

**British Forum for Ethnomusicology
2019 Annual Conference
The Elphinstone Institute**



**MacRobert Building
University of Aberdeen AB24 5UA
11-14 April 2019**

KEYNOTE SPEAKER



MELLONEE BURNIM

Professor Emerita,
Department of Folklore and Ethnomusicology, Indiana University, USA

Keynote Address
Friday 12 April at 16:00
MacRobert Lecture Theatre, MacRobert Building, University of Aberdeen

**Hidden Musical Transcripts in National Rituals of Mourning and Marriage:
A British Royal Wedding, an (African) American Funeral**

Abstract

In 2015, the United States mourned the loss of nine innocent victims of a hate crime committed during a week-night Bible Study in Emmanuel African Methodist Episcopal (AME) Church in Charlotte, South Carolina. Backed by a pulpit filled with AME bishops, and an audience of 5000, most of whom were African American, President Barack Obama delivered a 37-minute eulogy, which he ended with the perennial favorite hymn, “Amazing Grace.” Obama was the ultimate statesman, hardly a musician by any stretch of the imagination. Yet, his musical offering became a focal point of the four-hour service, permanently etched in the minds and hearts of the nation through widespread television coverage and social media.

Three years later, an equally poignant national musical exchange occurred during the royal wedding of American Megan Markle and Prince Harry, Duke of Sussex. In a ceremony filled with classical music, choral director Karen Gibson led the 20-voice Kingdom Choir, all of whom were of African descent, in a gospel-inspired arrangement of “Stand By Me,” originally recorded as rhythm and blues in the US in 1961 by Ben E. King. The Kingdom Choir version has now been watched on *You Tube* several million times, signalling the widespread appeal the song and the ensemble have generated.

While the realization of these two compelling, yet disparate musical moments might appear to have been crafted by lone individuals, in actuality, powerful unnamed collectives coalesced prior to and during the actual ritual events, to bring to fruition the multiple meanings embodied in these iconic musical exchanges. This paper will explore those contrasting yet complementary behind-the-scenes, hidden transcripts that informed each of these musical productions, and also contributed to the broad national receptivity they generated.

Biography

MELLONEE BURNIM is professor emerita in the Department of Folklore and Ethnomusicology, and retired Director of the Archives of African American Music and Culture at Indiana University-Bloomington, USA. She is a past Director of the Ethnomusicology Institute at IU and has served as chairperson in the Department of African American and African Diaspora Studies. She is a Distinguished Alumnus of the University of North Texas and was selected as the first Distinguished Faculty Fellow in Ethnomusicology and Ritual Studies at the Yale Institute for Sacred Music in 2004. In 2001, Burnim was selected as a Ford Foundation womanist scholar at the Interdenominational Theological Center in Atlanta. She holds the BME (cum laude) in music education from North Texas State University (1971); MM in ethnomusicology from the University of Wisconsin-Madison (1976); and the PhD in ethnomusicology from Indiana University (1980).

As an ethnomusicologist with a specialization in African American religious music, Burnim has done fieldwork and led choral music workshops on African American religious music across the United States, as well as in Cuba and Malawi. She is co-editor of *African American Music: An Introduction* (Routledge 2006), now in its second edition (2015). This text has been widely adopted in universities across the US. In 2016, Burnim co-edited *Issues in African American Music: Race, Power, Gender and Representation* (Routledge), which includes her research on women in the gospel music tradition and the gospel music industry.

Conference Team

The conference is being led by Dr Frances Wilkins together with Professor Ian Russell and ably assisted by an excellent team of students, staff and associates of The Elphinstone Institute. If you have any questions, you will find members of the team at the conference venue and on the

registration and helpdesk in the MacRobert Building, from 12pm on Thursday the 11th April.

The conference email is bfeaberdeen2019@gmail.com

Disabled Facilities

There are disabled facilities located on the ground floor of the MacRobert Building, and the building is accessible with a wheelchair. If you have any accessibility needs please contact us in advance and we will do our very best to help: bfeaberdeen2019@gmail.com.

Printing and Photocopying

There are no photocopying or printing facilities available to delegates within the MacRobert Building. These facilities are controlled through the use of a smart card, which will not be available to BFE delegates. If any printing or photocopying is required, **please ensure this is done prior to arriving at the conference.**

Notes on Programme

- Tea and coffee will be provided at each break noted in the programme. A basic lunch will be provided as part of the cost of the conference registration fee, but dinner will not. Water is also available and there is a cafe area inside the conference building which serves food and snacks and will be open on the Thursday and Friday of the conference. Delegates must indicate any dietary requirements upon registration.
- Panel presenters should ensure that they agree a format for presentations that enables all panellists equitable presentation accounting for discussion time.
- All rooms for panels and sessions are located on the ground floor of the MacRobert Building, Kings College, Aberdeen AB24 5UA
- A map of the campus can be found at <https://www.abdn.ac.uk/about/documents/Old-Aberdeen-Campus-Map.pdf>
- The helpdesk will be located on the ground floor of the MacRobert Building.

Conference Registration Fees: Online registrations up until 10th April, late prices apply from 28th March. The registration page can be found through the website or by following <https://www.store.abdn.ac.uk/conferences-and-events/conferences-symposia-seminars/elphinstone-institute>.

Category	2019 early	2019 late
BFE Members waged	£105	£115
BFE Members unwaged	£55	£60
Non-members waged	£135	£145
Non-members unwaged	£75	£80
Flat day rate	£45	£45
Two day attendance	£90	£90

Registration desks will be located on the ground floor of the MacRobert Building, University of Aberdeen. Registration will be available from 12pm on Thursday the 11th April.

Coach Tour of Deeside, Conference Dinner and Ceilidh

On the Saturday afternoon 13th April, we will be organising a coach tour of Deeside, finishing at the Garlogie Village Hall for the conference dinner and informal ceilidh. Please note that you will need to book this separately from registration by emailing bfeaberdeen2019@gmail.com before 15th March, and pay in cash at the registration desk when you arrive at the conference. The cost is £36 (waged) or £24 (unwaged).

Evening Performances on Thursday and Friday Evenings

For those wishing to attend concerts on the Thursday evening (Thelma Cheechoo) and Friday evening at the Blue Lamp, tickets will be available for sale at the registration desk. More details about the concerts will be provided in the final programme.

BFE 2019 Programme at a Glance

Thursday 11th April	MR051	MacRobert Lecture Theatre	MR029	
12:00-13:00	Arrival Refreshments and Welcome (MR 055)			
13:00-15:00	Session 1A Roundtable 1: Rethinking the Decolonial Moment Through Collaborative Music Practice in South Africa	Session 1B The Role of the Performer and Performativity	Session 1C Reciprocity through Performance: Perspectives from Local Musicking	
15:00-15:30	BREAK			
15:30-17:30	Session 2A Workshop: An Ethnomusicologist Among the Historians and Linguists: Critical Reflections on Large-Scale Funding and Collaborative Ethnomusicology	Session 2B Fieldwork Ethics and 'Fieldback'	Session 2C Music and Belief	
17:30-18:30	Taylor & Francis Wine Reception (MR 055)			
18:30-19:30	Thelma Cheechoo and Nimitau Exhibition Performance (MR 055)			
Friday 12th April	MR051	MacRobert Lecture Theatre	MR029	MR027
09:00-11:00	Session 3A Dynamics of Collaboration	Session 6B Roundtable 2: What is the Future of Music Analysis in Ethnomusicology?	Session 3C Performance Practice and Research	Session 3D Music, Diaspora and Intercultural Collaboration
11:00-11:30	BREAK			
11:30-13:00	Session 4A Negotiating Fieldwork as Researcher and Performer	Session 4B Dynamics of Collaboration 2	Session 4C Music, Embodiment and Social Drama	Session 4D Music Education

13:00-14:00	LUNCH			
14:00-15:30	Session 5A Ethnographic Film	Session 5B Technological Tools for Musical Collaborations	Session 5C Music and Political Ideologies (MR029)	
15:30-16:00	BREAK			
16:00-17:00	Keynote by Prof. Mellonee Burnim MacRobert Lecture Theatre			
17:00-18:00	SEM Ice Cream Social MR055			
20:00-23:00	Evening Concert of North-East Scottish Music followed by informal music session The Blue Lamp, Gallowgate, Aberdeen			
Saturday 13th April	MR051	MacRobert Lecture Theatre	MR029	MR027
09:00-11:00	Session 6A Ethnomusicological Advocacy: Working with Communities	Session 3B Approaches in Sound Studies	Session 6C Archives and Data Management	Session 6D Musical Analysis
11:00-11:30	BREAK			
11:30-13:00	AGM (MacRobert Lecture Theatre)			
13:00-14:00	LUNCH			
14:00-19:00	Coach Tour of Deeside			
19:00-23:00	Conference Dinner and Informal Ceilidh Garlogie Hall, Aberdeenshire			
Sunday 14th April	MR051	MacRobert Lecture Theatre	MR029	MR027

09:30-11:00	Session 7A Fieldwork Ethics and 'Fieldback' 2	Session 7B Artistic Decision-Making in Composition and Performance	Session 7C Music and Political Ideologies 2 (MR029)	
11:00-11:30	BREAK			
11:30-13:00	Session 8A Ethnomusicological Methods in Cross-Disciplinary Contexts	Session 8B 'I'm a musician and a researcher': Three performers' approaches to practice-based research	Session 8C (Post)Colonial Cities in 20th Century Asia: Local Sonic Cultures in Global History	Session 8D Early Careers Publishing Workshop with Constance Ditzel, Taylor & Francis.
13:00-13:15	Closing Remarks (MacRobert Lecture Theatre)			

Thursday 11 April

Session 1

13:00-15:00

1A Roundtable 1: Rethinking the Decolonial Moment through Collaborative Music Practice in South Africa: Creative Partnerships and Praxis with the International Library of African Music.

Boudina McConnachie The collaborative path towards a tertiary African music undergraduate curriculum in South Africa

Elijah Madiba A collaborative approach to revitalisation and the repatriating of isiXhosa music recordings archived at the International Library of African Music (ILAM) in South Africa

Lee Watkins The International Library of African Music (ILAM) and the quest for a decolonial approach to music heritage research in rural Eastern Cape, South Africa

Gareth Williams Collaboration: Complex openings and emergences in the pedagogic space between the International Library of African Music (ILAM), and the music departments of Nelson Mandela University and Rhodes University.

Luis Gimenez The digital return of ILAM's Zimbabwean recordings: Revitalisation of the sound archive through the engagement between ILAM and African universities

1B The Role of the Performer and Performativity

Adrienne Honnold 'Unacknowledged Ubiquity': the performer's perspective on the saxophone in popular music

Hadi Milanloo Dancing upon Glasses: Iranian Professional Musicians and (Self-)Censorship

Shanika Ranasinghe 'Who am I and Who are You and Who are we?' Navigating ABBA fan identities through collaborative ethnography

Sophia Frankford Egyptian sha'bi music and working class masculinities

1C Reciprocity through Performance: Perspectives from Local Musicking

Lorena Avellar de Muniagurria On musicking, politics, and research: some comments from the *Carimbó* case

Renan Moretti Bertho Reciprocity and fieldwork on the *rodas de choro* in the interior of the state of São Paulo

Rose Satiko Hikiji & Jasper Chalcraft Creative Clips: musicking through video with two diaspora African musicians

Evanthia Patsiaoura Translocal reciprocities? Performing Nigerian Pentecostal musics across and beyond 'fields'

Session 2

15:30-17:30

2A Workshop - An Ethnomusicologist Among the Historians and Linguists: Critical Reflections on Large-Scale Funding and Collaborative Ethnomusicology

Katherine Butler Schofield

David Lunn

Stephen Muir

Laura Leante

2B Fieldwork Ethics and 'Fieldback'

Tom Western Refugee Voices and the Right to Make Sound Ethics and Aesthetics of Collaborative Field Recording in Athens

Keith Howard The normal rules do not apply: ethics and rabbit holes in researching North Korean music and dance

Mathias Kom Remaining an 'intimate insider' our place in the field after fieldwork

Tom Wagner Scientology, Swing Music, and the Limits of 'Fieldback'

2C Music and Belief

William Rees Hofmann Wherever I Look, Oh Friend, There is None Other: Investigating Two 15th-Century Sufi Song-Texts in Hindi

Jyoshna La Trobe The angst and joys of collective singing- 'Giving back' in a Kírtan 'praise music' context of Rárh, India and County Clare, Ireland (TBC)

Mu Qian From Sufism to Communism—Incarnations of the Uyghur Song Imam Hüsäynim

Polina Dessiatnitchenko Performing a 'Muslim Way of Thinking': An Ethnomusicologist's Moment of Alterity

Taylor & Francis Wine Reception

17:30-18:30

The BFE student forum will be taking place during the wine reception in room MR047. This will be led by Matt Dickson, BFE Student Representative, and will give students the opportunity to talk about BFE and give their views.

Friday 12 April**Session 3****09:00-11:00****3A Dynamics of Collaboration****Ruard W Absaroka** Musical Agnotology: Exclusion, Non-collaboration, and the Cultural Production of Ignorance**Beverley Diamond** Collaboration's Knots and Nots**Ioannis Tsioulakis** Failing collectives: Athenian musicians reflect on their worst performance collaborations**Lea Hagmann** Challenging Collaborations: Local Musicians, Local Academics and the Scholar From Abroad**3B Roundtable 2: What is the Future of Music Analysis in Ethnomusicology?**

The Roundtable will comprise 5 presentations of 10 mins each, followed by a chaired discussion.

Laudan Nooshin

Byron Dueck

Chloe Alaghband-Zadeh

Lara Pearson

Joe Browning

Sue Miller

3C Performance Practice and Research**Fay Hield** Remediating the mythical: the artist as cultural intermediary**Iain Richardson** 'For to see the Spray': interactions between research and performance**Lori Watson** Ethnomusicology meets Artistic Research: Reflections from an artist/researcher**María Batlle** Becoming a Chilean folk music practitioner: a process of collaborative research, apprenticeship, and working partnership**3D Music, Diaspora and Intercultural Collaboration****Xiao Gao** *Wacinma* puppet theatre as a musical hybrid of the Chinese diaspora in Indonesia**Jan Magne Steinhovden** A Displaced Nation: Performances of Eritrean National Identity in Bergen, Norway**Bronwen Clacherty, Mark Aranha, Cara Stacey, Kristy Stone** Ife and Bilal: An intercultural, practice-based intervention**Gabrielle Messeder** Tropical(ist) Fantasies: Ziad Rahbani, Fairouz and Lebanese Bossa Nova**Session 4****11:30-13:00****4A Negotiating fieldwork as researcher and performer**

Stephanie Caffrey To do it better or to understand it better? Reflections on working as both a performer and researcher in the field

Sarah-Jane Gibson Wearing both caps: Being researcher and musician in choral practice

Luciana Fernandes Rosa and Silvia Maria Pires Cabrera Berg Being a researcher, apprentice, performer and teacher in the fieldwork: the experience at the Choro Festivals in Brazil

4B Dynamics of Collaboration 2

Noel Loble Building Pan-African Arts Spaces: creative collaborations with the Black Power Station (TBC)

Matthew Machin-Autenrieth 'Ziryab and Us': Tradition and Collaboration in the Interpretation of an Arab-Andalusian Musical Myth

Marianne-Sarah Saulnier Repossession and ownership: Lifelines as a tool of collaboration in ethnomusicology

4C Music, Embodiment and Social Drama

Ruth Hellier-Tinoco Corporeal musical palimpsests: instruments, bodies, breath and trans-temporal memory traces

Wanting Wu Seeking Peace through Dance: Embodied Experience in Tibetan Circle Dance

Ignacio Agrimbau Bernard Woma's Rite of Passage: Self-consciousness, Social Drama and Politics of Reciprocity in the Upper West Region of Ghana

4D Music Education

Aditi Krishna Music Education, Technology, and the Politics of Identity in North Indian classical music: Post-1991

Kim Tebble Foot-tapping and accordion beats in Creole and Cajun Music in South- West French Louisiana in the 1960s and 70s

Pat Ballantyne Dancing Reflections: (Re)interpreting eighteenth-century dance steps

Session 5

14:00-15:30

5A Ethnographic Film

David R. M. Irving and Jenny McCallum The World of Cocos Malay Music and Dance

Karen Boswall Fala Minha Irma' (Speak My Sister): A celebration of the female creative voice in Mozambique.

5B Technological Tools for Musical Collaborations

Ons Barnat Using a Mobile Recording Studio as a Tool for Participatory Research-Creation: Towards a Collaborative Ethnomusicology?

Estera Jaros Developing a collaborative project in the face of gender, race and class inequalities in Brazil

Raquel Campos Online Musicking Rituals: Memes, Games and Mourning on Social Media

5C Music and Political Ideologies

Ellan Alethia Lincoln-Hyde The Politics of Youth Music in Beijing: A Case Study of Two Contrasting Collaborative Concert Experiences in an Era of 'Rejuvenation'

Lonán Ó Briain Staying Relevant in Post-Socialist Vietnam: An Ethnography of the VOV Radio Music Ensembles

Hamidreza Salehyar Nationalist Islamism, Transnational Shi'ism, and Rituals of Martyrdom in Iran

Saturday 13 April**Session 6****09:00-11:00****6A Ethnomusicological Advocacy: Working with Communities****Morgan Davies** Music and Dance Traditions in 'Little Scotland': Sharing Stories with Local Communities in Corby**Xabier E. Adrien** Revisiting and rethinking a participatory music project in Ecuador**Jo Miller** 'All our Tunes': collaborative research with a local music organisation in Scotland**Boudina McConnachie and Elijah Madiba** Through the eyes of the student: a field-work collaboration project on isiXhosa culture in the Keiskammahoek region of the Eastern Cape, South Africa. (Media presentation [presentation of documentaries])**6B Approaches in Sound Studies****Peter McMurray** On Contemporary Islam and Deafness**Victoria Tadros** Negotiating the Private: Car Listening Culture and Emirati Values**Shrz Ee Tan** Megaphones hiding in trees: civic instruction via mediated soundscapes in places of natural scenic beauty in China**Maisie Sum** Wearables in the Field: A New Dimension to Ethnomusicology?**6C Archives and Data Management****Fulvia Caruso** Sounding migration. Towards an open online archive of migrants' musical lives**Rosie McMahon** Archival Excavations in the Manaus Opera House**Katie Young** Collaborating with Cassettes: Building a Postcolonial Sound Archive in Northern Ghana**Barbara Alge** The role of field partners in research data management**6D Musical Analysis****Phil Alexander** What can Lefebvre's rhythmanalysis give ethnomusicology (that it can't get anywhere else)?**Huang Wan** In-between Social Practice and Performing Practice: Collaborative Analysis on the Semi-improvisation in Okinawan Folksong Duet Performance**Lorenzo Charafonte** *Do Ko Gyi Kyan*: music structures, interaction processes, and performance context of a Burmese *nat-chin***Matthew Warren** Dissecting Intentionality in the Idea of a Global Descriptive Notation System**Sunday 14 April****Session 7****09:30-11:00**

7A Fieldwork Ethics and 'Fieldback' 2

Julia Szivak Budapest, Birmingham, Bombay – tracing transnational music careers on a transnational research journey

Andrew Bova Competitive Scottish Pipe Bands: An ethnographic and reflexive analysis of music played at the World Pipe Band Championships

Nil Basdurak Doing Fieldwork Under a State of Emergency: Sound, Democracy, and Academic Freedom

7B Artistic decision-making in composition and performance

Heather Sparling Creation Processes Among Amateur Songwriters of Disaster Songs

Eilidh Whiteford Young Quines an Auld Songs'

Jim Hickson Examining the Success of Malian Music as World Music

7C Music and Political Ideologies 2

Andrew Green Music, Truth, Legitimacy and the Informed Citizen in Mexico's 2018 Elections

Colin Harte Bodhráns, Lambegs, & Paramilitaries: Political Dissidence in Northern Ireland

Pablo Infante-Amate Silencing: The Political Aurality of Repression in Equatorial Guinea

Session 8

11:30-13:00

8A Ethnomusicological methods in cross-disciplinary contexts

Anaïs Verhulst Ethnographic methods and safeguarding intangible musical heritage: the case of hunting horn music in Flanders

Simon McKerrell Ethnomusicological practice research and interdisciplinary research in the UK

Florian Carl and Eric Debrah Otchere Digital Ethnomusicology, Interdisciplinary Collaboration, and Cultural Sustainability: The Ghana Music Documentation Project

8B Panel 2: 'I'm a musician and a researcher': Three performers' approaches to practice-based research

Hyelim Kim Jazz Notation for Korean Traditional Music

Cassandre Balosso-Bardin You are part of the club': Musicking in the field from a bagpiper's perspective

Deirdre Morgan 'I'm Up Next': Using Performance as a Fieldwork Strategy at Music Festivals

8C Panel: (Post)Colonial Cities in 20th Century Asia: Local Sonic Cultures in Global History

Richard David Williams 'There is no modesty or shame in this city': What Bengalis heard in colonial Burma, c.1900

Yvonne Liao 'Sonic Bach': (Hearing) Musical Institutions in Post/Colonial Hong Kong

James Gabrillo Post/Colonial Singing Contests in Manila and the Construction of a Philippine Pop Sound

8D Workshop: Early Career Publishing

Constance Ditzel, Taylor & Francis

Travel & Accommodation



Travel

The BFE conference will take place on the University of Aberdeen campus, in the MacRobert Building, 581 Kings Street, Aberdeen AB24 5UA.

There are excellent transport links to and within Aberdeen.

Train

It is advisable to book train tickets in advance online as it is often possible to pick up cheaper fares, especially via Scotrail and Trainline. Please follow the links below.

Scotrail: www.scotrail.co.uk

The Train Line: www.thetrainline.com

Virgin Trains: www.virgintraineastcoast.com

Cross Country Trains: www.crosscountrytrains.co.uk

Bus

As with trains, it is advisable to book bus tickets in advance online.

Megabus: www.megabus.com

Citylink: www.citylink.co.uk

There are a number of regular buses that travel between the University of Aberdeen campus, and the city centre. For more information on bus routes and timetables within Aberdeen visit the [First Group website](http://www.firstgroup.com) at www.firstgroup.com

Driving

Aberdeen is approximately 3 hours' drive north of Edinburgh (127 miles) or Glasgow (146 miles) and an hour and half from Dundee (67 miles).

Flying

Aberdeen's international airport is served by a number of major carriers, providing an extensive network of routes throughout the UK, direct to Europe and worldwide through major hubs. There is a frequent bus link to the city centre, and numerous taxis from the airport to the University and City Centre. For more information: www.aberdeenaairport.com.

Accommodation

Hotels within walking distance of the conference venues are:

[The Premier Inn \(Aberdeen City Centre\)](#), Inverlair House, West North Street, Aberdeen AB24 5AS – 20 mins walk

[Aberdeen Northern Hotel](#), 1 Great Northern Road, Aberdeen, AB24 3PS – 20 min walk

Other hotels are:

The Station Hotel
Jury's Inn Aberdeen
Ibis
The Marriot Hotel

The below two websites are highly recommended for finding a variety of accommodation for various budgets in the immediate vicinity. Note that the postcode for the conference venue is AB24 5UA, which can be typed in when searching for nearby accommodation.

www.booking.com

www.airbnb.co.uk