

Eleventh International Doctoral Workshop in Ethnomusicology

Center for World Music (CWM) at the University of Hildesheim
& Hanover University of Music, Drama and Media (HMTMH)
18th – 22nd June 2019

Tuesday 18th June, Timotheuskirche, Center for World Music, Hildesheim

- 14.00 Pre-workshop session for auditors and local scholars:
Philip V. Bohlman (University of Chicago, USA & HMTMH, Germany)
"New Voices, New Ethnomusicologies"
- 17.30 Registration
- 18.00 *Dinner & Welcome Reception*

Wednesday 19th June, Timotheuskirche, Center for World Music, Hildesheim

Panel 1 Chair: **Raimund Vogels** (HMTMH, CWM, Germany)

- 09:45 **Amos Darkwa Asare** (University of Cape Coast, Ghana)
The Evaluation of Cultural Policy towards the Performing Arts in Ghana: A case of
the 'Appietus' project
Peer commentary: **Pablo Infante-Amate**
- 10.30 **Christina Azahar** (University of California, Berkeley, USA)
Noisy Women, Imagined Spaces: Mobility and the Emplacement of Feminist Politics
in música popular chilena
Peer commentary: **Emily Howe**
- 11.15 *Coffee/Tea Break*

Panel 2 Chair: **Michael Fuhr** (CWM, Germany)

- 11.30 **Dikshant Uprety** (Indiana University Bloomington, USA)
Practices of Social Entrepreneurship and Development in Rap and Rock Music
Scenes in Kathmandu Valley
Peer commentary: **Olga Zaitseva-Herz**
- 12.15 **Amanda Black** (University of North Carolina at Chapel Hill, USA)
Sounds of Securitization: Tourism, Periphery, and Privilege in San Miguel de
Allende, Mexico
Peer commentary: **Marija Maglov**
- 13.00 *Lunch*

Panel 3: Chair: **Christopher Mtaku** (University of Maiduguri, Nigeria)

- 14.15 **Xinjie Chen** (University of Helsinki, Finland)
Rooted Cosmopolitanism in Sámi CD productions
Peer commentary: **Joseph Maurer**

15.00 **Julia Escribano Blanco** (University of Valladolid, Spain)
Traditional Religious Music During Holy Week in Southwest Soria: Local Memory,
Processes of Change, Repertoire and Current Meanings
Peer commentary: **Pedro Mendes**

15.45 *Coffee/Tea Break*

Panel 4: Chair: **Nepomuk Riva** (CWM/HMTMH, Germany)

16.00 **Daniel W. Neill** (Memorial University of Newfoundland, Canada)
Reconstructing the Pedal Steel Guitar: Creative Marginality, Technology, and
Masculinity in Musical Instrument Making
Peer commentary: **Loab Hammoud**

17:15 **Heidi Wai-Yee Chan** (York University, Canada)
The Material Culture of Virtual 'Ethnic' Instruments – Concepts and Questions in
Encountering Disembodied Musical Artifacts
Peer commentary: **Alison Martin**

18.00 *Dinner*

Thursday 20th June, Timotheuskirche, Center for World Music, Hildesheim

Panel 5: Chair: **Eric Otchere** (University of Cape Coast, Ghana)

9.45 **Pablo Infante-Amate** (University of Oxford, England)
Playing with the State: Popular Music, Oil, and Political Economy in Equatorial
Guinea
Peer commentary: **Amos Darkwa Asare**

10.30 **Olga Zaitseva-Herz** (University of Alberta, Canada)
Singing Between Continents: images of homeland and pluralism in the hybrid songs
of Habsburg Empire emigrants to Canada
Peer commentary: **Dikshant Uprety**

11.15 *Coffee/Tea Break*

Panel 6: Chair: **Miranda Crowds** (EZJM at HMTMH)

11.30 **Marija Maglov** (University of Arts, Belgrade, Serbia)
Media Turn in Music: Radio Art and Media Culture as Topics of Musicology
Peer commentary: **Amanda Black**

12.15 **Alison Martin** (Indiana University – Bloomington, USA)
Sonic Intersections: Listening to Gentrification in Washington, DC
Peer commentary: **Heidi Wai-Yee Chan**

13.00 *Lunch*

Panel 7: Chair: **Cornelia Gruber** (HMTMH, Germany)

14.00 **Joseph Maurer** (University of Chicago, USA)
Building Mariachi Education in Chicago
Peer commentary: **Xinjie Chen**

14.45 **Pedro Mendes** (New University of Lisbon, Portugal)
Popular Music Groups, Mobility and the Organization of Urban Space in Late
Colonial Lourenço Marques (1960-1975)
Peer commentary: **Julia Escribano Blanco**

15.30 *Coffee/Tea Break*

Panel 8: Chair: Eyram Fiagbedzi (University of Cape Coast, Ghana)

- 15.45 **Loab Hammoud** (University of Haifa, Israel)
Between Mandate and Diaspora: Palestinian Composers of Arab Art Music Between 1917-1998
Peer commentary: **Daniel W. Neill**
- 16.30 **Emily Howe** (Boston University, USA)
Animating the Stone: Sound, Embodiment, and the Politics of Development in Contemporary Cambodia
Peer commentary: **Christina Azahar**
- 17.15 **Writing Workshop I**
- 18.00 *Dinner*
- 19.30 **Guided Tour of Hildesheim, Marktplatz, Hildesheim**

Friday 21st June, Timotheuskirche, Center for World Music, Hildesheim

- 09.15 **Writing Workshop II**
- 10.45 *Coffee/Tea Break*
- 11.00 Keynote Lecture
Ronald Radano (University of Wisconsin–Madison, USA; The American Academy Berlin)
The African Sound Object and the Colonial Past
- 12.30 **Final General Discussion**
- 13.00 *Lunch*
- 15.00 Festivities**
- 15:30 Anniversary Program – 10 Years CWM**
Speeches and music performances
Festive Talk by **Edwin Seroussi** (Hebrew University Jerusalem)
- 17:00 *Fingerfood Dinner*

Saturday 22nd June, Timotheuskirche, Center for World Music, Hildesheim

- 17:00 **CWM Mid-Summer Festivity: Mitsommernacht Festival**
<https://www.uni-mittsommernacht.de/>
- 20:00 Evening program

the music of the Cambodian state; the second explores the effects of deforestation on rural spiritual beliefs and musics; the third considers how women are challenging gender norms through engagement with music and dance; and the fourth explores youth nationalism within a burgeoning “original song” movement.

By exploring how identities are formed and how development works on the body, my dissertation contributes to ongoing debates in the fields of Ethnomusicology, Anthropology, and Development Studies while interrogating the potentials and limitations of music and dance to catalyze meaningful social change.

Pablo Infante-Amate (University of Oxford, England)

Playing with the State: Popular Music, Oil, and Political Economy in Equatorial Guinea

My dissertation explores the centrality of the state in the constitution of the popular music economy in Equatorial Guinea. A spectacular oil boom (mid-1990s on) has exacerbated the already ‘extraverted’ nature of the Equatoguinean state, in which extremely wealthy elites use external resources to establish systems of domination (Appel 2011; Bayart 1993; Campos Serrano 2013; Mbembe 2001). From within a highly politicized social sphere, popular music emerges as a value-generator medium, employed by elites to accumulate prestige and by musicians to negotiate their relations with the state and to gain access to (unequally-distributed) oil revenues. What is it about music that enables these connections to the very center of power? Rather than focusing on a single genre or community, my fieldwork (12 months, 2017-2018) brought me into contact with a rich palette of actors, from lower-class electronic music producers to Spanish culture aid workers, old *soukous* guitarists, and American oil companies’ CSR officers. Taking such a broad perspective allows me to analyze music’s social mediations (Born 2012) in a highly unequal context, from the everyday to the spectacular. Emerging at the intersection of works on the African state, the anthropology of oil, and African popular music, my research contributes to growing debates on music economy and politics (Morcom 2015; Ochoa and Botero 2009; Perullo 2011; Steingo 2016; Sykes 2018; Taylor 2016). My work sheds light on the music economy’s embeddedness in long-standing social formations of kinship and ethnicity and on its entanglement with new forms of global (oil/finance) capitalism.

Marija Maglov (University of Arts, Belgrade, Serbia)

Media Turn in Music: Radio Art and Media Culture as Topics of Musicology

While music as a content of various electronic mass media has been discussed within different studies on music and media, it seems that there are still many questions to be addressed regarding musicological approach to the changed conditions of both production and reception of the mediated music. If we approach media culture – culture shaped both by electronic mass media and various approaches to them by their users – as the context in which different music practices are performed, what are the particular research questions of interest to (cultural) musicology? Questions proposed here deal with the notion of key musicological concepts such as musical work, music score, composer, composing, canon, reception, and the ways they could be discussed within this context of media culture. More precisely, if the score itself is understood as a medium that was influential in forming ideas on musical work and its importance within musicological discourse (within specific cultural context), what are the potential consequences for these categories if the crucial media of music practices are radio and recordings? This question will be examined on the example of radio art (*Radiophonie*) as practiced within Radio Belgrade in the second half of the 20th century. This is the experimental practice that doesn’t necessarily deal with score, whose

production depends on the radio broadcasting system, where composer's work is depending on the team of technicians and result is not part of the art music canon. Material that will be gathered, used and interpreted consists of radio art examples as artefacts, programme sleeves, and the interviews with different actors involved in the process of radio art practice.

Alison Martin (Indiana University – Bloomington, USA)

Sonic Intersections: Listening to Gentrification in Washington, DC

Gentrification is often considered in visual terms, where seeing an influx of coffee shops and bike lanes indicates that a neighborhood has gentrified, because it “looks” different from what was once there. Less explored, but no less important, are the musical and sonic dimensions of gentrification. My dissertation project takes up this exploration, posing the following research questions: What are the sonic markers of gentrification in Washington, DC, and how are these markers influenced by the sounds of racial identity? I am interested specifically in how African-American people in DC are experiencing gentrification as a sonic, racialized process. Consisting of ethnographic fieldwork, soundscape recording, and archival research, this project intervenes at the intersection of Black Studies, ethnomusicology, and sound studies, allowing me to “hear” and better understand the sonic aspects of gentrification. Considering gentrification from a sonic perspective is critical because the sonic emphasizes alternative forms of knowledge and knowledge production, decentering Western tendencies of privileging the visual and textual as primary forms of knowing. Furthermore, in conducting this analysis, I am developing a theoretical framework that I call intersectional listening, which encourages actively and intently listening to multiple categories of identification, and how these categories intersect and influence each other. By listening to soundscapes vulnerable to silencing while amplifying their resilient practices, this project shifts narratives from two dimensional stories of displacement to multidimensional understandings of black sonic production in exclusionary spaces.

Joseph Maurer (University of Chicago)

Building Mariachi Education in Chicago

This project explains the role that out-of-school music learning programs play in the formation of U.S. immigrant and 2nd-generation youth as members of social, ethnic, and artistic communities. Drawing on participant observation and interviews with students, teachers, parents, and nonprofit administrators in Chicago, it describes how these music programs function as discursive pedagogical spaces within which Chicagoans construct beliefs and ideas about aesthetics, heritage, community belonging, and their own subjectivity. This project fills some of the lacunae between musicology and education studies, but it also proposes approaches to understanding out-of-school music learning that may be relevant to teachers, administrators, policymakers, and funders in the arts learning sector. This is a qualitative ethnographic project. Data comes from observation, participant observation, and focused interviews with students, teachers, parents, and administrators at three Chicago-based music learning organizations. Each of these organizations—the Chicago Mariachi Project, Sones de México Ensemble, and HANA Center—is grounded in Chicago's immigrant communities, and each brings a different pedagogical and organizational approach to their youth education work. By rigorously combining theory and methods drawn from musicology, education, sociology, and American/Ethnic studies, this project builds a comprehensive understanding of a crucial unexplored space of U.S. immigrant youth development. This understanding will add dimension to studies of immigration in these fields as well as explain how changes in public and nonprofit arts education in the 21st century are