia Blankenhorn, Joe Heaney and America

Joe Heaney (Seosamh Ó hÉanaí), Ireland's most celebrated exponent of the Connemara *sean nós* singing tradition, lived in America for seventeen years until his death in 1984. Since that time, scholars have sought to measure the impact of his participation in the Folk Revival, charting his influence as an artist, as a man, and as an icon of rural Ireland upon audiences, students, and ethnomusicologists in the United States. They have concluded that Joe Heaney's impact on these groups was substantial. But what about America's impact on Joe Heaney? An immigrant's life is one of alienation, adjustment and compromise, and this paper will explore Heaney's trajectory as a reflection of his immigrant experience. Fiercely loyal to the tradition in which he had grown up, Heaney spent much of his life performing for audiences who were unfamiliar with his songs in Irish, and with his style of singing. This talk will illustrate how his experiences abroad materially

affected how he understood his tradition and his repertoire, and how he adapted his performance practice and even his singing style to meet the expectations of these audiences. Finally, we shall briefly survey how his expatriate experience affected his character, his sense of himself, his perceptions of Ireland and the Irish – and of his place among them. ➜I2

Elsa Calero-Carramolino, Musical Practices and the Rites of Execution of the Spanish War Detainees (1936-1939)
"They died singing in loud voices while raising their fists". This sentence is repeated in several forms all along the testimonies of the executions' witnesses committed by Franco's soldiers between 1936 and 1939 during the Spanish Civil War.In the last years questions have been raised about what listening can do or what it can produce under different conditions, specially to those ones who suffer from restricted mobility policies such as prison. The ability of the states to execute epistemic violence against a person or a group of people by damaging their ability to speak or to be heard has been considered from different perspectives as a way of modern martyrdom. The aim of this paper is to delve into the particular way of reframing war execution of the Republican War detainees. By singing and gesturing they embodied death experience but they also expressed their political identity. Here music was deemed vital for consolation and forging communal bonds. It transformed their executions into a devotional experience. ➜I4

Alexander Cannon, Retaining Longing: Sonic Materiality in the Practice of Diasporic Memorialisation
This paper explores practices of remembering (*nho den*) and retaining longing (*luu luyen*) through Vietnamese sounds with connections to the Republic of Vietnam (South Vietnam). These concepts emerged in early writings of diasporic Vietnamese individuals after 1975. While similar in usage and meaning, they offer gradations of understanding the movements that shape diaspora. Remembering, or literally 'remember to arrive', is directional and points to specific times, locations, and people. The more poignant and amorphous 'retaining longing' maintains the connection to something lost. One might understand these concepts in ways suggested by French anthropologist Marc Augé (2004), who suggests that forgetting (*l'oubli*) is necessary for remembering. He likens this to viewing a shoreline over time: the shoreline is the memory that is continually shaped by ocean waves or an active process of recollection. One maintains the memory by forgetting those times that one recalled it. These images and metaphors are apt for Vietnamese experiences. The composer Pham Duy called out to the endless ocean (*trung duong*) in one of his tunes—a phrase then memorialised on the cover of one of the earliest magazines printed for the Vietnamese diaspora in North America. I argue that by 'retaining longing', Vietnamese in diaspora actively recall those waves hitting the shore, or the feelings and experiences that sustain memory, rather than only hold onto specific times or locations. I support this argument with archival materials from Vietnamese diasporic press and one personal archive of sonic and textual memory objects. ➜H4

Mollie Carlyle, "A Pot-pourri of British, American, French, German, and other Foreign Shanties": Dissemination of Sea Shanties across a Global Music Network
While shanties are more commonly associated with Anglo-American tradition, further research into the songs sung in a shipboard setting shows that their origins are far more varied than one would have originally thought. The practice of shantying can be found in almost every seafaring nation and the songs themselves are remarkably similar – even down to the choice of repertoire. If one were to visit a maritime music festival in Poland in the present day, for instance, one would immediately recognise several of the songs that were being sung, translated into the native language for the purposes of engagement and resonance with its intended Eastern European audience. Throughout literature on the subject, shanties are often referred to as the first global music phenomenon, where port cities across the ocean functioned as 'shanty marts' (in the words of the last shantyman, Stan Hugill) and where new repertoire was exchanged between ships' crews of varying nationalities. This paper explores maritime setting and port cities as a place of musical exchange

between multinational sailors, as well as examining the impact and influence of musical genres outside of the Anglo-American tradition on modern shanty repertoire. ➜I2

Bidisha Chakraborty, Songs of Migration: Understanding the Lives of Bhojpuri Women in a Cultural Space
Kajri is a genre of folk songs sung during the sawan (monsoon). The term Kajri is derived from *kajjal*, which means the dark clouds that encircle the atmosphere during monsoon. Kajri songs are influenced by folklore in and around eastern Uttar Pradesh and Bihar. During sawan, swings are placed near ponds and gardens where women swing and sing songs. Kajri songs express a wife's sorrow and pain when her husband migrates to different cities in search of work. Sometimes he commits liaisons outside of marriage which becomes a source of misery for the wife. Kajri songs have lines like *Kalkatta sahar badnam* (The notorious city of Calcutta) because the city snatched away the men from their women. The women were also insecure that their husbands might bring a *sautan* (second wife, mistress) from *pardes* (foreign land). Certain kajri songs carry the image of *reliya* (railway) as *bairan* (cheater, someone who takes their partner away) because it takes the husband away from the wife. *Reliyan bairan piya ko lie jae re, Reliyan bairan* The railway train snatches away my husband; The train is a cheater The songs express love, longings and desires where a husband is addressed as a *Piya, saiyan* or *balmu* (beloved). The paper attempts to locate and contextualize the position of women through the migration songs. It also attempts to understand the patterns of migration that affected their lives. ➜D4

Hermán Luis Chávez, 'Hug all your friends and let them know': Cavetown, Movement, and Performances of Youthful Queerness
Robin Skinner, known professionally as Cavetown, is a British musician who recently completed a headline tour across Western Europe. In this paper, I take the largest concert of this tour—and, the largest performance of his career to that date—at the Eventim Apollo in London as a site of multiplicitous performance in which stage movement and audience interactions reveal an ethos of youthful queerness built upon embodied interactions of media, textiles, and voice. Much of Cavetown's oeuvre is lyrically referent to childhood or specifically written from the narrative perspective of youth. Musically, critics have pointed to the elements of indie pop, bedroom pop, and alternative rock in the production of his work. While this content has led to a fanbase largely composed of adolescents and pre-adolescents, Cavetown's aesthetic of youth extends beyond his lyrics, music, or listeners. I analyze three repeated social interactions—audience members responding to images of pride flags and LGBTQ+ media shown to each other; Cavetown's stage movements that foreground physical pride flags and child-like dancing and sitting; and Cavetown's encouragement and facilitation of care among audience members—to reveal how the site of the concert is one in which multiple combined performances of youthfulness, queerness, and reparation become possible. At the intersection of ethnomusicology with performance and queer studies, this paper demonstrates how Cavetown's concert is revelatory of a series of social interactions which, when taken together, point towards the construction of an ethos in which movement and intertextuality are co-constitutive performance elements of youthful queerness. ➜I1

Chen Chen, Haunting Theater: Theatrical Things and Cultural Memories of a Chinese Regional Opera in Contemporary China
This paper explores how the theater of a Chinese regional opera, as an actor and embodied knowledge-making process, enunciates the stories, ideals, operations, and imaginaries of local communities. Furthermore, it problematizes the stereotype of Chinese opera theaters as 'static sites' by revealing how theaters constantly resonate with individuals through converging personal stories, memories, sentiments, demands, and desires to the very place. The materiality and presence of theaters ensure the continuity of traditional xiqu (Chinese opera) cultural activities in Chinese society today. As one of many regional xiqu genres, Shandong lüju was involved in the national xiqu campaign (the 1950s) and cultural heritagization

(the 2000s) of the People's Republic of China (PRC). In this aspect, institutionalized opera activities have molded xiqu theaters towards an 'enduring site' for constantly revamping regional cultures into the rubrics of national culture and memories coherently. However, to the lüju communities, the lüju theater intertwines with pluralistic stories and embodied meanings in their quotidian practices. As theater-going audiences, they participate in recirculating the theatrical things and onstage/offstage actions, facilitating embodied knowledge to carve the contours of their group identity and imaginaries as a whole. Drawing on ethnographic observations of the Lüju Baihua Theater, this paper illustrates that xiqu theaters traffic the shared past, multigenerational narrations, and regional stories through resonating with local communities. Taken together, it explores the perception of theaters as actors and intriguers who are always haunting connective memories and could be engraved in the everyday practices of Chinese society today. ➔I1

Bernice Hoi Ching Cheung, The Egg and the Wall: Borrowing and Intertextuality from Haruki Murakami to Cantopop
This paper examines how Cantonese popular music (Cantopop) artists use borrowing and intertextuality in song lyrics as a form of political expression. In 2009, novelist Haruki Murakami used the now-famous egg-versus-wall metaphor to compare unarmed citizens to fragile eggs and "The System" to a wall. This metaphor has since taken on a new meaning for Hong Kong citizens amidst social movements, as they identify themselves as eggs and the Hong Kong and Chinese governments as the wall. Accordingly, the metaphor has been used in three Cantopop songs: Kay Tse's "Egg and Sacrificial Lamb" (2014), Jan Lamb's "We Are All Eggs" (2017), and Retroll Hiphop's "See You On the Other Side" (2020). To understand the significance of the borrowing of Murakami's metaphor and the subsequent intertextuality between Cantopop artists and listeners, I draw from ideas of literary theorists Bakhtin (1982), Barthes (1977), and Kristeva (1966), who assert that the meaning of any text is constructed individually and culturally, both by the reader and author. Within this conceptual framework, I argue that the artists rely on intertextuality to coconstruct meaning between themselves and the listener. By tracing the history and use of the metaphor alongside Hong Kong's recent civil unrest, conducting lyrical analysis, and analyzing audience comments on the music videos, I demonstrate the importance of intertextuality in these songs and popular music as a site of political expression, particularly for vulnerable yet vocal "eggs" within the authoritarian "walls". ➔F1

Kennedy Chinyere, Listening to the Land: Socio-cultural Practices of Reforestation in Rural Zimbabwe
Historically, the relationship with land has bound people together and secured their survival, yet communities in and around the villages of Chinyere and Chiriseri (Domboshawa), now face devastating problems. Since 2015, unsanctioned small-scale gold prospecting in communal lands, held by them since before the colonial era, has exacerbated the combined effects of climate change, dependence on local firewood for cooking, and overuse of chemical fertilisers. I have witnessed, first-hand, the acceleration of the disappearance of trees from my home village which threatens the survival of future generations on these ancestral lands. To try to combat this devastation, in 2016, community members started to experiment with seed collection and propagation in the local forest areas and to map their traditionally held knowledge of the biodiversity that they had depended on within their collective memories. This led to the Trees of Hope eco-learning project set up in 2019.

In this presentation, I will show how Trees of Hope (ToH) draws on indigenous knowledge and traditional skills – summarised by the concept of Chinyakare: the ancestral ways of being and learning – that can influence local awareness and determination, and even the curricula of local primary and secondary schools. Indigenous forest regeneration advocates traditional approaches that combine local knowledge of the ecology of the region with the cultural heritage exemplified through the practices of elders and the legacies of music, dance and story-telling. The principles of dialogic and decolonising engagement at the heart of ToH respects the knowledge base of the community and resists an inappropriate extension of western methodologies. ➔G1

Babatunji O. Dada, The Standard Pattern and Cultural Agency in Naija Hip Hop, 2000-2022

The standard pattern (S.P.) has been identified as a rhythm conspicuously present in the music of most indigenous sub-Saharan African communities. The rhythm is generally accepted as structurally homogenous, geographically ubiquitous and culturally emblematic of the African identity. Nigeria's adaptation of the global hip-hop brand colloquially referred to as Naija hip-hop typically and prominently features the S.P. as one of its most distinguishing feature. This paper explores the creative and cultural synergy between these seemingly antipodean art forms - the indigenous African rhythmic device and Western urban popular music. Using twenty-two songs purposively selected (one for each year of the paper's scope) as its source of primary data, the paper explores and discusses how the standard pattern has been deployed as a cultural tool in adopting and adapting the hip-hop genre, now emerging as a formidable global (Naija hip-hop) brand. The paper posits that this (S.P.) element is crucial factor in the 'Africanisation' of the hip-hop genre, an approach that has significantly helped in projecting Naija hip-hop as an authentic and self-asserting musical genre. ➔**B3**

Saida Daukeyeva, Dombyra Küi: Music, Memory, and the Migratory History of Mongolian Kazakhs

The Turkic-Muslim Kazakhs in western Mongolia commemorate the past and express their senses of belonging and identity in musical narratives (*küi*) performed on the dombyra two-stringed lute. Commonly compared to Kazakh clan genealogies (*shejire*), dombyra küis chronicle the migratory history of Mongolian Kazakhs from the flight of nomads from eastern Kazakhstan to northwestern China in the eighteenth century to the recent repatriation of some community members to Kazakhstan. While the küi stories recount the migrants' historical experiences, their music reflects shifts in the community's perceptions of their past and notions of themselves in relation to their hostland and historic homeland. In this paper, I explore the impact on narrative instrumental performance of cross-border mobility and the changing status of Mongolian Kazakhs from the late nineteenth century to the present, focusing on the musical lives and repertoire of a multigenerational community of dombyra players and küi masters descendent from a single Kazakh clan and formerly known as the "Dombyra Community" (*Qalaqshanyng auyly*). I provide snapshots of three historical episodes of border crossing in the history of this community, illustrating them with two küis and an instrumental and vocal composition from the local repertoire. Through these episodes, I examine transformations in the dombyra morphology and performance style, asking: How have evolving political dynamics affected the nature of musical remembrance among the borderland community? What can the transnational circulation of sounds and related discourses of identity tell us about the trajectories of national revival in the diaspora and homeland? ➔**D4**

Kiku Day, The multifaceted Shakuhachi: Militarism, Healing and Spirituality

The shakuhachi is often perceived as an instrument of contemplation, meditation, and Buddhist values. Outside Japan, the komusō monks are often seen as a symbol of self-willed individualists (Keister 2005), while in Japan the shakuhachi is often conceived as an instrument for retired men (Smith 2008). Few players, inside or outside Japan, are aware of the role of the shakuhachi during the first half of the 20th century of Japanese militarism and nationalism. During this period the shakuhachi became a symbol of Japaneseness, and soldiers were encouraged to play the instrument during their service. It was, however, also used as a comfort for the war wounded for whom concerts were held and to whom shakuhachi lessons were offered. I analyse writings on shakuhachi in magazines, newspapers from around 1930 till today in order to analyse the movement and change in the identity of the players of shakuhachi and how the instrument is viewed. Based on interviews with persons who knew shakuhachi players involved in teaching, performing, and promoting shakuhachi during WWII, I reflect on how a musical instrument can be used at a political level as well as what it meant to the persons directly involved during that time and after. I investigate how the multiple identities of players and their views of the shakuhachi changed over time to an instrument of hōgaku (Japanese music)

with many professional, conservatory-educated players and as the representation of spiritual music in Japan.
→**D3**

María del Mar Ocaña Guzmán, 'Jewels' within the sound archive; unfolding the metaphor's materialities
What does it mean to 'make' or to 'find' a 'jewel' within sound archive's recordings? The metaphor of the 'jewel' that is either 'found' in or 'made' from/with the sound-archive materials was consistently and repeatedly articulated in the discourses of the people that constituted the fieldwork of a two-and-a-half-years ethnography (2019-2022) taking place in the sound archive ASOR embedded in the institution named Fundación Ramón Menéndez Pidal (Madrid, Spain). Some questions such as the authenticity linked to sound-archive fragmentary materials (Spanish-ballads recordings), their alleged uniqueness and the connections that are drawn between art and archive, will be explored in this presentation in the light of the debate about Modernity. Paying attention to the archive's narratives and practices through the lens of 'desire' and 'aspiration' (Appadurai, 2003) and as an affection locus, the notion of 'heritage' and its embodiments will find their analytical place along the jewels' maker process of 'assemblage', regarded as a process in which a certain connoisseur's authorised 'translation' (Andrade, 2015) will be needed in order to imprint the aesthetic condition on the objects. This condition will be reshaped/reinterpreted by the archive's actors within the relationship between pragmatic global-capitalism logics and the mysticism of art's uniqueness. Together with the everyday-life routines inhabiting the institution, which will determine the roles and choreographies of the different materialities that are moving along the human/non-human line, these will be the key ingredients to legitimise and naturalise the archive production as a knowledge-production site.
→**G3**

Mary Dillon, Reflections on an Applied Ethnomusicological Approach to Music in a Greek Refugee Camp
While the theme of music and migration has been very topical among ethnomusicologists for some time, in light of the current situation unfolding across Europe, there is an urgent and undeniable need to continue the conversation around music, forced migration and those who are coming here to seek asylum. This paper discusses findings and reflections from applied fieldwork undertaken during a six-month period spent volunteering in a refugee camp in Northern Greece, offering psychosocial support to residents through informal music workshops. Drawing from other applied ethnomusicological works in this area, this paper explores the concepts of mobility, restricted movement, time and waiting. Being in limbo is an unavoidable part of European asylum processes. Providing psychosocial support to those who are stuck in these systems is a core element of the work done by many small grassroots NGOs. The musicking which occurs in these camps is often more than an innocuous way of passing time, but rather it can be seen as a vital form of expression, a way of coping, of remembering the past, and of forging new identities. This paper presents an exploration of the musicking which occurred during these music workshops, examines the role of the music in the camp and everyday lives of the participants and facilitators, and reflects on the ethics of undertaking such research. →**C3**

Robert Dunbar, A Song Remembered in Exile, *Annag a Ghaoil hao ill o*
In 1937, John Lorne Campbell, one of the most important collectors of Gaelic oral tradition of the twentieth century, travelled to Nova Scotia with the express purpose of recording traditions, particularly songs, which had been brought there by Scottish Gaels a century or more beforehand. The results of this fieldwork and other recording trips to Nova Scotia were published in Campbell's 1990 collection Songs Remembered in Exile. One of Campbell's first contacts was Jonathan G. MacKinnon (1869-1944). MacKinnon, whose parents had emigrated to Cape Breton Island from Uig, Skye, is an important figure in Gaelic literary and cultural history, having published, for example, *Mac-Talla* ('Echo', 1892-1904), still the most important and longest running Gaelic newspaper that has ever appeared. In addition to important information on the history of settlement and the state of the language in Nova Scotia, Campbell also recorded from MacKinnon two items

which were published in Songs Remembered in Exile, including a waulking song, 'Annag a Ghaoil, hao ill o' ('Anna, Love'). Campbell recognised this as a variant of a song which Campbell had recorded in Eriskay and in Barra; other variants from those islands, South Uist and North Uist, have been recorded. More recently, however, a variant from Kilmuir, Skye, of which Campbell was apparently unaware, has been brought to light by the Gaelic singer Ann Martin. In this presentation, drawing on both printed versions and archival recordings, the movement of this song, both around the Hebrides and across the sea to Nova Scotia, will be examined. In particular, the place of the song in the wider context of emigration to Cape Breton and of the Gaelic song traditions of Scotland and Nova Scotia will be considered. Through this analysis, the implications of the song for our understanding of the processes of 'remembering in exile' will be assessed. ➜**F4**

Corrina Eikmeier, Bodyphonics: The Improvising Body
The following observations were a motivation for my research project and have led me to my research. Representatives of somatic learning-methods specialize on work with musicians. I teach Feldenkrais at the conservatory and realize that many musicians with a classical formation are not able to apply the experiences made in Feldenkrais courses onto their instrumental play. During Feldenkrais courses the "quality of improvised movement" is explored and apparently the patterns of movement trained in a linear way cannot simply be changed. The descriptions of the body sensation during improvisation are similar to the sensations many people have after Feldenkrais courses. The same persons remember their moving sensations during interpretation mainly negatively. I conclude from that: not alone are the technical playing movements a cause for this, but it is the inner attitude while playing music, the perception, listening and the willingness to completely embrace the present situation.
    Research questions:
      • Which specific manners of action are significant for improvisation?
      • What mutual effect is there between the specific improvisational manners of action and the quality of movement while playing music?
      • Which improvisational manners of action are being dealt with implicitly in Feldenkrais-Method?
      • Which possibilities of comparison can be detected between the learning strategies used in Feldenkrais-Method and improvisational manners of action?
    During the research process I created a qualitative researchdesign inspired from the qualitative heuristic and artistic research. The lecture performance will include descriptions of the research process and I will show my experiments with my cello playing. ➜**D1**

Vanessa Paloma Duncan Elbaz, Decolonising Epistemologies Through Methodologies from Within
During the ten years in which I lived and worked in Morocco, encounter was the sort of word heard only from the foreign diplomatic, NGO or Moroccan governmental cultural infrastructures. These 'encounters' were always choreographed, proposed, controlled and financed by larger players, who were usually absent from the encounter itself, or even unknown to the players central to the 'encounter'. The musical, cultural, interreligious or gendered encounters served to push a policy that had been deemed of crucial importance for either the cultural or economic development of Morocco, or for political stability. The encounters were thus, never about the players themselves, nor about their contribution as individuals, but used their symbology of self to push agendas that performed top-down sculpting of epistemologies within Moroccan society. External epistemological borders structure these events in advance. Ontological and epistemological interactions from within would have included issues about the fluidity and fixity of gender and its roles, the core drive for fertility, the centrality of kinship to histories of sound in the region, the tangibility of the numinous, the fear of cultural loss, or the repercussions of decades of political and social repression. There is an urgency to bring those unsaid elements into the scholarly conversation as central elements and core foundational parameters for theoretical analysis in this region. Without them, we remain at the level of

'encounter' and the soft-power manipulation which funders wield with little societal impact. I will address methodological manners to include epistemologies from within. ➔**E4**

Stuart Eydmann, eBay Ethnomusicology: Transactional Serendipity in Researching Scotland's Musical Traditions
As highly-trained professionals we proudly display and share our meticulously planned and strategically executed efforts to understand musics in their cultural contexts. However, despite this worthy commitment to a systematic approach, many of us will admit to the experience of fortuitous chance encounters that have led us down unanticipated routes, that have suggested new ways of thinking or have helped fill gaps in our knowledge. These might be sparked through an unplanned encounter with a person or network of people, through a physical object, such as an instrument, through a visit to a particular place or event or on hearing a song or tune, live or on a recording. By the time we have completed a substantial piece of study we can look back and see how we have deviated from what, at first, seemed a simple, logical plan. My own research has certainly been steered and enriched in such ways and I know I am not alone. The influential academic Hamish Henderson, for example, reflected on how his meeting with the great singer Jeannie Robertson in the 1950s led to his pioneering collecting programme and helped kindled the fire of folk music revival in Scotland. Indeed, scholars in other disciplines recognise that unexpected discovery leading to understanding and interpretation can be an essential component of research. Those of us concerned with the 19th and 20th centuries, especially in the more under-researched aspects of popular and traditional music making, find ourselves having to work with a rich but widely scattered range of sources. We seek leads wherever we can and work to map our understanding of musical life using a variety of materials, many of which might be easily dismissed as ephemeral and insignificant. We browse library open shelves and antiquarian book shops, scrutinise popular literature and take notes while at the cinema or in the art gallery. Printed programmes, old photographs, advertisements and commercial catalogues can come to assume great significance. Now, as more data becomes available online, including newspaper archives and genealogical sites, we have facilities at our disposal that could not have been foreseen by those of us who commenced our research in the pre-digital era. Browsing search engines, both casually and strategically, is obviously always a starting point, but there are other highly effective, if unconventional, modern opportunities, such as that featured here: the offering and serendipitous acquisition of material through online auction sites. This relatively light-hearted, yet serious, "show and tell" illustrated presentation, will feature a select sample (max 20) of such items acquired during my own activity. Hopefully, this will stimulate a sharing of others' related experience and initiate discussion of the value, or otherwise, of this area. ➔**B2**

Luca Gambirasio, Walking through Sound and Wood: Using Music and Movement to Reconnect to the Landscape in Central Italy
Localized sonic connection to places as a response to the eco-cultural crisis. The environmental crisis is a crisis of our culture and a failure of its values. Following ecomusicological theory about the role that music can have in establishing an emotional bonding to places, this paper explores how music is being used in Tuscany, Italy, to reconnect people with local environments. In the first part, I analyze a series of events, in which music has been used as part of guided hikes in some natural parks in the provinces of Pisa and Livorno. Musicians act as landmarks, attracting new visitors, and helping to bridge them with the other elements of the place. In the second part, I describe and analyse my participation in a local eco-festival in Castellina Marittima as both ethnographer and an environmentally conscious sound artist, building on recent literature about practice as research in ethnomusicology. Here I created an installation made of eight short pieces using a single sample recorded locally for each of them, using no other instruments whatsoever. Every piece starts and ends with the sample, which transits across a series of signal processing techniques, creating multiple layers of complexity, to urge the listeners to listen to environmental sounds, and to acknowledge the places surrounding us. ➔**A4**

Jelena Gligorijevic, Mapping Out Vienna's Popular Music Practices of the Ex-Yugoslav Diaspora: Four Strategies in Coping with the Balkan Stigma

There is ample evidence of significant material and symbolic boundaries that continue to persist between the Austrian population without the immigration background, on the one hand, and Austria's immigrants from the former Yugoslavia (so-called "Jugos"), on the other, despite the government's claims of their successful integration in the country. To explore these boundaries, the present paper first adopts and reworks the critical concepts of race and cultural (Balkan) difference, and then applies them in the analysis of Vienna's various popular music practices that are, in one way or another, linked to the ex-Yugoslav migrant community. Specifically, issues of race and racialization, and their expressions in the field of Vienna's Balkan(-inspired) popular music are considered through the theoretical framework of Balkanism – a "sister field" of Orientalism. Within this framework, "Austria", as "Europe proper", performs the role of a Significant Other, in relation to whom members of ex-Yugoslav diaspora variously position in their efforts to deal with what Goffman calls "the tribal stigma" and "spoiled identity". Using the above conceptual approaches in combination with ethnographic evidence, I differentiate between four main strategies that Vienna-based "Jugos" exercise in their response to the Balkan stigma through popular music. These are: 1) self-exoticization; 2) self-deprecation; 3) self-victimization; and 4) transcultural imagination. The paper provides musical examples for each strategy, arguing that only the last one in the list above offers more progressive and reflexive forms of cosmopolitan subjectivities and communal identities by turning the Balkan stigma into the position of "double exteriority" in the outlook on the world. ➜F4

Andrew Green, Reforesting about Music? Auralities of Restoration in Ajusco-Chichinautzin, Mexico City

This paper explores reforestation as a form of so-called 'practice research' within ethnomusicology. Reforestation constitutes a human intervention into forest soundscapes whose resonances can entrain with human musicalities. Most importantly, reforesting can provoke participants to reflect on inherited acoustemologies, and explore new kinds of musicking and auditory engagement. I build on fieldwork carried out since 2021 with community reforesting groups in southern Mexico City for whom reforesting constitutes a catalyst for the formation of new cultural practices. In these groups, urban and rural identities collided; and participants framed their goals as simultaneously environmental and personal, 'reforesting ourselves' as well as natural environments. Community reforesting groups connected the material cultures of music to the forestscapes in which they intervened, and constructed a shared ritual life in relation to the times and imaginaries of reforestation. The sonorities that resulted ranged between the everyday and unnoticed to the presentational and performed; and rather than reflecting any musical tradition in particular, they were highly eclectic. In this sense, a curious resonance was produced between the act of reforesting – in which plants are uprooted and replanted in a new setting – and reforesting's sonic counterpart, which 'uprooted' and resituated musical and aural practices. The paper proposes the term 'auralities of restoration' to describe the exploratory, adaptive ways that those seeking to restore natural environments may rework the musical and aural cultures around them; and it advocates listening with and through such restorative work as a way to articulate the study of sound cultures to environmental crisis. ➜G1

Lea Hagmann, Visions of Cornish Trad Dances

Growing out of the Celto-Cornish political movement in the 1980s, the Cornish Dance Revival was designed to be a Celtic rather than an English Revival. Encouraged by the organisers at the Pan-Celtic Festival in Killarney, Ireland, the Cornish revivalists started to conduct fieldwork in Cornwall and collected dance material of people who were mainly in their eighties at the time of collection. The few steps and movements the revivalists recorded were then reconstructed based on written sources, oral descriptions and contemporary social dances of other Celtic places, and a corpus of about 40 Cornish dances was established that allowed dancers to perform 'Cornishness' on stage. However, around the year 2000, a couple of younger musicians felt restricted by this limited number of Cornish dances and the thereof resulting small

musical repertoire. The impossibility of musical variation and improvisation during non-performative Troyls (dance-nights) was lamented. Therefore, these musicians decided to create a new form of Cornish dancing that would permit more musical freedom and modelled this new concept Nos Lowen on the Breton Fest Noz movement. This paper investigates how this second revival movement transformed the former movement material in order to create a new form of Cornish dancing, and analyses how this process changed the relationship between musicians and dancers during dance-nights. →**G2**

Tanja Halužan, Exploring the Musical Performance in Different Contexts and Time Frames: Examples Emanating from the Early Days of Record Industry in Croatia
While on the one hand field recordings are embedded in its underlying paradigm, the ones of commercial origin have generally been neglected in ethnomusicological research. The situation has lately been changing and researchers are more often ensuring that the study of commercially recorded music presents an essential part of their comprehensive approaches to the research on particular musical cultures. Such practice is a starting point for the discussion I prompt with this paper, once again underlining the prominent role commercial recordings, together with supporting industry, have in understanding certain musical domains. Within the framework of record industry in Croatia marked by the shellac record production which encompasses the period from 1927 until the end of the 1950s and with a foothold in premise that music is realized in performance, I explore transformations and movements of a few selected pieces released by record companies at that time regarded today as representative of central Croatia. I do so by juxtaposing their interpretation and style with correlated recordings of live performances made during field research and in other contexts such as folklore festivals. Tracing in such a way trajectories of performances delimited by the time and context will reveal movement not only between performers and their interpretations, but also between different functions and uses of identity markers, while parallel drawn with parts of the observed repertoire performed and recorded to date will point to their far-reaching migration across both space and time, as well as the effect on nowadays music-making. →**E2**

Jack Harrison, "Disc Dogs Rock!": Navigating Harmony in Canine Sport
This paper draws on scholarship from philosophy (Hearne 1986; Haraway 2008), cultural studies (Włodarczyk 2016; 2018) and animal-rights law (Donaldson and Kymlicka 2011) to argue that music in canine sport is a means by which to navigate competing notions of "harmony" as they are applied to dog–human relations. The paper focuses specifically on the American sport of freestyle disc dog in which a handler throws frisbees for their dog to catch as part of a choreographed routine to music. In competitions, a team is judged not only on the accuracy of catches but also on the drive and athleticism of the dog and the throwing variety of the handler. The kind of dog–human relationship on display is therefore highly curated, emphasising risk, excitement and pleasure alongside control, predictability and discipline. Disc dog, we argue, is a display of "dynamic harmony" between a canine and human. Based on an analysis of training handbooks, online interviews with top American handlers and footage of disc dog training sessions and competitions, our paper argues firstly that the dynamic harmony of disc-dog in the U.S. is framed as a countercultural response to more traditional dog sports through the handlers' frequent choice of rock- and hip-hop-influenced tracks and movement styles. Secondly, the paper proposes that music functions as a reminder to handlers that they are supposed to be having fun with their dogs, thus attempting (perhaps superficially) to counterbalance the sport's potential exploitation of these animals in the pursuit of success at a competition. →**F3**

Amin Hashemi, Interdisciplinary Insights on Social Inclusion and Cultural Integration through Musical Creativity of Migrant Musicians This paper shares the earliest findings of a 3-year Leverhulme early career postdoctoral research fellowship. While by the time of presenting this paper I have started interviewing case studies, I would discuss why and how the upcoming results could be understood against similar socio-

cultural contexts in the UK and beyond, focusing on the interdisciplinary frameworks I am proposing. Drawing on ethnographic interviews and observational methodologies, this research examines how different generations of Iranian diasporic musicians in the UK constitute their subjectivity and facilitate social integration through musical creative processes. In so doing, I offer an innovative approach to an established body of research in ethnomusicology on migration by applying psychoanalytical frameworks to existing issues around the relationship between diasporic creativity and social integration and multiculturalism. I take the movement of the musicians as an ongoing process and not an event in the past. I would argue that the movement of music and the musicians is a socio-cultural process that takes two notions at its heart: integration and loss. I would then discuss that why some cultural policies regarding the integration of minorities, especially the musicians, could be problematic with regards to the diversity of spectrum of their backgrounds in their homeland and in the UK. My research brings together ideas from migration studies, ethnomusicology, and post-structuralist psychoanalysis. This framework enables me to maintain an open and simultaneously critical perspective on my fieldwork findings. ➔**H3**

Ellen Hebden, Women's Tufo Dancing, Discourses of Talent, and the Gendered Politics of Mobility in Mozambique
In 2012, Mozambique's Ministry of Culture announced plans to nominate tufo, a popular women's song-and-dance genre, to be included on UNESCO's list of Masterpieces of the Oral and Intangible Heritage of Humanity. The broader policy objective was to safeguard tufo—considered 'at risk' of losing its original characteristics—by establishing professional performance standards. While the application was never submitted, the narrow conception of the genre outlined in the proposal contrasted from tufo as it is practiced at local and regional levels by a vast network of competitive dance associations. Drawing on twenty months of mobile ethnography and performance-based research with dance groups in Mozambique, I examine these competing ideas of tufo through discourses about talent. While at a policy level, talented groups are those that reinforce the heritage imaginary, local discourses reveal talent to be relationally defined, and includes a group's skills at moving across form and scale, from sonic and kinaesthetic configurations to their social and spatial movements. I follow one group, Red Star, as they prepare to travel to and perform at a carrama (festival) in a large urban center, to show how talent is understood as an embodied process that groups utilize as a way to navigate shifting terrains and avoid isolation. I argue that competing discourses of talent in tufo at the national and local levels are entangled with broader ideas about mobility and its gendered politics in post-colonial Mozambique, where women's movements, when left unregulated, pose a moral threat to statesupported notions of 'Mozambicanness.' ➔**G2**

Gabriela Henríquez, *El ball del vetlatori*: Mourning through Body Movement, Gesture, and Music
Music, sound, dance, and gesture have always been intrinsically linked to communal processes of grief and mourning. The embodiment of music and sound in mortuary rituals play a significant role in transmitting a community's shared ideas and values surrounding the concept of death. How can music be embodied to symbolize the intimate atmosphere in the context of a child's death? The aim of this paper is the study of the traditional dance commonly known in Spain as *El ball del vetlatori* or *baile del velorio*, a type of dance which was used to be performed in some regions of Spain - such as Valencia - and other Latin American countries on the death of an infant. The passing of a child, for many Catholic and rural communities in Spain and Latin America was conceived as a merry occasion due to the belief that the soul of an infant is pure, has not known sin and therefore goes directly to God. Music and Dance intertwine in the *Vetlatori de L'Albaet* or *velorio del angelito* (The Little Angel's Wake); dancing and singing being specially performed in this ritual as a farewell expression and as a form of entertainment. This study is conducted from an interdisciplinary point of view, combining both traditional and digital ethnography. With this analysis we intent to answer the

question of how corporeal movements and gestures combined with music provide a way for people to express their grief in the specific scenario of a child's wake. →**H4**

Jasmine Hornabrook, 'Mixtape Memories': Migration, Memory and Sounds of Resilience
In August 2021, the 'Mixtape Memories' project used musical sound and poetry to evoke and communicate memories of the Partition of India, migration and resettlement, and issues of 'home' and belonging. Through the creative process, participants contributed to discussions around the themes, curated a 'memory mixtape', and produced a track and music video. The project is an example of the potential of collaborative and creative methodologies and highlights the capacity for musical sound to carry personal and collective memories across time and space. Cross-genre musical memory maps were recalled which centred around intergenerational and interscalar memories of resilience, from colonial India to present-day Leicester. From spoken word and sampled sounds of 'home', to Bollywood songs, Gujarati bhajans and Punjabi MC, resilience was remembered through music and sound in relation to the anti-colonial struggle, communal violence and division of Partition, expulsion from East Africa, racism, marginalisation, and concerns of cultural resilience in the UK. In this paper, I suggest that remembering, sounding and writing resilience in Mixtape Memories is an act of everyday resistance (Sou 2021) in the context of British South Asian migration and diaspora. By scaling up individual and family memories of resilience to the collective level, connecting the local and transnational and remembering across generations, through both narrativisation in discussions, lyrics and musical sharing (van Dijck 2009) and non-narrative listening and music-making, I argue that, in conjunction with this mnemonic recall, the creative process was a means of solidarity, commonality and agency at a time of crisis. →**F2**

Kristen Horner, "We're thrown in the deep end but we find ways to swim:" Local Music Service Provision in Flux during the Covid-19 Pandemic
From 18th March 2020, nationwide school closures as a result of the Covid-19 pandemic created levels of disruption to pupil's educative progression never before witnessed in a peacetime context. School closures posed a grave threat for music services in particular, as practical musicking was suspended indefinitely. Nottingham Music Service (NMS) have provided Whole Class Ensemble Teaching (WCET) in Nottingham city primary schools since 2002. As of 2019, they serve over 6,400 pupils in 77% of local primaries. This paper explores NMS' responses to the pandemic throughout the tribulations of this time period. Their aims to "improvise, adapt and overcome" resulted in NMS moving their entire provision online, initially through asynchronous digital lessons to eventual synchronous live steaming from January 2021. NMS work in a city characterised by tight socio-economic boundaries and high cultural diversity. Online resource analysis and interviews with over 30 staff and partners explored NMS' meticulous shaping of provisions around their pupils' needs despite the continual uncertainty the country's education profession faced from March 2020 onwards. Swathes of literature have recently arisen concerning the impacts of school closures upon instrumental music teaching in largely 1:1 contexts. Whilst some studies have discussed group musicking during the pandemic, very few have focused upon WCET owing to the already scant literature on the teaching method. This paper serves as a record of music service responses to significant social upheaval. It contributes to the broader emerging literature on online pedagogy during a time of unparalleled educational disruption for England's primary school pupils. →**A3**

Max Jack, On the Other Side of Hope: Assembly, Unruly Bodies, and the Sonics of Political Disillusion in the Berlin 'Linke Szene'
Amidst a lockdown during the coronavirus pandemic in the winter of 2020, several prominent squatted buildings in Berlin were evicted by teams of riot police. At the protests, inhabitants framed their removal as a consequence of Berlin's ongoing gentrification, where once cheap rental prices are rising at unprecedented rates. Based on participant observation before and after the squatters of an anarcho-queer housing project

called Liebig34 were violently removed from their home, I examine the expressive poetics of assembly which have become a crucial means from which to claim and re-shape urban space in the ideological and aesthetic image of what participants call the Berlin Linke Szene (left-wing scene), even as the shifting biopolitical makeup of the city continues to threaten the existence of the spaces where they congregate. This politicised subculture gathers in squats, youth centres, bars, concert venues, and grassroots political organisations which are marked as 'antifascist', where demonstrations, punk rock shows, and hip-hop open mics enable participants to cultivate a 'vernacular of sonic dissent' (Tausig 2018) through varied modalities of crowd participation. Aligning as a struggle over what is to be conceived as public space and how it should be inhabited (Butler 2015:72), political disillusion in the Linke Szene becomes an orientation located past hope for governmental change in which the affects and performative aesthetics of assembly engender a radical idealism outside of conventional political discourse. →E3

Mitra Jahandideh, A Journey into Talesh Rural Life through a Calling Tradition
Khele is a traditional call used by the Talesh people of Iran. This call was developed in response to Talesh geography and the occupational needs of people working on farms, ranches, mountain ranges, and the sea. Today, khele is performed in local concerts of this region and has become an expression of nostalgic memories of rural life. The nostalgic feelings toward khele appear in response to migration to urban areas. At the same time, urbanization has made its performance an icon of the rural lifestyle, since telecommunication technologies have reduced the demand for khele in everyday life. In my presentation, I will focus on urbanization, migration to urban areas and adapting to the urban lifestyle. Based on my ethnographic fieldwork in the countryside and villages of Talesh, I will explain how these issues have changed the meaning and function of khele, created new contexts for the performance of khele, and changed the perception and meaning of place for the Talesh people. →D4

Shu Jiang, Imagined Tradition: Notation, Hand Gesture and Space in Chinese Qin Music
A UNESCO Intangible Cultural Heritage, the Chinese qin represents China's most important solo musical instrument tradition with more than 3,000 years of history. The qin repertoires are recorded in the traditional notation – jianzipu, indicating fingerings and playing techniques while lacking indications of rhythm or metre. The notation is being used as a memo in the transmission process while kou chuan xin shou (literally, passing down mouth to mouth, heart to heart) is the key to grasping playing techniques and understanding the meanings of qin music. Particularly, the most expressive performance characteristic - zou shou yin (literally 'walking hand tone') produced by sliding a finger of the left hand along the string, has to be gained through observation. Tracing back the historic qin manuscripts such as Tai Yin Grand Collection (Taiyin Daquanji, Yuan, before 1413) that recorded 33 playing techniques with hand gesture illustrations in both text and the image, this paper firstly discusses the metaphor and traditional meanings behind these hand gestures. Through the sonic and visual analysis of modern qin performances, it then explores the ways hand gestures fill in the space of qin notation, the impact of hand gesture-controlled sound on listeners' perceptions, and how Chinese qin tradition was imagined through the notation and hand gestures in modern days. →C4

Samantha Jones, Improvisation, Musical Aesthetics, and Technique in Sean-nós Dancing
Sean-nós dance is an improvised style of percussive dance originating from the Connemara region of Ireland that has grown in popularity among dancers in the United States for the past two decades. Using nuanced and grounded steps, sean-nós dancers often approach their craft as musicians, using dance as a percussive element in Irish traditional music contexts. Key to this process is the ability for dancers to improvise through phrasing, rhythmic riffs, and timbrel contrast. Though tradition discourse frames sean-nós dance as 'untaught,' contemporary contexts for learning include studio-style dance classes that use pre-choreographed routines as a means of teaching musicality and improvisation skills. These current contexts

provoke questions about cultural and artistic authenticity, which I argue are rooted in ethnic nationalism and gender-based discrimination. To further this argument, this paper examines one such pre-choreographed routine designed to a particular musical recording, created and taught by dance artist Kieran Jordan of Boston, MA. My analysis of the choreomusical structures of this routine is informed by several years of ethnography and immersion in the Irish traditional music and dance scene in Boston. In looking at this specific piece meant for teaching, I illuminate choreographic techniques employed by dancers during improvisation, while demonstrating how contemporary sean-nós dancers enculturate to musical aesthetics. →A2

Zachary Kingdon, Music, Movement and the Construction of Identity in Rural Southern Tanzania
Social anthropologists began to take a serious interest in cultural institutions involving spirit possession from the beginning of the 1960s. Where the so-called 'cults of affliction' were concerned, the dominant approach in many early studies of was to view them as 'historically sensitive modes of cultural resistance' (Body 1994: 419). Later work turned against the underlying 'master narrative' of resistance, to emphasize the central significance of personal healing and its symbolic or ritual repertoire of transformation, as well as the primary position of mediums, healers and leaders (e.g. Cohen 2007). In this presentation I will leave aside interpretations, which have analysed the widespread, dynamic, and highly flexible cultural trope of spirit possession rituals according to therapeutic models, or as symptomatic of power imbalances. Instead, drawing on fieldwork conducted in rural southern Tanzania in the 1990s, I will discuss the performative contexts of dance rituals in which spirit agencies are primarily experienced through music and dance. By comparing the crucial expressive role played by music between the popular cultural forms of masquerade and healing dances, I will attempt to draw some more general conclusions about the role of music in structuring movement, experience and identities. →C2

Natalie Kirschstein, Más Carnaval: The Ongoing Work of Reclaiming Narrative, Space, and Agency in Uruguay's Murga
Throughout the course of its history, murga, Uruguay's most widespread form of carnival music, has served to reclaim spaces and narratives for its performers and audiences, whose personal and community stories and histories have often been absent from formal and official narratives. Dubbed "the voice of the people", the genre is a sung and staged chronicle of the year, wherein ensembles critique and comment on political and social issues such as education, human rights, poverty, and health care. Originating in the early 1900s as a comical form of social critique, murga became a voice for the oppressed during the country's military dictatorship (1973-1985). Thereafter it continued to stand for justice and equity while becoming increasingly partisan and harshly political. Since around 2004, it has broadened its critiques to include a varied array of topics, including carnival as an institution and murga as a genre. A growing number of groups have turned their critiques on the competitive, regulated, and potentially exclusionary format of the carnival festivities, culminating in the 2020 creation of "Más Carnaval", an alternative format in which performances are collaboratively arranged, with a goal of fostering diversity and inclusion. Based on interviews, fieldwork, and close analysis of murga texts, this presentation explores how the inception of Más Carnaval illustrates the constant and ongoing nature of the work of reclaiming. I also consider the broader implications for understanding how history and context shape creative communication and, reciprocally, how practitioners may intentionally shape not only their individual art, but also the genres and contexts within which they operate. →I4

Tim Knowles, Inaudible Women: The Gendered Differend at Public Participatory Music Events
Public participatory music events (e.g. open mics; folk sessions; jam sessions) are ostensibly open to anyone who wishes to perform at them. A consistent trend that I have identified during my fieldwork at such events

in the city of Sheffield, South Yorkshire, is the relative absence of female participants. The recent success of several female-only and female-run events of a similar nature has highlighted the number of women who are interested in participating yet abstain from doing so at mixed-gender or male-run events. Female interviewees and questionnaire respondents identified a number of reasons for reluctance – principally relating to personal safety and an anticipated absence of respect – that closely correspond with the conclusions of a substantial body of literature on gender and cultural/musical participation (e.g. Bayton 1998; Wehr 2016; Hill and Megson 2020). This paper argues that a purely in situ, face-value account of public participatory music events would risk a commitment to Lyotard's (1983) differend: failure to document the story of exclusion on the basis of the excluded not being present to share it. It advocates for seeking out the excluded and documenting their experiences as a means of providing a more balanced ethnography of musical participation. ➔E3

Aditi Krishna, Hindustani Music, Education, and Regionalism in the Peripheries: Case Study of Patna, India
This paper will explore music education scene in Patna, the capital city of the Indian state of Bihar. Here I will put forth the way in which regional identity as well as music citizenship is defined in a peripheral centre such as Patna – both in terms of the impact of post-1991 neoliberalism in India as compared to other major Indian cities and as a centre of Hindustani classical music in comparison to regions such as Bengal and Maharashtra. I broadly explore – how do the varied spaces of music education in the city become an intersectional one of regional identity/regionalism, national heritage, as well as neoliberal subjectivity? Patna, in the contemporary India, is not well-known as a centre for Indian classical music. During my fieldwork, I realised that not many people were able to connect classical music with a state whose image has been dominated by a struggle with issues of development and political stability. On the other hand, there were some musicians who would share interesting stories of their visits to, performances in, and the cultural aspects of Patna in the 1970's. Thus I wondered – why is the city, which was one of the important centres of Hindustani classical music until the 1970's at least, has now turned peripheral as compared to regions such as Maharashtra and Bengal? Therefore, based on my doctoral research, this paper will investigate – what similarities or regional differences do the music education spaces in Patna display cis-a-vis the ideologies associated with Indian classical music as a national tradition? What kinds of regional issues, concerns, and characteristics emerge in these diverse institutions? How is Bihari identity asserted or emphasised in its practice in the teaching and learning of Hindustani classical music here? ➔I1

Chrysi Kyratsou, Listening to Lingering Movement and Shifting Perspectives to (Forced) (Im)mobility Regimes
The discussion developed in this paper foregrounds the intersections of music's mobilities and humans' (forced) (im)mobilities, showing how they complement each other in discursive place-making and facilitating the articulation of competing (non)belongings. It draws on ethnographic material collected through fieldwork research among refugees seeking asylum in Greece and sheltering in reception centres. It explores narratives of the violently sculpted by war and unrest home-countries, as well as accounts of (forced) migration, as they are exemplified by specific pieces of popular music, indicated and discussed by my interlocutors. Listening emerges as an activity that connects the listener with the broader settings within and across which their (im)mobility trajectories and encounters occur. In its capacity to evoke memories and narratives, listening transcends the temporal and spatial specificities of the actual moment that it occurs, fostering imaginary re-visits to places that host previous experiences or currently unfolding events in the absence of the listener. Finally, listening with the (displaced) interlocutors (cf Western 2020) facilitates encounters with them, exposing the researcher (and the reader) to the affectivity of the sonic dimensions of their lived experiences, and challenging mainstream perceptions of refugeehood and migration. Key-element to these processes is music's mobilities (technologically mediated or not) and

humans' (im)mobilities, resulting in a nexus that enhances the possibilities for new encounters and as such the potentialities entailed in them. →**C4**

Emilia Lajunen, Musician-Embodied Knowledge and Simultaneous Playing and Dancing as a Method of Creating Music, Expression, and Passing Tradition
My artistic research project — and particularly its concert component — focus on the musician´s expression and simultaneous dancing and playing. Both on the dance and music fields it has been written and researched much embodied knowledge. In my presentation, I would like to briefly present the themes of my artistic research project and put one of the artistic components in the spotlight, presenting musician´s simultaneous dancing and playing as a method produce and research new outcomes. Embodied movement and music can use as part of expression, and performance skills but as a method create new music and artistic research. The music which has created through the embodied musicianship, for example with simultaneous by dancing and playing, will be different music. The musician´s dancing effect on the musician´s playing and opposite way. Movement exists already in musician´s body but by challenging, developing, and researching the qualities, limits and possibilities of simultaneous dancing and playing music could find new artistic outcomes. With the connection to traditional archive recordings, embodied music making by dancing, it offers possibilities to research different layers and methods passing tradition and make it living in this day. The archive recordings contain many kinds of information which are not maybe possible to catch by analysing but which could research through the embodied listening of musicianship. The movement as a part of musical identity could have widened effects through ergonomics, creating music methods, pedagogy etc. →**H1**

Jeong-in Lee, Walking along the DMZ: The Sound of Silence and Mnemonic Imagination
The Korean DMZ soundscape, which serves as symbols of contradictory narratives and ironies, has been continuously (re)produced through the interrelations of sound, history, and sociality. Quickly after the Korean sonic warfare, there have been burgeoning music festivals and events around the area as an effort to "transform the DMZ into a peace zone." While the sudden change of its soundscape is seemingly innocent, I argue that this further reinforces the conventional dichotomous understanding—either noisy sonic warfare or quiet peacetime—which romanticizes and oversimplifies reality. Stories and narratives—individual voices—that are less audible have been left unheard and even silenced. In this context, the optimistic tone presupposed by the slogan of peace music festivals rings especially hollow. Considering walking as the primary fieldwork method, this paper investigates the sound of silence in and along the DMZ. More specifically, this paper explores how (post)wartime experiences and memories are re-imagined and re-interpreted in this so-called haunted soundscape. In this process, I put a particular emphasis on the performativity of "walking" and "listening" to highlight further the individual agency and the affective nature of sound. Drawing on the concepts of "sounding memories" and "mnemonic imagination" (Keightley and Pickering, 2012), derived from memory studies, this paper further pays close attention to the entanglement between the formation of socially shared memories and sonic representations of cultural trauma. In so doing, I argue that the DMZ soundscape serves as a transferential space in which sounding memories, cultural trauma, and individual positionalities are mediated and negotiated. →**D2**

Peter Lell, Mobilities and Immobilities – Views on Afghan Music
This paper examines the ways in which musical materialities are mobile across geographies and how their (im-)mobility has effects on musical practices. Drawing on the case study of music from Afghanistan and focusing on the short-necked, plucked lute Afghan rubab, I am giving an account of the actors, objects and artefacts that are part of its practices and aim to evaluate their ability to (be) move(d). My analysis grounds on the changes followed by the recent events in Afghanistan, which led to a takeover of the government by the Taliban in August 2021. The effects on the society and particularly on musicians and the music scene

have been enormous with music being officially banned in public and private spaces and musicians prohibited from continuing their profession. For many of them, the only solution is to seek migration and attempt to leave the country. Mobility and the freedom to move, however, are subject to regulation and restriction affecting both, bodies and musical materialities. In this light I want to ask: Which degree of mobility can be attributed to bodies and musical materialities connected to the Afghan rubab? What does the ability to be mobile mean especially in times of conflict and forced displacement? My outlines are based on my involvement in the field of the evacuation of Afghan musicians as well as ethnographic fieldwork conducted on-site and on social media. ➜B1

Chen Li, The Dissemination of Chinese Traditional Local Opera: Adapting to the Rural Environment
There are around 348 types of traditional local opera in existence in China, according to a National Opera Survey conducted in 2017. In most cases, the survival and development of the operas and their troupes rely heavily on financial support from the government. This is the case for Maoqiang Opera from Southeast Shandong Province and the Wulian County Maoqiang Opera Troupe that performs it. Since 2015, the Wulian Troupe has given more than two hundred performances per year in different villages throughout Wulian County and has overcome various kinds of obstacle to performing in as many villages as possible. The government pays all travel expenses, the performers' wages and subsidies and even ensures the upkeep of the troupe's mobile stage vehicle. Thus, the villagers can enjoy free opera performances. In recent years, the construction of rural highways in Wulian County has made it more convenient for the troupe to perform in small and undeveloped villages. Ideally, the performance site is on flat ground, enabling the stage vehicle to park nearby, and meanwhile, it should be able to accommodate a sufficiently large audience and be located near to a power supply. In this paper, I focus on the Maoqiang Opera performers' adaptation strategies, examining how they adjust their performances to suit the widely varying contexts they encounter, especially in remote rural villages. Here, I identify the different kinds of site they perform in and the various challenges they face. This study mainly draws from fieldwork materials gathered during my research trip to 54 villages in Shandong Province, between May and July 2020. ➜H3

Samuel Llano, From Cairo (1932) to Fez (1939): Western Listening Epistemologies and the Emergence of an "Arab" Ear
This paper revisits two events that have been celebrated as key turning points in the study and promotion of ""Arab"" and ""Andalusi"" music: the Cairo Congress of Arab Music (1932), and the Fez Conference of Moroccan Music (1939). Rather than emphasise these conferences' contributions towards transcribing and recording these repertoires, I regard the Cairo conference as an intermedial space of encounter, in which delegates from the Arab world and Europe exchanged views on Arab and Andalusi music. These encounters, it has been argued (Racy, El-Shawan Castelo-Branco), were critical in helping to negotiate the tensions arising from Europe's colonisation of North Africa. I use scholarship on sound and colonialism (Denning), sound and race (Stoever; Eidsheim), and sound and Islam (Harris; Eisenberg) to unravel the complex intersection of shifting racial imaginaries and emerging listening epistemologies in early-twentieth-century colonial North Africa. More particularly, I explore the extent to which the rise of nationalist and anti-colonial movements in Egypt and the Maghreb during the 1930s gave rise to a self-conscious and autonomous "Arab" ear that engaged with, overlapped and conflicted with listening epistemologies as revealed in western scholarship. ➜E4

Timothy Macdonald, 'Life and Mettle in Their Heels': Strathspey and Reel Development in Scotland from 1740 to Today
The eighteenth century has rightly been called the 'golden age' of Scottish dance music, with the strathspey emerging as a new tune and dance type, and other types (reels, jigs, hornpipes) skyrocketing in popularity.

These four tune types are still played by modern fiddlers and danced by modern country and Highland dancers. However, the performance practice of both the fiddling and dancing has changed significantly.

In this lecture-concert, fiddler-scholar Tim Macdonald will delve into this historic performance practice, using period dance treatises, rhetoric manuals, and newspaper descriptions to shed new light on the aesthetic ideals of eighteenth-century Scottish music and dance, and demonstrating each aspect on the fiddle (with the occasional dance step!). Using two more Scottish-made violins (each with a different historical setup), he will then show how changing sociocultural factors affected the role of fiddlers and reel dancers in society, and how their performance practices mutated through the nineteenth and twentieth centuries to correspond to these roles, reflect period aesthetics, and balance differing demands for old traditions and new fashions. The lecture-concert will finish with a discussion of modern performance practice and the current dance ideals of the Royal Scottish Country Dance Society and the Royal Scottish Official Board of Highland Dancing, showing how the same tunes and same dance figures from 250 years ago can be executed very differently.➜**A1**

Matthew Machin-Autenrieth, Decolonising a Musical Brotherhood: Utopian Encounters and Power across the Mediterranean Sea
Musical encounters in the Western Mediterranean may be positive and collaborative, they may be tense, they may be conflictual. Musical encounters also arise from the discourses and knowledge systems that circulate the Mediterranean, and which themselves are underpinned by systems of power and legacies of imperialism. In my research, I focus on a specific form of musical encounter across the Strait of Gibraltar – that of a so-called SpanishMoroccan 'brotherhood'. Since at least the late-19th century, brotherhood has served as the basis for political and cultural rapprochement between Spain and Morocco, as a basis for artistic engagement, as a model of cultural diplomacy and as a tool of resistance for activist groups. But at its core, brotherhood is a colonial echo. It was a trope fostered by the Spanish in northern Morocco during the protectorate years (1912-56) as a way of legitimating colonial intervention through the discourse of a shared history. Today, lingering structures of power and inequality may be obscured by the rhetoric of commonality and hybridity that continues to be channelled through the trope of a musical brotherhood. In this paper I ask: do we need to 'decolonise' the discourse of a Spanish-Moroccan brotherhood? If so, what might this decolonisation process look like? What does it mean to decolonise a narrative that promotes coexistence and a shared past, when that narrative emerged from a system of inequality? ➜**E4**

Nico Mangifesta, Expanding the Sonic Palette by Reshaping Instrumental Ensembles in Balinese New Music for Gamelan
At the beginning of the 70s, I Nyoman Rembang classified the Balinese gamelan into three periods (tua, madya, baru). A taxonomy based on technological development in the construction of instruments that allows us to correlate the appearance of new sets of musical instruments with the religious, cultural, and political changes throughout the island's history. Likewise, the first wave of international scholars who arrived during the colonial period reported on the appearance of a new set of instruments, the gamelan gong kebyar, which established itself as the most representative and widespread ensemble in Bali in the space of a generation. The transformations occurring in contemporary Balinese society are no less intrusive than those of the past, so during my fieldwork have been documented various gamelan instrumental sets different than the past in intonation, instrument ranges, combinations of instruments, the presence of augmented instruments, the use of digital technologies, or extended techniques. As an initial attempt to describe and categorize the ongoing transformation, this paper will confront the current situation inviting reflection on questions such as: if the reshaping of ensembles is limited to new music for gamelan or does it involve musical traditions; if this expansion of the sonic palette is motivated by the need to express new concepts and ideas, or by a modernist pulse of commodity fetishism; and if, in light of changes in the musical

practices on the island of Bali, whether we should begin considering the widening of the conceptual field of gamelan itself. →**B3**

Perminus Matiure, The Significance of Trees in the Music and Culture of the San People of Tsumkwe, Namibia
The San/Bushmen are believed to be descendants of the Khoe-speaking nomads who occupied the arid deserts in the southwestern part of Africa. Etymologically, the term 'Bushmen' indicates issues of antiquity and nomadism. This historical narrative is evidenced by rock paintings portraying trees and hunting expeditions found in most parts of Africa. San mythology maintains that trees store ancestral spirits (Mhiripiri, 2008). As such, the people usually conduct their rituals under trees with music and dance as the core. This presentation will unpack the ecological interdependence between trees and the San people. Evidence from an ethnographic field study in Tsumkwe, in November 2022, will demonstrate how the San people's music and dance are shaped by their ecosystem, especially trees. For example, the shaking of trees, the whirling of the wind as it passes through the leaves, and echoes of those sounds, are all archetypal moulds for San's music, dance movements, ritualism, and spirituality. Their lives are hinged on trees which are responsible for their music, dance, fruits, firewood, medicine and water. Trees act as a repository for their musicality and livelihoods. However, human activities, veld fires, interference by other communities, and land degradation, mean that the population of trees in Tsumkwe are rapidly declining, thereby posing a danger to the sustainability of the San people, their musicality and spirituality. →**G1**

Dianne Violeta Mausfeld, American Spaces, Mexican Flows: The Chicano Hip-Hop Movement in Los Angeles & Beyond (1980s & 1990s)
Chicano hip-hop evolved in Los Angeles during the 1980s and '90s in the context of augmented immigration from Mexico and the local African American gangster rap scene. The new genre integrated Chicano subcultural elements such as gang aesthetics, prison art, indigenous signifiers, lowrider culture, 'Spanglish' slang, as well as Chicano rock, funk, and soul. The culturally connotated beats and rhymes evoked spaces that were significant to both artists and audiences, such as specific neighborhoods, penitentiaries, and Mexico. After a brief phase of great interest in the early 1990s, the music industry deemed Chicano hip-hop too gang related and not marketable to mainstream audiences. Artists were being dropped from labels, went independent, and became entrepreneurs – making their own way in the industry "as a movement", as one rapper put it.

The paper explores this "Chicano hip-hop movement" and the various forms of movement it entails, such as migration flows from Mexico, grassroots distribution of music on immigrant markets and California state prisons, and concert tours in regions and states that are heavily populated by Mexican Americans. One example is the close relationship to lowriding – the culture of customizing cars and driving them slowly in public spaces – that made Chicano hip-hop "cruising music" alongside popular lowriding songs by WAR, Santana, and Malo. Sampling this "lowrider canon" on their beats, Chicano hip-hop artists continued a movement of Chicano music styles in the hip-hop era. The methodology triangulates ethnomusicology, "digital ethnography" (Pink et al. 2016), and critical source evaluation (music, music videos, cover art). →**B1**

Peter McMurray, On Puppetry and Power: Listening to the Spectacle of Syrian Displacement
From July to November 2021, Little Amal, a giant puppet standing over 10 feet tall, processed from the Syrian border to Manchester, UK. The puppet, created by British theatre company Good Chance and Handspring Puppet Company in South Africa, was designed to look something like a young Syrian girl. At events along dozens of stops, the artistic team, led by Amir Nizar Zuabi, crafted a narrative about Amal: she was nine-years old, had been separated from her mother while fleeing Syria, and was looking for a new home. As she traveled through Turkey, southern and western Europe, and into England, a range of artistic

events, often featuring music, dance, and other forms of performance, took place around her arrival. The entire spectacle was premised on a series of corporeal, political and aesthetic displacements: first and foremost, Amal was not human as such, but rather mimetically transformed into a puppet; politically she was displaced from Syria, though that Syrianness was also displaced onto a range of other bodies who conveyed her as the rotating team of puppeteers, most of whom were not refugees or displaced; and aesthetically, much of what took place musically and theatrically around Amal involved other artists—singers, drummers, dancers, actors, and even bell-ringers, among many others—who generated a string of local art events at a series of locations and then sent Amal on her way. This paper considers these layers of displacement as a unique and complex form of mimesis in which displaced persons, refugees and asylum seekers were both made to be profoundly visible (in the posthumanized form of a giant puppet) while also mostly being absent from these proceedings themselves. Drawing on recent musicological scholarship on puppetry and the "refugee crisis" of the past decade, I argue that these displacements, paradoxically, both distort and (somewhat indirectly, but meaningfully) give voice to the lived experiences of Syrians and other displaced persons in western Europe. →**C3**

Jo Miller, 'You can go anywhere': Mobility of Participants in the Traditional Music Community of Practice in Scotland
Since the 1980s, community-based organisations in Scotland have provided opportunities for people of all ages and abilities to learn and participate in traditional music. They also provide an income stream for musicians who teach, and function as important - though under-researched - informal contexts for performers to develop skills as tutors. These environments range from small local groups to large organisations and networks which interact in community of practice of traditional music. This paper draws on empirical research from one large organisation, Glasgow Folk-Music Workshop (GFW) to argue that the ethos and practices of GFW, and similar groups, have contributed to participants' mobility in forms which are both geographical and role-based. Geographical mobility beyond the activities of the 'home' organisation, for instance, includes attending workshops or summer schools in different parts of Scotland and beyond, making up a significant element of the audience for gigs, and making music in more intimate contexts, either alone or with family and friends. I will propose that community-based contexts enable being a 'musician' to include a diversity of roles. 'Teaching' actions, for example, are not only the preserve of paid tutors, but can also be observed amongst members themselves, and participatory contexts allow for varying forms of 'performance'. Mobility requires resources, however, and I will note some barriers to participation. →**H3**

Sue Miller, Reflections on a Musico-choreographic Research Project: The Importance of Culture and Ethnomusicological Fieldwork in Interdisciplinary Arts-based Research
This presentation reflects on a recent study of a musico-choreographic staged performance by Orquesta Aragón in Havana (specifically a flute and dance 'duet') undertaken by an ethnomusicologist, a film practitioner-scholar and a professional Cuban dancer. Synchronic music and dance elements were analysed and re-presented in the form of new recordings and animations to reveal new knowledge about the embodied meanings in this performance. Further animations of the musical gestures have since been produced prompting new questions to arise surrounding collaborative artistic practice and the role of culture. Communicating deeply cultural musical gestures in animation form is presented here with work by an emic (insider) Cuban dancer-animator and by a professional animator from outside the culture to demonstrate some of these issues of representation. Much practice research in the arts has a focus on the artistic work itself (particularly if it falls under contemporary arts practice) and important cultural aspects can risk being sidelined in interdisciplinary practice research collaborations. For example this specific practice research project was grounded in ethnographic fieldwork undertaken in Cuba over many years where cultural specifics informed the approaches taken to analysis. However these cultural aspects can

often seem less important to those working in other artistic fields where performance itself is the research. Assumptions about specific cultural meanings can go unremarked, for example, whereas those aspects which fit contemporary artistic practice norms can become unmarked categories within an artistic world still marked by divisions of class and race. ➜**G2**

Felix Morgenstern, Moving to the Authenticating Centre: German and Austrian Musical Travels to Ireland
While there has long been recognition of Irish traditional-music practices and venues transnationally, much existing ethnomusicological literature has tended to foreground their significance for artists and audiences in Anglophone diasporic sites (Williams 2014; Moran 2012), and has only relatively recently begun to consider large non-diasporic Irish-music scenes (Williams 2006; Santos 2020), including those currently found in the Germanspeaking regions of Central Europe (Behrendt 2021). Drawing upon extensive fieldwork among Irish-music practitioners in Germany and Austria, this paper unpacks the manner in which many of these aficionados regularly move between their translocal communities of practice and the music's place of origin. Specifically, it proposes that the motivation fuelling such voyages is twofold. While some interlocutors partake in a nostalgically-inflected, touristic and leisured consumption of Irish culture, the project of other journeys to the authenticating centre (Claviez 2020) is better described by a search for validation and the accumulation of cultural capital (Bourdieu 1984) through immersion in situ. Ultimately, it is suggested, the intention of several German and Austrian artists interviewed in the field is not to stay on (O'Shea 2008), but to fashion separate, translocal Irish-music communities upon their return, where the cultural capital at one's disposal can be invested in credentials of prestige and power. Ultimately, while still adapting some parameters of belonging shaped by the Irish authenticating centre, they largely operate as separate, translocal music scenes that often tightly police gatekeepers of inclusivity. ➜**B1**

Guilnard Moufarrej, The Role of Music in Self-Expression and Storytelling among War-Traumatized Syrian Youths in Germany
In 2015, hundreds of thousands of Syrians arrived in Europe through dangerous sea travel, escaping a devastating war. Contrary to many European countries, Germany implemented new welcoming policies by suspending the "Dublin Rules," a legal European Union barrier that required refugees to seek asylum at their first port of entry in the European Union. According to the Federal Statistics Office, as of April 2020, more than 700,000 Syrians were living in Germany, forming the third-largest foreigner group in the country behind Turks and Poles. Studies on the impact of the war and displacement among Syrian refugees are showing the prevalence of posttraumatic stress, depression, and anxiety (Borho et al. 2020; Georgiadou et al. 2017). Yet, only a few studies have discussed the role of music and art-based therapies in addressing refugee mental health needs (Agopian 2018; Moufarrej 2022), and more importantly the centrality of these young refugees' voices and experiences. My presentation attempts to fill this gap.
Based on field observations, informal conversations, and formal interviews I conducted in 2021 and 2022 in Würzburg, Germany with war-displaced Syrian youths, I discuss the role of music in the lives of these youths as they try to cope with the trauma of war, loss, displacement, and insecurity while adapting to their new milieu. I also show how music can be a medium through which we can learn about their experiences of trauma, build trust in our interactions, and learn about their mental health needs. ➜**D3**

Ivan Mouraviev, Bass, Space, Place: The Mediation of London Dubstep Culture in an Online Discord Community
What happens when a historical music scene—from its venues, radio stations, record stores, and internet forums to its stylistic and technological practices—is recreated online? How does the internet mediate musical community when that community values the materiality of live performance? This paper explores these questions by reporting on a digital ethnography recently conducted with Real Heads, an electronic

dance music (EDM) community on the social media network Discord. Established in late 2019, Real Heads ostensibly welcomes fans of any EDM genre but functions in practice as a closed dubstep community. Specifically, Real Heads are invested in the sound and space of dubstep as it was first innovated in London in 2001–2006, before its assimilation into mainstream EDM. The paper makes two arguments. I first develop research on 'retromania' (Reynolds 2011) and internet-mediated 'nostalgia genres' (Born & Haworth 2018), showing how daily life amongst Real Heads are framed by 'the analogue' in multifaceted ways. Using fieldwork and interview data, I pursue this idea through several ethnographic vignettes, including online performance traditions that evoke pirate radio and a historiographic 'dubstep-lore' channel. Secondly, I discuss how in-person events attended and organized by Real Heads reproduce the sound-space relations of early dubstep club nights, revealing a unique 'merging of 'imagined community' and physical reality' (Stirling 2021) mediated by sonic experience. Ultimately, this paper contributes to the ethnomusicology of electronic dance music while developing concepts pertinent to bass culture and popular music studies. →**F2**

Carolin Müller, Performance and Audibility of Movement: Exploring Interdependencies Between Musical and Physical Movement in A Bicycle Ethnography in Jerusalem
Jerusalem is one of the world's most contested cities, a site where tourism, violence, and pleasure intersect. The city is a place where sound is crucial for inhabitants and passer-throughs to make sense of the social and political vibrations that shape feelings of comfort and discomfort. Nonetheless, bicyclists can be seen wearing headphones that blur out urban noises and distract from bodily sensations. Taking control over the extent to which comfort or discomfort is felt, bicyclists make conscious decisions about how they want to be moved by creating playlists of alternative musical compositions. Affect theory suggests that such interventions alter perceptions of place and one's own mobility therein. The sonic and musical experiences of bicyclists, however, remains a significant gap in understanding the relationship of music and movement. To help understand how music shapes sense-making of places in passing, this presentation examines the dialogic dynamics of physical and musical movement through the perspective of bicyclists in Jerusalem. Drawing on a bicycle ethnography of auto and collected accounts, I seek to understand how the sensual experience of movement in the city is mediated and creates new musical subjectivities. Reflections from this sensory research discuss how different, intersecting, musical, and physical sensations act together; how bodily experiences such as sweating affect perceptions of places when sweating is sensed against the backdrop of distinct musical compositions; and how the meaning and perception of urban conflicts and encounters change once the dialogic dynamics of the urban soundscape is altered through bicyclists' own musical compositions. →**B2**

Federica Nardella, Notation and Transcription in the Age of Translation: Transcribing and Arranging the Şarkı for Piano in the Late Ottoman 19th century
The Ottoman şarkı (art song) reached its peak of popularity in the second half of the 19th century. The genre appealed to both the court and urban environments, and it was performed in the palace, the city taverns and at private gatherings. With many bureaucrats and literatis contributing to its composition and circulation, it moved across social spheres as well ethnoreligious groups. It was printed in a variety of scripts (Perso-Arabic, Armenian, Greek, Cyrillic) and popular among minority communities. This movement across ethnic, social, and cultural realities took the genre further across its geo-cultural borders as its lyrics began to be transliterated in Latin script and circulated on newspapers such as *Ma'lûmât* (1895-1903). The songs were also arranged for piano, facilitating its performance by European expats.

The arrangement for piano of the genre and the transcription of its lyrics, in the 1890s, occurred at the same time as translation intensified. The translation of European novels expanded the work that had begun with the establishment of the Ottoman Translation Office, in 1821. Approaching musical arrangement into a different system as a form of translation, I discuss whether the arrangement for piano and transcription in the Western notation system of the şarkı affected and modified the genre or whether, on the contrary, it

contributed to its popularity across social, cultural, and geographical borders. I also discuss whether arrangement, transcription, as much as translation, contributed to the creation of a dialogue among all these geo-cultural realities or whether it emphasised an unbridgeable divide. ➜**B3**

Laudan Nooshin, The Sounding City: Memory, Trauma, and Auditory Scars in 1980s Tehran
In their 2017 article "Resounding the Campus: Pedagogy, Race, and the Environment", Amanda M. Black and Andrea F. Bohlman invoke the concept of "auditory scars", the "results of acts of silencing past and present". This paper explores the concept of auditory scars from a slightly different perspective, thinking about what it means to listen to a historical space where people have experienced violence, trauma, and displacement due to war and other acts of violence. I focus on the case of Tehran and the sonic legacy of the Iran-Iraq war (1980-1988). I explore the sonic dimensions of conflict, including missile attacks and forced migration. Drawing on archival materials, oral narratives, sonic memories, and personal conversations, I ask where such historical sounds go and how we might understand their resonances as auditory scars that continue to reverberate into the present day. ➜**D3**

Laudan Nooshin, Panel Abstract: Navigating Crisis, Mobility and Stasis in Iranian Music and Sound Studies
What does it mean to study music and sound *of* and *working in* periods of crisis? And what if that sense of crisis never really disappears but becomes 'submerged' for a while until the next eruption? This panel explores the sounds of a series of traumatic periods in Iran's history from the 1979 Revolution and the 1980s war with Iraq through to the current Women-Life-Freedom uprising. We discuss how researchers of Iranian music and sound navigate such periods and the spaces between, and the impact on their research. Among the issues to be discussed are the trauma of conducting research during crisis periods, particularly where researchers have close personal connections to the country/region/culture affected and which include feelings of helplessness and the futility of one's research in the face of larger issues. There are also broader questions of academic mobility and stasis as scholars in Iran are often unable to secure the necessary visas to attend conferences or pursue further study abroad, whilst conversely many of those outside are unable to travel to Iran to undertake research. The contributions to this roundtable will consider these issues going back several decades. The Sounding City: Memory, Trauma, and Auditory Scars in 1980s Tehran ➜**E1**

Matthew Ord, In Search of Common Ground: Landscape, Walking and Place-identity in Contemporary British Folk
This paper identifies 'place' as a core theme in contemporary folk, that offers a means of exploring new forms of post-national identity in post-Brexit Britain. While British folk has a long history of engaging with questions of national identity, much recent work focuses on individual attachments to landscapes understood as both repositories of highly personal meaning and sites of global experience. While recent work has explored this emerging strand as a mode of 'ecological thinking' (Hawitt 2020), this paper examines how the discourse of contemporary folk makes landscape the focus for emergent forms of cultural identity. Analysing a recent case study, the podcast Folk on Foot, I argue that despite a retreat from questions of national identity, folk remains an important space for exploring identity and belonging within contemporary British culture. The shift towards a postnational emphasis on 'place' which I identify suggests a way of rethinking belonging that does not rely on notions of historical continuity or inherent cultural difference. Instead of offering an explicit counter-narrative to reactionary versions of national identity, the discourse of 'place' acknowledges a plurality of personal, affective connections to the land, and an understanding of identity as elective and processual. Most importantly, it does not attempt to root a sense of emplaced identity in cultural differences between the various groups present within contemporary Britain, instead

focussing on common attachments to place and landscape that transcend notions of collective identity bounded by national borders. →**H2**

Evanthia Patsiaoura, Local-Translocal-Postlocal: 'Nigerian Gospel Music' in Ethnographic Reconfiguration
'Nigerian gospel music' concerns a few hundred million people across the globe. Its growing popularity is entangled with flourishing 20th century African Christianities, a demographic boom that places Nigeria as the third most populous country worldwide by 2050, and a music industry that challenges parochial perceptions of Westernisation in the contemporary global gospel and Christian music scene. In this talk, I ask what constitutes 'Nigerian gospel music' through exploring the ways in which it is practised and ascribed meaning, both in and outside Nigeria and between the physical and digital domains. I do so by drawing on multi-sited ethnographic fieldwork conducted from 2012 to 2020 in Brazil, Greece, Nigeria, the UK, and the social media among congregations affiliated with postcolonial Nigeria's denominations of Pentecostal orientation. I argue that 'Nigerian gospel music' may best serve as a shortcut for a significant range of genres and styles, emerging from the gospelisation of local popular music in Nigeria but also other idioms that are hard to place at either a local or global frame. In challenging a merely local or global level of analysis, I focus on the multitude of possibilities lying in the very negotiative practice and perception of the music in question against the parochial power relations of West – non-West. In turn, I propose a local-translocal-postlocal epistemology for knowing musics which are constituted in continuous displacement; part of this epistemology is reflective of displacements of the researcher herself, and of her positionalities in relation to her interlocutors. →**F4**

Sascia Pellegrini, 'Ma' (間) and the Tactile Body: A Musical Lesson from Butō Embodiment Praxis
This paper examines the musical instrument as a body prosthetic in performance and the implicit relation to the philosophical premises and the praxial outcomes of butō Japanese dance. A fundamental aspect of butō is the notion of 'Ma' (間), a word that points at the in-betweenness of phenomenological reality, standing for pause, gap, or emptiness; a word that belongs to the Japanese philosophical tradition, and is of great importance during butō training.

'Ma' (間) is a notion which deals with temporal and spatial discontinuities, Deleuzian rhizomatic intermezzo, which also originates from the philosophical predicaments of the Kyoto School: the Philosophy of Nothingness, and its main actor and founder Kitaro Nishida. Through a comparative analysis of butō, and practices in musical contexts, bringing into play Nishida's philosophical predicaments, this research establishes a correspondence between the two performative realities: communicating vessels of bodily transformation, both in butō and in instrumental music practises, requires a re-evaluation and redefinition of the boundaries of the body, its emplacement and haptics, a spatial and temporal re-colocation of the kinetic and proprioceptive momentum in performance. This investigation looks into the specificity of Hijikata Tatsumi ankoku butō method of body transformation and embodiment, suggesting a trajectory which connects the latter with the intensification, magnification, and metamorphosis of the body in musical performance through traditional devices such as musical instruments, and innovative venues of experimentation, such as kinetic devices, virtual and augmented reality, midi expression devices, etc. This paper will therefore inquire into the phenomenological aspects of temporal and spatial perception of the body in performance, the perceptual reverberation of a body modified, elongated, re-engineered, by instrumental prosthetics in music, and by a body trained to overcome its own physical boundaries, in Hijikata's ankoku butō. →**I1**

Eric Petzoldt, Controlling Ruptures, Performing Risk: Jazz as Collaboration in Morocco and Europe

In my research on jazz in Morocco, I grapple with the ways how Moroccans and Europeans understand, perform, and politicise jazz. Previously less popular or marginalised voices and various musical traditions, e.g. those of the Gnawa, Moroccan non-Muslim minorities, women, or Imazighen, are presented at Moroccan jazz festivals throughout the year. Together with other official national and international efforts, which stage Morocco and European countries as tolerant, culturally diverse, encountering each other, or even in intracultural and intercultural dialogue, these top-down mechanisms involve cultural patrons and established institutional networks. The integration of Moroccan musical traditions into the sphere of jazz is thus often an outcome of careful curation, in line with official agendas. The omnipresence of such institutional initiatives coupled with a practically non-existing club scene, which is delinked from the festival circuit, heavily impacts the artist's agency. This brings me to question the effect of these structures and the ways such structures control jazz in Morocco.

In today's intervention, I draw on my experiences and own activities as a PhD student, musician, and event organiser in the period between 2019 and 2023, during which I collaborated with Moroccan musicians in the context of jazz in Morocco and Europe. I reflect on how researchers and artists may better engage under-represented and non-Anglophone voices in conversations on decolonising music without resorting to tokenism and discuss a set of questions, which were raised in interviews with interlocutors, residencies, workshops, and scholarly collaborations. →E4

Joshua Pilzer, Propriety, Authority, Vocal Restraint and Release in COVID-era Japan

In present-day urban Japan most loud voices are discouraged, associated with rurality and incivility (Stokes, 2010, Harkness 2014). While in certain theatrical contexts, schools and sport culture, traditions of loud, authoritative, mostly male vocalization thrive, in everyday life propriety and authority are performed through restrained, well-mannered voices associated with modernity and middle-classness, and through the withholding of the voice altogether. These practices of vocal restraint are examples of the ideology of self-restraint (jishuku) on behalf of society, the nation, and others that lies at the heart of notions of Japanese identity and social membership (Abe 2016). Liminal occasions for radical vocal expressiveness are plentiful, however, and give people means of release that offset regimes of self-restraint. Karaoke, music and sport fandom, drinking culture, and annual festivals are some of the scenes and occasions that provide opportunities for vocal release. But in COVID-era Japan, many of these activities were drastically curtailed to reduce oral transmission of the virus. In this essay, part of a larger ethnography about the voice, propriety, and authority in contemporary Japanese everyday life, I characterize vocal restraint in everyday life as a technique of projecting gender propriety and authority. I then investigate practices of sung vocal release that became prominent during the pandemic. I discuss the boom in acoustic noise reduction technologies which enabled singing and scream therapy at home; solo karaoke; and glam band YELLOW MONKEY's creation of a sing-along app that enabled playback of recorded fan voices in live concerts where fan vocalization was forbidden. →D2

Gordon Ramsey, "Step In Style": Modes of Movement as Intended and Unintended Communications of Identity in Northern Irish Flute Bands

Marching bands in Northern Ireland constitute a large, vibrant and highly politicised working-class musical culture. Expressing support for the rival ideologies of British loyalism and Irish republicanism, bands are often central to social life in working-class neighbourhoods. Flutes and drums are the most common instruments and there are three genres of flute band in Northern Ireland, "concert bands", which could be described as flute orchestras; "melody bands", who model their performances on the very similar practices of the British or Irish military; and the most numerous group, blood-and-thunder bands, who perform in a carnivalesque style of their own invention which is often seen as either exuberant or aggressive. Whilst concert and melody bands are generally regarded as a respectable and acceptable face of Northern Irish

culture, blood-and-thunder bands are widely stigmatised as lower-class, unmusical, drunken and potentially violent. The strikingly different movement styles of these genres have been developed to invoke solidarity with particular national communities and to appeal to particular audiences with different tastes. These intended signals, however, can also act as unintended signals, revealing the class background of the performers and potentially undesired commonalities with the "other" national community. This presentation will draw on Pierre Bourdieu's concept of "habitus" and Tim Ingold's assertion that technical and communicative behaviour are inseparable to explore the ways that these performances are produced by the intersecting power dynamics of class, gender and rival nationalisms. **➜F1**

Maureen Russell, Our Culture Resounds: Archiving Filipino American Community Voices
In 2020, the UCLA Ethnomusicology Archive partnered with local Filipino American arts collective Ube Arte to publish a 410-page online, openaccess resource book, ""Our Culture Resounds, Our Future Reveals: A Legacy of Filipino American Performing Arts in California."" Through oral histories, family reminiscences, photographs, essays, and links to the Archive's audiovisual holdings, the work is the first to survey both traditional and contemporary performing arts of the single largest diasporic Asian community in California, whose current population tops 1.6 million. Almost twenty musicians, dancers, scholars, and educators, all of them community members, collaborated on this landmark publication, with the Archive providing access to hundreds of audiovisual holdings, plus crucial technical support. The resource book has been a remarkable success, having already been downloaded over 5,000 times. In addition, in 2022 the UCLA Ethnomusicology Archive was awarded the Judith McCulloh Public Sector Award from the Society for Ethnomusicology, largely for our twenty-year partnership with the Southern California Filipino American community that made the project possible. This paper highlights the potential in such long-term collaborations, and the myriad opportunities furnished by open online access to archived materials. Such access empowers communities to engage creatively with their own history, and encourages documentation of current and future community narratives. Above all, it underlines the fact that community partnerships need to be about the community, from the community, and for the community. We hope this project may become a model for decolonizing the archive in ways maximally useful to the originators of materials preserved. **➜G3**

School of Scottish Studies Archives presentation - Maggie Mackay, Lori Watson and Fraser Fifield (9.30 start)
Maggie Mackay will give an overview of the School of Scottish Studies Archives (SSSA), their nature and development, since the founding of the School in 1950-51. This will include a short account of a donation also likely to be of interest to BFE members, of ca 700 recordings, as well as photos and films, made in the 1950s and 60s by the independent ethnomusicologist John Levy (1910 - 1976) in India, Sri Lanka, Bhutan, South Korea, Hong Kong, Iceland and the UK.
Lori Watson will provide selected case studies of the use of SSSA material and a brief introduction to access provision. Email: scottish.studies.archives@ed.ac.uk. Website: www.ed.ac.uk/is/sssa.
Blog: libraryblogs.is.ed.ac.uk/sssa.
Multi-instrumentalist Fraser Fifield, current Traditional Artist in Residence in the Archives, will illustrate the potential for contemporary performance of the recently published edition of *The Eliza Ross Collection,* a manuscript in the Archives of 150 Highland melodies, vocal and instrumental, collected on the Island of Raasay in 1812 (Musica Scotica/Taigh na Teud). **➜C1**

Charlotte Schuitenmaker, Indigenous Musical Interventions in Sydney
It is believed that western imaginations often depict Indigenous communities to be living and moving outside of the (imagined) borders of cities (Shaw 2007). As Henri Lefebvre claims in his book Writings on Cities, urban areas can be seen as centre points of activities, or cores of exchange economies (Lefebvre 1996, 66), where various networks of infrastructure, groups, and individuals come together. This paper will focus on

the ways in which music is a tool in the usage and navigation of the city in order to rethink the dominant narrative on Indigeneity. I ask How do musical Indigenous interventions employ the city? An important concept here is the idea of "intervention", which embodies a moment in which the usual flows or "rhythms" in the city are intentionally disrupted. This intentional disruption, caused by Indigenous musics and sounds, urges for reflection on the status quo, and may take shape in the form of First Nations celebration, resilience, protest, and resistance. For this, I will look into various musical events that took place in 2022, such as NAIDOC week, the Ngalu Warrawi Marri (which translates to "We Stand Strong") night at the Australian Museum, protests, and events during Reconciliation week. These political, musical events highlight moments in history that have shaped the current moment, yet are simultaneously actively shaping and imagining future attitudes for, by, and towards Indigenous populations in Australia. The ways in which the city of Sydney is utilised and moved within - through music – is a central focus point. →I3

SEM Panel :"How am I to reach you?" – In Search of Connections in Research and Movement
Co-chairs: Tomie Hahn and Corinna Campbell
Participants: Chad Hamill, Rashida Braggs, Samantha "Sam" Jones, Rumya Pucha, Matthew Rahaim
The participants in this session were presented with an open-ended question—"How am I to reach you?"—and invited to consider experimental styles of presentation. Everyone was encouraged to interpret how reaching connects with their embodied research in sound/movement. Reaching implies embodiment, energy, calling, affect, bonding, contact, transmission, translation, stretching, touching, grasping, leading, communication, expressivity, voice, moving and being moved, pushing and pulling, extension and retraction. We ask conference visitors to imagine how they might consider this question and enliven our session.
Chad Hamil I will share a song used as a catalyst for spiritual power and healing in ceremonial contexts. "How might it reach you, move your heart, stir your soul?"
Rashida Braggs Rashida's fingers spit spoken word bits, inserting black life between theoretical meanderings… dancing from the U.S. to West Africa, she absorbs embodied knowledges of black women on the move… to Paris, France where they+she sing of jazz-shaped migrations.
Sam Jones will lead the audience in an Irish dance lesson that requires only hands and voices, a combination that dancers use in everyday practice to embody music/movement aesthetics. Sam's contribution interprets these creative transmission methods as accommodative practices that allows dancers of varying abilities, physicalities, and spatial divides to access and share music-dance knowledge.
Rumya Pucha "How does one hear a voice as credible?" This is an old, somewhat tiresome question among feminist scholars, but in my contribution I will dwell on how we think of credibility and its excesses/deficits in ethnomusicology.
Matthew Rahaim Ordinarily, video chat platforms like Zoom – which now make up so much of our relational life – are tuned for one voice at a time, privileging the loudest and silencing the rest. I'll invite you to experiment with modes of mutually reaching each other through improvisational exercises that welcome imperfect simultaneity, partial hearings, latency, and dissensus. →B4

Elina Seye, Intercorporeality in Sabar Dance-Music Interactions
In the sabar events of the Wolof people, the choreomusical interactions between individual dancers and the drum soloist are at the center of attention. A dancer will combine established patterns of movement according to the dance rhythm being played by the sabar drum ensemble and with the expectation that a percussionist will follow their movements and play solo phrases that fit the movement patterns of their improvised dance solo. The dancer thus temporarily takes over the role of the soloist of the ensemble of percussionists and the drum soloist acts as a musical mediator for the dancer, making their movements audible as they are dancing. This requires the musician not simply to follow but to anticipate the dancer's movements based on minor physical cues. Although practitioners typically refer to their knowledge of

traditional rhythm and movement patterns as the basis of their choreomusical communication, I suggest that the intricate interactions between sabar dancers and percussionists must also be based on a sense of intercorporeality, a sense of moving together as one or feeling another person's movements in one's own body, or even guiding another person's movements with one's own movements. The paper is based on the author's fieldwork during several periods since 2000 and includes video examples of sabar dance events in Senegal filmed by the author. ➜A2

Solmaz Shakerifard, Missing Bodies, Missing Pieces: Socio-political turmoil and a fragmentary scholarship
A critical analysis of the scholarship on Iranian music reveals a series of gaps in the topics, methodologies, and theoretical frameworks. Events and periods such as the 1979 revolution and the latest Woman, Life, Freedom uprising in Iran have resulted in political uncertainty and safety and security concerns that in turn hinder movement of scholars to and from Iran. As a result, international conferences such as the ICTM, BFE and SEM have, for decades, missed the necessary perspectives of Iranian artists and scholars from inside the country. Additionally, international sanctions on Iran, have prevented the flow of information and debate that is crucial for a dynamic and substantial discourse. On the one hand, those inside Iran have limited access to contemporary theoretical and methodological approaches. On the other hand, scholars outside of Iran, due to lack of access to physical spaces in Iran, are limited in the way they interact with potential participants and hence, have limited research data. In this paper through a meta-analysis of topics and periods covered, as well as methodology and theoretical frameworks of scholarship on Iranian music and sound, I show how each scholarly gap is representative of socio-political turmoil and uncertainty inside Iran and/or Iran's relationship with the international community. Drawing on my own research experience, I show how the events of the past decade (including serious disruptions to internet accessibility during political unrest) have significantly constrained ethnographic fieldwork, and engagement with Iranian musicians and scholars. ➜E1

Solomon Shiu, Inaudible Spaces: Voices of Indonesian Migrant Workers in Hong Kong
Amounting to nearly 5% of the population and 9% of the overall workforce, migrant domestic workers (or, MDWs) are an integral part of Hong Kong's economy. Despite this, they experience discrimination and social inequality — and with the fight for MDW rights continuing to be overshadowed by Hong Kong's other sociopolitical woes, these communities are rendered invisible and voiceless. Hailing from the Philippines and Indonesia, MDWs are almost exclusively women, and are transient workers who live in with their host families. MDWs only receive Sundays off, when many choose to gather in the city's public spaces to socialise, relax, and make music. In this paper, I focus on the music and sounds of Indonesian MDWs, who congregate in Hong Kong's Victoria Park every Sunday. Gathering in the park's northern, western and southern edges, each 'section' is represented by different genres of Indonesian music making; as well as vastly dissimilar ways of placemaking, performing sonic identity, and sonically expressing belonging. These practices are also mediated by ethnolinguistic, cultural, and regionalistic differences within the city's Indonesian diaspora, as well as the authoritativeness of patrolling Hong Kong law enforcement. The 'voices' of the Indonesian MDW community, expressed in displacement within the Hong Kong framework, calls to question what 'home' and 'authenticity' means to both the local and the diasporic. Drawing from fieldwork conducted between February and December 2021, I seek to illustrate how the Indonesian MDW diaspora, despite facing myriad difficulties and obstacles from the Hong Kong government and local citizenry alike, adapts to the Hong Kong soundscape, and utilises it to sound identities, and exert sounds of protest and nationalism. I argue that Victoria Park hosts nostalgic re-imaginings of the Indonesian nation state, and several uniquely 'Hong Kong' versions of performing music and sounds from across the Indonesian archipelago. ➜G4

Julia Shpinitskaya and Riita Rainio, Film *Echocatcher: Fieldwork Diary at Keltavuori Site* and accompanying paper 'The Art of Resounding Rocks: Sonic Rituals, Phonotaxis, and Acoustics of Sacred Sites in Fennoscandia'

In a collaborative effort, ethnomusicologists, sound archaeologists, sound engineers, and cognitive scientists from the University of Helsinki Archaeoacoustic Group pursue a multidisciplinary project to explore sonic rituals in relation to acoustics of Fennoscandian sacred sites. This presentation focuses on natural acoustic setting of rock sites as a sound technology engaged in shamanic and animistic ritual practices. Based on our acoustic measurements and experimental sound tests carried out during in situ studies of prehistoric and historic sacred sites in Finland, we discuss possible sound media, performing techniques and methods of sound production used at the sites.

The rock is interpreted as a technological device or musical instrument composed of reflecting surface, which performer may interact with by sending sonic signals from several positions to produce distinct sound response. Our attempt to restore the sound culture associated with the hosting sites and their sound potential profoundly rests on ethnographic research of the Sámi and the Finns. Based on our studies, we hypothesise about corporeality and moving elements of sound performance, such as relocations and repositioning of the performer tailored to sound response (phonotaxis).

Our presentation includes screening short documentary *Echocatcher. Fieldwork Diary at Keltavuori Site*, based on our footage made during threeday acoustic exploration of a prehistoric site in Southeastern Finland. The film demonstrates how voice tests are carried out in practice while moving through the site and changing locations in search for the best acoustic spot. In addition, the tests reveal echoes captured from general environment.

→**Film presentations and showings**

Helena Simonett, Music Projects with Young Refugees: Empowerment through Musicking

The cultural policy of the Swiss federal government mandates that all the country's residents are given the opportunity for cultural participation. Individual and collective engagement with culture and active involvement in shaping cultural life is regarded as a contribution to the cultural diversity of Switzerland (2021). For newly arrived persons such as refugees, cultural participation in their host society is often viewed as a key element of a successful integration. The guidelines for cultural participation look wonderful on paper indeed; in practice however, the active co-creation of cultural life with and by refugees in Switzerland happens at the margins and has not (yet) been institutionalized on a broad level. Having worked with young refugees on different occasions in the context of initiatives launched at a music research department of a Swiss university, we ask how (and whether) the creative participation of refugees in the host country's cultural life can take place on equal footing. How can refugees become participants and actors where unequal power relations and dependencies exist and/or where cultural commitment is based on an experience of self-efficacy? Aiming to better understand sociocultural dynamics in settings that are intended to engage, empower, and enable participation by young refugees through musicking, this paper will outline the theoretical and methodological framework and present its application based on ethnographic material stemming from a four-year research project on that very topic. →**C3**

Andrew Snyder, Postcolonial Intimacies and Citations in the Brazilian Street Carnival of Lisbon, Portugal

Naming a musical ensemble can be a playful and loving act of citation, a pattern observable in the expansion of Rio de Janeiro's street carnival blocos, or music ensembles, to Brazil's colonial capital of Lisbon, Portugal. In 1996, the bloco Boitatá was born from Rio's emerging street carnival, which defined itself as distinct from the commercialized samba schools. In 2006, Boi Tolo (silly bull) was founded in Rio as a parody of Boitatá, which had become viewed as part of an "official carnival," by refusing all carnival regulations. In 2018, Brazilian migrants in Lisbon formed Bué Tolo, from the Portuguese slang "bué," implying that the Brazilian

musicians were "silly Portuguese" and making fun of the relative formality of Portuguese culture. Bué Tolo is a part of an explosion of Brazilian street carnival in the past five years in Lisbon where carnival had not otherwise been recently celebrated. These migrants are primarily of the country's urban, middle-class left and have migrated in increasing numbers as Brazil's economic and political situation has worsened to Portugal in particular due to linguistic and cultural connections. Here I examine how Bué Tolo expresses imaginative connections both to its origins in Brazilian street carnival and its adopted space of Lisbon. Drawing on cultural intimacy studies and moving beyond tropes of Lusofonia, I argue that these Brazilian musicians in Brazil's historical metropole of Lisbon, in continuing this tradition of playful citation in a different Lusophone space, articulate "postcolonial intimacies" as they make a stake on Portuguese culture. →I3

Thomas Solomon, Music and Displacement: Making Sense of a Terminological "Mess"
A number of terms have been used, often interchangeably, in discussions of music and displacement. Perhaps the most commonly used terms include "diaspora," "migration," "exile," and "refugee." Some of these terms, such as "migration," can be further qualified through sub-types such as "labor migration," "forced migration," and "transit migration." Further complicating matters, these terms can have complex relationships to yet other concepts such as "ethnicity," "ethnic groups," "minorities," or "ecumene." This paper presents a metatheoretical exploration of these myriad terminologies of displacement, interrogating how they have been defined more broadly and how they have been used in the ethnomusicological literature of the last 20 years or so. I provide a tentative mapping of these concepts, teasing out the areas where they contrast, overlap, and are complementary to each other. This terminological investigation raises many questions, including: To what extent do the terms we use construct, rather than simply describe, the phenomena they refer to? Is it preferable to maintain strict distinctions between different terms, or is it more productive to allow the boundaries to overlap or be blurry, thus enabling new concatenations of meaning? In conclusion, I choose not to advocate for a strict typology to rigidly distinguish between the different terms we use. I do suggest, rather, that the "messiness" of this discursive field can be productive, as long as researchers continually reflect over the implications of the terms they choose to use, and remain aware of the stakes involved when using such terminology to represent other people's experiences. →I4

Rhys Thomas Sparey, Mourning Friends, Mourning Martyrs, Moving Bodies: Emotion, Sense, and Space in the Digitally Mediated Lamentations of Diasporic Shi'i Muslims
Mourning among Shi'i Muslims during the holy periods of Ashura and Arba'in is crucially translocal, translocative, intercorporeal, and intersensorial. Mourners mobilise a plurality of musical tropes in the commemoration of the martyrs of the Battle of Karbala (61 AH/680 CE, Umayyad Caliphate, now Iraq). This allows mourners to holistically understand and embody the significance and suffering of the descendants of the sacred lineage of the Prophet Muhammad (p.b.u.h.). This commemoration unfolds through funeral processions in which participants march to imambargahain (halls dedicated to mourning the victims of Karbala) and there recite and gesturally respond to poetry (e.g., crying, chest-beating, drumming). Hence, they cross time, space, and medium to achieve spiritual and emotional closeness with the deceased. Many commemorative arts now undertake digital forms that may seem paradoxal in that they contradict the popular argument among scholars of the digital humanities which contends that bodies and their sensoria become distanced, individuated, reduced, and simulated in the process of becoming digitally mediated. In the case of majalis (assemblies of mourners) that broadcast their recitations online, this paper considers how the tragedies and traumas of the COVID-19 pandemic (death, distance, and technical interference) are incorporated into ritual modes of empathy and poetic narratives of overcoming. In contrast to idealist models of digital mediation, it asks what the material relationship is between mourners' bodies, how the intercorporeality of mourning moved to a digital medium, and how bodies move between and against one another from afar through a quasi-musical and digitally mediated emotionality and musicality. →H4

Heather Sparling, Never Yielding to the English Language? Coloniality and Resistance in Nova Scotia Gaelic Songs

In this paper, using selected Gaelic songs created in Nova Scotia, I argue that song makers used songs to simultaneously raise awareness of and resist epistemological and cultural colonization by using the very expressive forms that coloniality sought to repress. Sociologist Aníbal Quijano argues that although much formal, political colonialism has been defeated, colonial domination persists in the form of coloniality, the colonization of the imagination and the repression of images, symbols, and modes of signification of dominated groups (2007: 169), such as language and song. Many Gaels fled British colonization – or were displaced and forced to leave as part of colonizing acts – in the eighteenth and nineteenth centuries, a significant number of whom settled in Nova Scotia. Colonization and coloniality resulted in a dramatic decline in Gaelic language and culture globally. Epistemological decolonization (Quijano 2007: 178) demands a reckoning whereby the processes of cultural colonization and coloniality are recognized and confronted. In Gaelic culture, songs must necessarily be at the heart of this reckoning. Songs are central to both the production and sustainability of knowledge in Gaelic society, encoding Gaelic history and genealogies in language while celebrating people, places, and events of significance. I examine selected Nova Scotia Gaelic songs that explicitly address linguistic and cultural loss to trace in their texts a process of epistemological colonization. These song texts simultaneously resist epistemological colonization by framing language attitudes with cultural values and by rooting them in traditional poetics. ➔**F1**

Cara Stacey, Movement in a Southern African Musical Pluriverse

African musics in southern Africa have travelled across the subcontinent by foot for centuries, and by bus, train and kombi (minibus) for decades. Critical musicological studies have documented the ways in which these localised and 'indigenous' or 'traditional' musics have transported players along the worn paths navigated by all migrant labourers in the region, and how these instruments and sounds have kept players company from one phase of their lives to another. This paper traces the new movements and migrations that keep musicians, today, busy – from peripheral towns and settlements to funded city arts spaces, from local airports to international galleries, festivals and concert halls. Focused on the relationality in the working lives of African music practitioners in southern Africa, this paper draws out the ways in which contemporary musicians navigate the funding environments, international engagements and gigging lives offered to them. It emerges from cultural and policy environments where government agencies stipulate vague "African" aesthetics in commissions while decolonial curricular change is yet to catch up. Festivals and cultural organisations clumsily tiptoe around sonic knowledges built upon colonial and apartheid-era ethnomusicology, and identities are hotly contested in the public sphere. From this context, pathways of old are mapped against new internationalised careers that sit across genre and discipline. Drawing on the work of Arturo Escobar, Samuel Araujo, and Dylan Robinson, this paper explores how movement has shaped the working lives of indigenous music players in southern Africa in the past and present. ➔**D4**

Alison Stevens, Weaving Sounds in Time: A Change-Ringing Lecture-Workshop

This lecture-workshop will engage attendees in movement activities to illustrate how change in timing is metaphorically conceptualized as movement through space in change ringing. Lakoff and Johnson's *Metaphors We Live By* points out that spatial metaphors are a common way of conceptualizing and talking about time. Arnie Cox's book *Embodied Music Cognition* presents a thorough account of how such metaphors are used in the understanding of music. But despite the growing interest in embodiment and movement among music scholars, both the extent to which spatial metaphors for time can have a basis in literal space and the value of enacting movement metaphors for better musical understanding tend to be underestimated. This presentation will address literal and metaphorical movement in the particular case of change ringing, a participatory music developed in English bell towers. Attendees will be guided through "lapping", a form of change ringing that involves literal enactments of motion that is usually only

metaphorical. I will then explain how the practice of lapping relates to typical change ringing on tower bells, and how the rigid structure of change-ringing patterns developed directly from the physical affordances of the bells. While change ringing is a niche hobby and has important differences from other musical practices, its reliance on literal and metaphorical movement is not unusual and studying it can remind us of the importance of movement in more familiar musics. →**H1**

Amy Stillman, The Tune Itinerary: A Tool for Tracking the Production and Circulation of Repertoire
In the course of preparing a critical edition of Hawaiian songs, I engaged in the very basic task of compiling a bibliography of a song's appearance in archival and printed sources, and a discography of a song's appearance on commercial and archival sound recordings. Each of the source lists was ordered chronologically by date of either publication or release (to the extent that dating could be ascertained and confirmed). The resulting chronology could be characterized as a "Publication and Discography History" of a given song. As the chronologies for individual songs began to accmulate, much broader stories began to emerge, about the production and circulation of repertoire, and about specific song genres displaying distinctive configurations of production and circulation. What came into view, for both individual songs and entire genres, was a panoramic vista of the paths of circulation these songs have travelled, through different commercial and non-commercial sectors, and over historical time and geographic space. Using the case study of Hawaiian songs, my paper will discuss some of the affordances of bibliographic and discographic data that argue for their continued importance in musical scholarship. →**E2**

Jonathan Stock, Ethical Listening in Environmentalist Fiction: A Case Study from Indra Sinha's Animal's People
This presentation asks how far we can listen ethically using music studies-inspired sensitivies to the treatments of voice and sound in environmentalist literature. It explores Indra Sinha postcolonial novel *Animal's People* (2007), as a case study. Its first section considers sonorous aspects of the (writing of) vocality in Animal's People, 'listening' with a music studies-stimulated sensitivity to the implied materiality of the lead character's voice, its gestures of rhythm and phrasing, and characteristic features like assonance and onomatopoeia. The second section explores Sinha's depiction of sonic environments in the novel, focusing on selected moments where sound and music endow the narrative with telling insights into action, character, or values. Finally, the third section notes Sinha's use of music-related modalities to suggest both the basis for a more harmonious world and the need for determined action. The presentation thus extends an ethnomusicological form of ethical listening to soundrelated activity and values beyond those occurring in the concrete fields of music making or playback. →**A4**

Pauliina Syrjälä, Improcomposing through Playing – A Creative Method on the Move
The creative methods of today's traditional musicians can be considered a combination of elements moving between times and traditions: we are able to utilize modern developments but orality still plays an important role in our music-making practices. Within the folk music pedagogy developed at the Sibelius Academy (SibA) folk music education since the 1980's, the focus has been on highlighting creativity and improvisation as an organic part of folk music as well as on preserving and developing the oral transmission practices. In this presentation, I will verbally and musically illustrate the features of one oral creative method used by (Finnish) folk musicians. In my artistic doctoral research, I analyzed my own practices as a folk musician and recognized a creative method, in which improvisation acts as a compositional tool. In my presentation, I will demonstrate this improcomposing through playing method with live kantele music examples. The core idea of the practice connects to historical ways of people's music-making, especially instrumental traditions of the thousand-year-old runosong culture, intermixed with contemporary approaches of the SibA folk music pedagogy. The research methods of this ongoing study connect artistic

research with a practice-based narrative inquiry. I argue that oral creative practices need to be recognized and reinforced as a core element in the transmission of musical heritages and, furthermore, in the creation of today's traditional music that will influence and shape the future. As it is impossible to verbally articulate all the results of the study, the conclusions will also feature live music. →**D1**

Shzr Ee Tan, Acoustic Regimes of Labour and Leisure: Sounded Lives of Southeast Asian Migrant Workers in Singapore
This presentation investigates the sonic staking of public, private and liminal spaces claimed by low-wage migrant workers in precarious labour. It focuses on unequal sonic and labour flows around the multicultural city-state of Singapore, where a Chinese-majority population draws heavily upon the resources of a primarily Muslim and lower-income region, particularly in domestic work and construction. In intra- and post-pandemic periods, sounded worlds - particularly in electronic and virtual stakings of space, agency and identity amid harsh quarantined environments of packed hostels and employer-shared housing - have become ever more important recourses for migrants in safeguarding their voices, privacy and agency. I consider phenomena from earphone havens to social media singalongs to lockdown concerts and the acoustic disciplining of environments via language exclusion and sonic surveillance (eg maintenance of 'housework sounds' across the home). Drawing on notions of sonic materialities, with an ocularstrategised approach to multisensorial ethnography that challenges the dominance of visually-determined narratives (Bull & Back 2003), I look at the sonic regimenting of migrant communities through language control in homes, workplaces and public spaces, as well as affective soundscapes in places of sanctuary (mosques, churches, NGOs). I also consider musical imaginaries of worker-life on social media. I question debates on migration, cultural cleavage, civil society activism, technology and integration, and take an intersectional approach to analysing competing arcs of race, gender, religion, class, mobility and broader regional politics. →**G4**

Peter Toner, Movement, Music, and Sociality: A Yolngu Case Study
In northeast Arnhem Land in northern Australia, historical records provide evidence for small-scale regional movements of Yolngu people that point to the existence of named social networks that structured subsistence, marriage, and ritual musical performances. These demographic movements saw Yolngu people living sometimes in small family-based groupings in the bush, sometimes in clusters of houses on mission stations. One such social network, known as the Miyarrkapuyngu, became the core population for the town of Gapuwiyak when it was established in 1969. Archival recordings of ritual music provide important insights into the composition and cultural significance of such social networks. But these recordings themselves have also been the subject of movements, first from their places of origin in Yolngu communities to distant archival repositories, and then from those repositories back to their communities of origin decades later through repatriation to local "keeping places", where they can be managed in accordance with Indigenous principles of knowledge management. In this paper I will explore how the movement of one particular set of archival recordings of music from the early 1970s led me to a better understanding of the movements of the people whose music was captured on those recordings. The study of this "double movement" enables a reassessment of Yolngu sociality in an interpretive turn away from the centrality of patrilineal "clans", and toward "connubia" that are the effective units of Yolngu musical organization. →**E2**

Charles Tsua, Going with the Flow: the Variations of the Guqin music piece 'Flowing Water'
In 1977, NASA launched the Voyager space crafts into space to explore the planets and outer solar system. Within them contained the Golden Records of which part of its content includes a selection of representative musical tracks of the nations on Earth. For China, the piece *Liu Shui* ("Flowing Water"), played by Guan Pinghu, was chosen. This version has become the most quintessentially recognisable version of the piece and has become a standard from which reference is made to whenever Liu Shui is played or

mentioned. Yet the origin of this piece is often cited as coming from the late 19th Century Daoist qin player, Zhang Kongshan.

For this lecture-demonstration, I will explore the origins, the various lineages and versions of the piece, briefly touching on the earliest extant version in the Shenqi Mipu (1425), before focusing on the modern received version with the so-called "seventy-two glissandi" that was popularised by Zhang Kongshan (c.1875), from which sprang forth many variations. The technicalities of playing the complex sections will be examined, followed by analysis of the place of codices within these transmissions.

In doing this, I will demonstrate the diversity of the ever-flowing art of the guqin, that are not merely fixed 'works' but everchanging as it is passed onto different people over time and space; similarly noted in Killick's analysis of the Korean sanjo tradition (2017). This demonstrates how guqin music creates 'movement' during its transmission, producing waves that ripple and reflect the multidimensional ethos of its art. ➔A1

Rebecca Uberoi, Satan Come Out of the Road: Music, Movement, and the Aesthetics of Salvation in Yoruba Migration

For members of a Yoruba migrant church in Ireland, music and movement are vital tools through which salvation comes to be materialised. Through songs and active prayers, including intense bodily movements, members ward off the harmful intentions of evil forces, to ensure ongoing protection, wellbeing, and success. With a focus on one particular song performance, this paper will analyse these practices through an aesthetics of religion in which 'the lived body, in particular the senses as they summon and are summoned by the world, is central to the efficacy of religion' (Manuel Vasquez 2019: 413). These liturgical performances and the cultivated sensorium through which they are experienced emerge within the interplay of cultural and biological processes, an ecological embeddedness that is key to the resulting feelings of efficacy. For members who have tried attending Irishled churches, the liturgies they find there – with more restrictive bodily expressions - have failed to engender the same salvific affect, emphasizing the vital role played by this migrant church in supporting experiences of flourishing. This paper considers two further types of movement evident in these performances. The first involves shifting ontologies, as traditional conceptions of the spirit world have been renegotiated in Christianity, such that believers are well-positioned to deal with menacing forces. The second involves the shifting sensorium; as church members encounter a different environment in Ireland, small changes in both conceptions and practices are beginning to emerge. ➔C2

Peter Underwood, Repertoire and Relocation: The Consequences of Using Repertoire Standardisation to Ease Member Mobility

This paper will use the Military Wives Choirs as a case study to examine how effectively standardisation of repertoire deals with issues of members' mobility between groups. I will argue that while this standardisation approach may ease member mobility in some cases, it also introduces complications to choirs' musical practice. The Military Wives Choirs Foundation is a charity group of over 70 choirs whose members are all affiliated with the British Armed Forces. This military connection means that choir members are often relocated to other military bases, usually at short notice, making the individual makeup of a choir transient and temporary. To address this, the Foundation provide a 'core repertoire' – songs that choirs are expected to have performance ready at all times to 'smooth [members'] transition and ensure [they]…can feel comfortable in a new choir' (Military Wives Choirs Foundation, 2018). While in some cases this works as intended, my preliminary findings show a growing number of issues with its implementation: new arrangements mean that the 'core repertoire' has increased to over 80 songs; older members resent rehearsing and singing songs that they have performed for close to a decade; individual choirs may make changes to the arrangements; and some 'core' songs are disliked, and so never practiced at all. This paper will use ethnographic fieldwork and autoethnography to further investigate these findings, suggest ways this

approach to member mobility and standardisation of repertoire could be improved, and consider what factors may prevent these improvements from being implemented. ➔**E2**

Jérémie Voirol, The Musical Valley. Otavalo Indigenous Musicians at the Crossroads of Transnational Circulations

Throughout five parts – each focusing on one musician or band of musicians – this film shows diverse musical practices of indigenous musicians from the region of Otavalo, in the Ecuadorian Andes. From performances in festivals and local festivities to recording practices, the film follows the circulation of people, sounds, ideas and objects and emphasises how circulation shapes the contemporary practices of Otavalo indigenous musicians. Through image and sound, the film invites us to wander through several fundamental aspects of the contemporary everyday lives of indigenous people, such as migration, urbanisation, the re-appropriation of globalised ideas and objects, the use of technology and the performance of a local 'culture'.

Many Otavalo indigenous people have temporarily migrated to Europe and North America, mainly since the 1980s, to sell handicrafts and play Andean music in the streets. Otavalo indigenous people have also relied heavily on tourism in Otavalo town, which is home to an important craft market. Amidst migration and the dependence on tourism, the presentation of a culturally different self has been at stake. With this in mind, the film also depicts several ways of revalorising 'traditional' musical practices and of merging the latter with sounds, genres, ideas and objects from other Latin American regions and the global North. ➔**Film presentations and screenings**

Jérémie Voirol, The Assemblage of Indigeneity through Hip-hop. Localisation of a Transnational Music and Identification through Sound and Image in the Andes

Hip-hop bands of indigenous youth emerged in the Otavalo region (Ecuadorian Andes) at the early twenty-first century. As Otavalo indigenous rappers consider hip-hop as a 'protest music', most of their songs in the last decade address racial discrimination and/or the revalorisation of indigenous 'culture'. Unpacking how Otavalo rappers use hip-hop as a means to promote their indigenous identification, I ask: How do they use sound and image to 'localise' their music, to convey an idea of indigeneity and to materialise it? How do they counterbalance the representation of globalised music coming from the United States, which hip-hop usually conveys? Focusing particularly on Otavalo hip-hop bands' music videos, I address the localisation processes (Ochoa 2006) at stake in Otavalo rap, namely the processes that constitute a practice, a sound, an image and an idea as 'indigenous'. Through the notions of 'assemblage' (Latour 2005) and 'mediation' (Hennion 1993), I show how sonic and visual heterogenous elements rely on each other to evoke, produce and materialise a sense of indigeneity that is contemporaneous and appealing for a youth audience (through clothes, hip-hop attitude and beat, the sound of the indigenous language, of flutes, the visuality of Andean landscapes, the figure of the shaman). Drawing on what Otavalo people understand as 'indigenous', as well as on the controversies (emerging particularly from the transnational character of rap), I emphasise indigeneity as a realisation – namely, the result of actions and not the cause of actions – which is never certain as it has to be continuously produced. ➔**I3**

Tom Wagner & Laryssa Whittaker, Musicking in the Metaverse: Performing, Consuming, and Participating in Virtual Live Concerts

In the past 20 years, live musical performance has expanded into to virtual spaces within Massive Multiplayer Games such as Fortnite, in Virtual Reality platforms like VRChat, and in web 3.0 worlds such as Decentraland. These spaces are often promoted as democratic spaces that respond both the economic challenges facing many independent musicians in a streaming world and the exacerbation of those challenges brought about by COVID-19 pandemic restrictions on live events. However, the extent to which

these platforms will permanently impact the preferences and consumption patterns of audiences, and thus artist renumeration, is an open question.

This paper theorises 'virtual' live music concerts through Christopher Small's (1998) concept of Musicking. It discusses our recent research into hybrid live/VR concerts and results of our recent survey of 1000 UK residents, which sought to understand the extent to which the consumption of music in virtual spaces is distributed throughout the population. We explore shifts in preferences for participation in physical and virtual venues and suggests reasons for this movement. We conclude by suggesting ways in which these digital interactions may reflect, reinforce, and disrupt the wider musical-industrial complexes in which they occur (i.e., the connection between 'online' and 'offline' practices), and outline directions for future research. ➔A3

Lori Watson, Moving Beyond the Tune: Traditional Musician-composers in Scotland
Nettl indicated in 2005 that music scholars 'know very little about the way in which music comes about, especially in its innovative aspect, which is what they most admire'. Although practice-based research and performance research are increasingly discussed in ethnomusicology (Ramnarine, 2004; McKerrell, 2021), to understand artistic process and artistry (the traditional artist's ideas and skills, and their implementation), we require an approach and a community that centre the creative work and expose its tacit knowledge. Traditional musicians in Scotland are increasingly drawing on knowledge from other musical traditions and genres, navigating creative ideas and stylistic conventions to create new musical works. In the case of beyond-tune compositions (Author, 2013; Vallely, 2018), this has been facilitated mainly by cross-genre collaboration, commissioning, and development workshops (e.g. Distil, projects.handsupfortrad.scot/distil). In 2021-22 I carried out a pilot study involving a national survey and interviews with selected composing traditional musicians. There are now over 170 composers involved in this practice, a considerably greater portion of Scotland's professional traditional musicians than expected. In this paper I will share initial findings drawn from the scoping data and thematic analysis of the interviews. Insights include how the composers differ in their approaches to creating, shared values and challenges, factors that informed and shifted their practice and which development needs are most urgent to the composers now. Looking forwards, I will consider what tacit knowledge relating to creative process could be gained, and how practitioners, educators, programmers, and audiences might benefit from this movement. ➔I2

April Wei-West, Conceptualising Hatsune Miku: Technology, Materiality, and Vocality in Contemporary Japan
The "first sound of the future," Hatsune Miku, was brought to life in 2007 as a voicebank and virtual idol under the Vocaloid commercial voice synthesiser software. Since then, Miku has become a mainstream superstar, touring worldwide and performing shows in which the virtual singer is projected digitally onto the stage. What do audiences hear in the android artist, and see in this digital aesthetic that has led to its outstanding veneration, and, in some cases, displacement of human singers? My paper argues that the acceptance of vocaloids in Japanese popular culture has resulted as a confluence between unique attitudes to subjectivity, the mass-produced female, and the domestication of technology into daily life. To illustrate this, I draw upon influential Japanese anthropological scholarship including Nakane, 1967; Doi, 1981; and Takahashi, 2002. In order to materially conceptualise Hatsune Miku, I incorporate literature on Japanese idols (Aoyagi, 1999 and Zaborowski, 2015) with criticism on Miku and gender (Lam, 2016 and Sabo, 2019). My argument forms around the creative products and possibilities of vocaloids, an area thus far only briefly touched upon by Thibeault and Matsunobu (2020). By examining how music moves between producers, singers, fans, technology, bodies, and beyond, in rounds of digital karaoke collapsing boundaries of self and other, I offer ways of understanding this new mode of creative production in the digital, post-modern age, and its emotional implications. My work indexes the larger scholarship on Japanese post-modern culture, in addition to the broader, developing discourse on music and technology. ➔F3

Esbjörn Wettermark, 'Move along, Get along' - Searching for Gypsy and Traveller Voices in the English Folk Scene
Through field recordings and print publications, the repertoires of Gypsy and Traveller singers have made a considerable contribution to contemporary English folk singing. The singer that appears in recordings and books remains a loved figure among English folk singers to this day. However, in reality, performers with Romany Gypsy or Traveller heritage are largely absent from the contemporary folk scene in England. In the light of current discourse on Equity, Diversity and Inclusion, calls to decolonise repertoires and education, and for allyship with marginalised groups, this absence is notable. This paper problematises the implicit exclusion of Gypsy and Traveller singers by looking at how singers and repertoires have been positioned in relation to a perceived English (Irish, or Scottish) tradition. With few exceptions, publications of Gypsy and Traveller repertoires lack their editorial voice and, although often appreciative of the singers and their songs, many still perpetuate essentialist and romanticised notions of cultures and lifestyles as well as occasional antigypsist tropes. Drawing on experiences from an ongoing Knowledge Exchange project with a national music collection, in addition to interviews with key organisations and individuals, this developing research seeks to start a conversation about shared music cultures, and the complexities of appropriation and repatriation of music. The paper argues that only by asking uncomfortable questions about history, ownership and recognition and daring to engage with the complexities of what ultimately constitutes "English" folk songs can there be a real foundation for equity and inclusion in the English folk scene. →**H2**

Stephen Wilford, Beyond Music: Rethinking and Refocussing Ethnomusicology through Algerian Musics
Ethnomusicologists have long understood music to be about more than the sonic. Our work situates practices of musicking within social, cultural, political, and historical frameworks, providing a richer understanding of music-making and listening practices. However, in institutional settings many of us continue to work within university 'Music' departments, disseminating our research through publications and platforms with a strong focus upon the musical/sonic. In this paper I call for ethnomusicologists to seek greater engagement with our academic and non-academic colleagues beyond and outside of music/sound studies as a collective process of decolonisation. Moving beyond the idea of 'interdisciplinarity' as a notion imposed by institutions and funding bodies, I suggest that our work becomes richer when we actively seek real engagements, with academic colleagues beyond the Euro-American nexus, and, most importantly, with artists. Drawing upon my work with Algerian communities, both in North Africa and among diaspora networks, I discuss a recent initiative to engage with Algerian artistic creativity across disciplinary boundaries and to place agency in the hands of Algerian academics and artists. →**E4**

Frances Wilkins, Shifting Musical Identities in the Western Isles: Transformations from the Secular to the Spiritual during Na Dusgaidhean The evangelical awakenings of the nineteenth and twentieth centuries (known in Gaelic as *na dusgaidhean*), hugely impacted singing and musicmaking in Presbyterian communities in the Western Isles and had significant and long-lasting effects on both traditional and sacred musical practice and performance. Awakenings often contributed to an abandonment of traditional music and song, with numerous accounts, including those of Carmichael (1928, p.xxx) and Collinson (1966, p.94-5), of musicians and singers feeling compelled, if not forced, to give up their secular music practices upon conversion. However, music itself was not discouraged and the awakenings also provided an atmosphere in which spiritual songs and hymns were introduced, experienced, created, and adopted by people as a significant means of expressing their shared new-found faith. Converts described a distinct movement from folk to spiritual singing, and many started writing new words to the folk melodies already known and sung in their communities, thus creating a significant body of Gaelic hymns and spiritual songs which continue to be sung to this day in certain parts of the islands. In this way, na dusgaidhean created an environment in which singing and creative expression through songwriting flourished within the newly found confines of the Christian faith. Drawing on recordings and interviewing from fieldwork conducted since 2018 in Hebridean

communities, this paper explores the massive impact of twentieth century revivals on music in the Western Isles and particularly on the island of Lewis, and the significant musical shifts which took place within communities as a result. ➔**C2**

Boris Wong, Wind Band as Socio-Political Agent: Negotiating and Constructing Identities in Postcolonial Singapore's School Band Music-Making
Much intertwined with histories of Western colonialism, military wind bands have often been understood as symbols of (colonial) power and authority (e.g. Flaes 1993; Reily and Brucher 2013), and their performances in colonial context as metaphors for the colonial process itself (Herbert and Sarkissian 1997). This paper explores how such metaphorical associations have been adapted, negotiated, and subverted in postcolonial Asia. The performance of the St. Patrick's School Band from Singapore at the New York City St. Patrick's Day Parade in 1982 is taken as a case study to look at how the collective musical practice may become a performative site for imagining postcolonial cultural identities. I adopt the postcolonial theorizations of articulation (Hall 1992; Clifford 2003) and hybridity (Bhabha 1994) to investigate how juxtaposing and articulating ethnic cultural elements with the wind band practice may have opened a "third space" for negotiating identities during band music-making. Decolonial theories (Chen 2010; Tan 2021) in turn provide perspectives to understand how the Singaporean band musicians have "exercise[d] their agency in deciding what they want to keep, embrace, reject, or refashion [emphasis in original]" (ibid., 153) among cultural symbols from the country's colonial legacies and multiracialism. The wind band should therefore be understood as a strategic site for embodying and manifesting postcolonial Singapore's political ideologies and aspiration. It also serves as a socio-political agent for constructing identities during the country's nation-building process as the band musicians articulate and negotiate with various cultural symbols in their music-making practice. ➔**I4**

Abigail Wood, "An eloquent tongue comes from God": Exploring new spaces of vocal transformation among Orthodox Jewish women in Israel
The vocal expressions of Orthodox Jewish women are characterised, in the majority of public contexts, by restraint, whether couched in embodied norms of modesty, or via explicit conformation to the religious dictum, "kol b'ishah ervah"–"a woman's [singing] voice is immodest", widely interpreted as forbidding Jewish men to hear the singing voice of women other than close relatives. In traditional synagogues, chanting, prayer leading and singing are characteristically male forms of vocalization, sometimes softly echoed but never led by female voices. However, in recent years in Israel, a new religious calendar of all-female events has emerged, which offer women the opportunity to adapt and participate in forms of vocality usually associated with men, including loud, ecstatic singing, and paraphrased sections of formal synagogue prayer, adapted to the stage of a concert hall or community centre and decoupled from official prayer times. In contrast with feminist moves to increase women's participation within mixed Orthodox prayer, which have received a lot of attention since the 1990s, these events explicitly perform compliance with traditional vocal restrictions, showing deference to rabbinic authority, and excluding male listeners. This paper will explore the vocal practices enmeshed in this scene based on fieldwork undertaken as part of a 3-year funded project, from a young ultra-Orthodox singer performing a prayer text on stage backed by a full orchestra of religious women; to a sellout event with 1,500 women singing a paraphrase of the Yom Kippur prayers at the top of their voices and dancing in the aisles, the night before Yom Kippur itself; to the gestural and vocal stylings of a popular singer who became religious mid-career and is now adapting her secular repertory to religious meaning. ➔**D2**

meLê Yamomo, Manila Men Remix

To understand how the volatile imagination of race were imagined, heard, and embodied, I develop my theory of the Anthropology of Sound. Through this framework, I argue that the sound of modernity is inextricably intertwined with its mediated form (music) and its (racialised) embodiment. I also propose my concept of the »sonus« to separate the materiality of sound from its epistemological construction. In thinking through the intersection of the three I ask: where does meaning lie: in the body, the sound, or the sonus? Through a digital remix of a performance lecture, I elaborate these ideas using the case of the nineteenth-century migrant Manila musicians who traversed the Pacific, Indian, and Atlantic Oceans in the last four centuries. Within these historical contexts, I reflect on how their »soni« and racialised embodiment of modernities became the very juncture where simultaneous claims and contestations of national, imperial, and global imaginings of modernity were silenced and resounded. Such claims were intertwined in how race was contested in the intersection of the (de)colonised/ing musicians' bodies and their embodied performance of the multicultural musical repertoire. ➔**G4**

Katie Young, Hearing people out: Feminist ways of listening to opposition

This presentation examines feminist ways of listening, hearing, and engaging silence as part of research method. In particular, we consider our own practices of listening, hearing, and engaging silence while conducting interviews for Beyond Opposition, a European Research Council project that examines the experiences of everyday space for those who are concerned about or are opposed to recent changes relating to gender, sexuality, and/ or abortion in Canada, Ireland, and the UK. In recent decades, ethnomusicologists, musicologists, and sound studies scholars have moved towards considering the diverse and multiple ways that individuals, communities, and cultures conceive of and practice listening, evidenced in a range of studies from Ola Stockfelt's (1997) exploration of 'ways of listening' to music in everyday life, to Dylan Robinson's (2020) work on critical listening positionalities in relation to Indigenous sound studies. In this presentation, we detail our experience of engaging feminist ways of listening during research interviews with those whose positions relating to gender, sexuality, and/or abortion differed from the interviewer. In doing so, we show how feminist ways of listening stand to complicate broader, often culturally-informed processes of 'non-listening' (Pilzer 2012), affording opportunities to 'hear out' and (engage) silence in ways that are significant to research concerning polarisation and opposition. ➔**E3**

Yang Zhao, Participation in Scottish Country Dancing and the Covid Pandemic: A Blended Ethnography

I am a trained Chinese dancer, studying participation in Scottish Country Dancing and how it was affected by the Covid pandemic since 2017 when I was doing masters. Initially my study focused on an Edinburgh-based group, with mainly Scottish dancers. However, after the pandemic, all this group's classes went online, and most participants were not Scottish, but were the teacher's contacts from around the world. Online SCD is challenging, especially given that this social dancing requires a partner and space. However, it also means that people can link in and across different locations and cultures.

My research questions were adapted to the pandemic conditions:

What do native Scottish dancers think others need to know about SCD? How does live music motivate dancers to engage in online SCD? Will the online presence of SCD continue to be strong in the future? Have other dance forms also moved online, and will this continue post pandemic?

To address these questions, my project utilises blended ethnography, including textual analysis, fieldnotes, participant observations, interviews and surveys. Participation in SCD is linked with people's identity and social class as Bourdieu's theory suggested such as habitus, dispositions and capitals. Live music is an important factor in motivating participation. How are these different online and in person? This project explores the questions above. ➔**A3**

And finally…

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