

Joint Symposium of the ICTM Study Groups on **MUSIC & MINORITIES** and **MUSIC & GENDER**



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Program and Abstracts



mdw.ac.at/ive/ictm2018

**23—30
July 2018**

Fanny Hensel-Hall

mdw – University of Music and Performing Arts Vienna
Anton-von-Webern-Platz 1, 1030 Vienna



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Introduction

Minorities and Gender in Ethnomusicology at a Joint Symposium at mdw

Two study groups of the International Council for Traditional Music (ICTM) have decided to join forces and hold a joint symposium: the Study Group on Music and Minorities and the Study Group on Music and Gender. ICTM is the largest ethnomusicological society in the world and study groups within this organisation are smaller units focused on certain topics or regions. They usually hold their own symposia every two years and joint meetings, like the one now in Vienna, seldom take place.

A joint call for papers was issued, featuring themes for each study group and one that reflects common interests. Many paper proposals from all parts of the world showed great interest in and involvement with the topics of the symposium. After anonymous evaluation by each programme committee, we are now happy to present a very rich programme that includes paper sessions and panels from both study groups as well as a whole section on shared themes.

Topics including (minority) terminology, migration and diaspora, power relations, minorities connected to gender and sexualities, female representation, and queer- and trans-approaches will be discussed. Since the topics of these two study groups are so closely aligned, a joint meeting seems obvious. To a certain extent, the parallels likely lie in the agendas of the study groups: both highlight the socio-political relevance of their topics. We look forward to fruitful exchanges of ideas.

The University for Music and Performing Arts successfully hosted the ICTM World Conference in 2007 for seven days. Now, we play host to a study group meeting that is even longer – eight days. This decision is the result of avoiding parallel sessions which gives all the participants the opportunity to listen and talk to each other. There are 22 ICTM study groups and they function as the most successful and important bodies due to this intensive personal exchange of ideas. The local organisers did their best to provide time and space and a good atmosphere for this undertaking. Vienna – as a location with a multitude of attractions – is of course helpful in this respect.

The social programme accompanying this symposium includes a concert by Kalyi Jag, one of the first internationally successful Roma bands from Hungary who will celebrate their 40th anniversary. There is a book presentation by the *saz* teacher Mansur Bildik, as well as a workshop on Andean music. We will spend one evening dancing and a wonderful excursion is planned for our free day.

I am personally very happy to be able to host this event now. In 1994, I organised the very first symposium on music and minorities in Vienna. This led to the foundation of the study group in 1999. I am pleased about its continuity and the great influence the topic has gained in international ethnomusicology over the years. To join forces with the likewise important discourses on gender points to transdisciplinary dialogue which is very much needed in academia.

I want to thank my colleagues in the local arrangements team for their tireless efforts as well as the programme committees for making this happen. I wish all of us an inspiring few days filled with enjoyable and thought-provoking scholarly and personal exchange.

Ursula Hemetek (Chair of Local Arrangements Committee)

PROGRAM

Monday, 23 07 2018

Fanny Hensel-Hall

Opening Ceremony followed by

Paper and Panel Sessions – Music and Minorities

09:30 – 11:00 Opening Ceremony

Gerda Müller, Vice Rector for Organizational Development, Gender and Diversity, mdw

Ursula Hemetek, Secretary General of the ICTM and Director of the Department of Folk Music Research and Ethnomusicology at the mdw

Svanibor Pettan, Chair of the Study Group on Music and Minorities

Barbara L. Hampton, Chair of the Study Group on Music and Gender

Ivana Ferencova, Musical Contribution

11:00 – 11:30 COFFEE BREAK

11:30 – 13:00 Paper Session: Terminology and Methodology (Chair: Adelaida Reyes)

Naila Ceribašić

Revisiting the Definition of Minorities: Nexus of Relevant Standard-Setting Instruments, Debates on Multi- and Interculturalism, and Ethnomusicological Theorizing

Rinko Fujita

Temporal Minority: Conceptual and Methodological Considerations in the Minority Studies

Fulvia Caruso

Music and Migration in Contemporary Italy: Challenges and Results

13:00 – 15:00 LUNCH

15:00 – 16:30 Panel Session: Music, Minorities, and Political Changes

Svanibor Pettan, Urša Šivic, Mojca Kovačič, Leon Stefanija and Katarina Habe

Music and Ethnic Minorities in the Republic of Slovenia after 1991

16:30 – 17:00 COFFEE BREAK

17:00 – 18:00 Paper Session: Institutionalization (Chair: Gerda Lechleitner)

Lasanthi Manaranjanie Kalinga Dona

Music and Minorities in the Context of the Cultural and Ethnomusicological Folk Slovenia Society: An Autoethnographic Approach

Ieva Tihovska

Ethnic Minorities at the Archives of Latvian Folklore: History and Politics of the Collections

18:30 WELCOME RECEPTION
mdw, Fanny Hensel-Hall

Tuesday, 24 07 2018

Fanny Hensel-Hall

Paper Sessions – Music and Minorities

09:30 – 11:00 Paper Session: Migration – Dislocation – Discrimination (Chair: Ricardo Trimillos)

Zuzana Jurková

Let's Play Together! Musicking as a Medium of Social Integration at Charles University, Prague

Veronika Seidlová, Dongpan Wu

Discovering Migrant Musicians' Strategies through an Insider-Outsider Dialogue

Martina R. Mühlbauer

Lives of Female Migrants in Vienna as Reflected in Their Singing Practices

11:00 – 11:30

COFFEE BREAK

11:30 – 13:00 Paper Session: Education (Chair: Lasanthi Manaranjanie Kalinga Dona)

Mayco Santaella

Cultivating Minority Pedagogies within the Nation: Alternative Music Education Strategies among the Kaili of Central Sulawesi, Indonesia

Ernesto Donas, Francisco Lapetina

Collective Creative Work of and with Children through *Hornero Migratorio* in Uruguay: Challenges for Social Actors and for Ethnomusicology

Bożena Muszkalska

Touching the Sound: Musical Culture of the Hearing-Impaired

13:00 – 15:00

LUNCH

15:00 – 16:30 Paper Session: The Circularity of the Diasporas (Chair: Terada Yoshitaka)

Huang Wan

Nomad KAYAMANTA: Japanese Andean Musicking in Shanghai

Hugh de Ferranti

Music and Community among the Japanese of Pre-war Northern Australia

Javier Silvestrini

Moving Back and Forth: *Plena* and the Circularity of the Puerto Rican Diaspora

16:30 – 17:00

COFFEE BREAK

17:00 – 18:00 Panel Session: Digitalization

Johannes Brusila and Kim Ramstedt

The Impact of Digitalization on Minority Music: The Swedish-Speaking Minority of Finland as a Case Study

19:00

BOOK PRESENTATION

MANSUR BILDIK'S SAZ METHOD

mdw, Fanny Hensel-Hall

Wednesday, 25 07 2018

Paper Sessions – Music and Minorities

09:30 – 11:00 Paper Session: Power Relations (Chair: Svanibor Pettan)

Nora Bammer

Plurinational Power Chaos: Ecuador's Shuar Minority/ies, Musics and Dances

Gisa Jähnichen

Competencies and Hierarchies among Music Cultures of Minorities in the Guangxi–Guizhou Border Area

Chinthaka P. Meddegoda (skype-presentation)

Hindustani Classical Music in Sri Lanka: A Dominating Minority Music or an Imposed Musical Ideology?

11:00 – 11:30

COFFEE BREAK

11:30 – 13:00 Paper Session: Identities (Chair: Juniper Hill)

Gergana Panova-Tekath

Fluent Minorities: Bulgarian Examples on Four Levels

Olha Kolomyets

Listening to the Voices: Transcarpathian 'Volokhy' in Modern Ukraine (Identity and Musical Expressions)

Tom van Buren

Singing a Song in a Strange Land: Immigrant Musicians and the Making of Cultural Space in New York City

13:00 – 15:00

LUNCH

15:00 – 16:30 Paper Session: Relocation (Chair: Rinko Fujita)

Manami Suzuki

Turkish Religious Tradition Relocated to Vienna, Austria: Recreation and Transmission of Alevi Music and *Semah* among Migrants

Sunhong Kim

Migration and Transmission of Intangible Culture: North Korean Mask Dance *Eunyeul Talchum*

Terada, Yoshitaka

Allegiance and Innovation: Music making in Zainichi Korean Community in Japan

19:00

CONCERT KALYI JAG

RECEPTION

mdw, Joseph Haydn-Hall

Thursday, 26 07 2018

Excursion

1) Female Traces Women's City Walking Tour 10:00 - 12:30

History of humanity was made by both women and men alike. Half of our visible history was made by women through their work, knowledge, experiences and creativity. It is hard to find something commemorating women.

And it is hard to find any information about women written in history books or memorials to women in the townscape. There are only a few brass plaques and even fewer monuments. But: The houses where they lived and worked still exist. It's necessary to expand the point of view so that the historical efforts of women can be seen. To perceive women as active personalities in an historical process means to take them out of the victimhood. Women didn't just experience history, they created history – within or outside of attributed social roles, as conformists or rebels.



Image: Petra Unger

2) Boatride Krems-Dürnstein-Krems 14:00 - 19:30

We will start our journey by bus at 2pm in Vienna and continue by boat on the Danube river at 3.45 pm from Krems to Dürnstein. From there we will take a walk to the beautiful old castle ruins of Dürnstein. On the path, equipped with 21 illustrated stations, we will wander on the traces of King Richard Lionheart (approx. 30 minute walk each way) with a fantastic view onto fairytale Wachau valley. After a stay of 1,5 hours, we will head back to Krems by boat and continue by bus back to Vienna.



Photo: Christian Wöckinger
(www.ddsg-blue-danube.at)

3) Wine Tavern – Schübel-Auer 19:30 - open end

Viennese Heurige (Wine Taverns) are famous for their wine tasting, their old gardens and their effortless cosyness. First built in 1642 Schübel-Auer is one of the oldest Heurigen around and is now owned by the family's 10th generation. It is situated in Vienna's Heurigen district Grinzing and has one of the oldest gardens at the foot of the Nußberg.

After our full day of explorations we will enjoy a chill out at Schübel-Auer with some food and wine included in the excursion price.



Photo: Schübel-Auer (www.schuebel-auer.at)

Details and Meeting Points see page 77.

Friday, 27 07 2018

Panel and Paper Sessions – Shared Theme

11:30 – 13:00 Panel Session: Queering Ethnomusicology

Rasika Ajoykar, Cornelia Gruber, Marko Kölbl

Queering Minority Research in Ethnomusicology

13:00 – 15:00 LUNCH

15:00 – 16:00 Paper Session: Gender and Sexuality in Roma Music (Chair: Christiane Fennesz-Juhász)

Shaun Williams

‘Azi femeia este BOSS’: Gender and Sexuality in Romanian Romani Ethno-Pop

Dominika Moravčíková

Taking it Outside the Ghetto: Roma Folklore on Contemporary Slovak Talent TV

16:00 – 16:30 COFFEE BREAK

16:30 – 17:30 Paper Session: Maleness Transforming (Chair: Cornelia Gruber)

Ricardo D. Trimillos

Prescriptive Maleness through Epic Songs of the Southern Philippines

Kate Walker

Facilitating Gender Parity in North American *Taiko* Practice

17:30 – 18:00 COFFEE BREAK

18:00 BUSINESS MEETING OF THE STUDY GROUP ON MUSIC AND MINORITIES

mdw, Fanny Hensel-Hall

Saturday, 28 07 2018

Paper Sessions – Shared Theme

10:00 – 11:30 Paper Session: (Forced) Migration (Chair: Ursula Hemetek)

Alma Bejtullahu

In the *Footnote*: Music and Dance of Women from a Migrant Background in Slovenia

Anja Brunner

Female Professional Musicians from Syria in German-Speaking Countries

Raquel Campos Valverde

Reggaeton as Intersectional Boundary Object for Spanish Migrants in London

11:30 – 12:00

COFFEE BREAK

12:00 – 13:00 Paper Session: Postcolonial Perspectives (Chair: Naila Ceribašić)

George Pioustin

Abandon Syriac Chants, Forget Migration: The Politics of Sanskritizing the Liturgical Music of the Malabar Christians

Francesca Cassio

Audible Violence. Hear What You Cannot See. A Postcolonial Approach to the Music of a Religious Minority in South Asia, between Power and Gender Relations

13:00 – 15:00

LUNCH

15:00 – 16:30 Paper Session: Female Representation within Minorities (Chair: Barbara L. Hampton)

Essica Marks

Gender, Music and Cultural Identity: Music in the Lives of Two Women in a Christian-Arab Minority

Rachel Ong

The Image of Peranakan Women in Songs Performed by the Peranakan Community in Melaka, Malaysia

Şebnem Sençerman

Expressing Female Sexuality through Dance in Settled versus Semi-Nomadic Abdal Communities

21:00

DANCE EVENING

Celeste, Hamburgerstraße 18

1050 Vienna

Sunday, 29 07 2018

Paper Sessions – Music and Gender

12:00 – 13:00 Paper Session: Pop Music and Media (Chair: Anja Brunner)

Grace Takyi

Female Dancers and Music Videos in Ghana: Liberated or Confined?

Kristin McGee

Remixing Beyoncé's 'Flawless': Biopolitics and Media Power in the Online Dance Remake

13:00 – 15:00 LUNCH

15:00 – 17:00 Paper Session: Female Standpoint Positions (Chair: Kristin McGee)

Magdalena Fürnkranz

Female Instrumentalists in the Austrian Jazz Scene

Yuxin Mei

Redefining Traditional Masculine Harmonic Balance in Contemporary Female *Pipa* Performance

Barbara L. Hampton

Appreciation and Power: Changing Epistemes of African American Women Conductors in Gospel Churches

Subash Giri (video-presentation)

Ambivalence, Parody, and Mockery: Embodying the Politics of Gender in Tij Songs of Nepal

17:00 – 17:30 COFFEE BREAK

17:30

BUSINESS MEETING OF THE STUDY GROUP ON MUSIC AND GENDER

mdw, Fanny Hensel-Hall

Monday, 30 07 2018

Paper Sessions – Music and Gender

10:00 – 11:00 Paper Session: Gender and Sexuality on the Stage (Chair: Marko Kölbl)

Heather MacLachlan

LGBT Community Choirs as Middle Class Organisations

Shzr Ee Tan

Gendering China's New Female Pianists: Yuja Wang and Zhu Xiaomei

11:00 – 11:30

COFFEE BREAK

11:30 – 13:00 Paper Session: Women and Music through Time (Chair: Francesca Cassio)

Michiko Hirama

The Role of Women in an Instrumental Ensemble and Aristocratic Life: An Analysis of *The Tale of Genji*, Japanese Classical Literature from the Early Eleventh Century

Sevilay Çınar

Traces of Women in Turkish Rap Music History

Paola Granado

Musical Practices in Moxos (Bolivia): from Jesuit Evangelization through Music to Ethnicity and Gender Empowerment

13:00 – 15:00

LUNCH

15:00 – 16:30 Paper Session: Queer and Trans Approaches (Chair: Rosa Reitsamer)

Linda Cimardi

Exhibiting and Hiding Sexuality: *Runyege* between Moralized Tradition and Queered Representation

Steven Moon

Gender as Vibrational Practice

Holly Patch

Trans* Vocality: Singing Bodies, Lived Experiences, and Joyful Politics

16:30 – 17:00

COFFEE BREAK

17:00 - 18:00

Concluding Forum

Chaired by Barbara L. Hampton and Svanibor Pettan
mdw, Fanny Hensel-Hall

18:30 – 20:00

WORKSHOP MUSIC OF THE ANDES

mdw, Fanny Hensel-Hall

Abstracts in alphabetical order

Ajotikar, Rasika and Cornelia Gruber, Marko Kölbl

Queering Minority Research in Ethnomusicology

In ethnic minority movements, strategic essentialism may be necessary in order to gain political representation, articulate politics and transform wider national, regional and transnational societies. Frequently in this process, however, voices of marginalized subjects within these minority movements – for example gender and sexual minorities – are downplayed or silenced. Specifically music, dance, sound and movement, often tied to a minority identity narrative, have the potential to illustrate their complex entanglements with normative and hierarchical notions of gender and sexuality as well as their subversive means in claiming gendered and sexual agency. In the field of ethnomusicology, the political potential of ethnic and racial minority communities has often been romanticized and issues of gender and sexuality overlooked. Literature in critical race, postcolonial and Indigenous Studies, nonetheless, has in the last decades drawn on intersectional approaches to highlight how feminist and queer perspectives can offer huge potential for thinking through political aspirations for, and providing more nuanced accounts of ethnic mobilization, postcolonial independence and Indigenous sovereignty.

This roundtable will explore the potential of inspecting intersections of ethnicity, gender, class, race, caste and sexuality by discussing current pressing debates in feminist and queer theory. Based on a literature review of minority research in ethnomusicology incorporating questions of gender and sexuality, Cornelia Gruber will give a brief introduction to relevant issues in gender and queer studies. Marko Kölbl will address the music and dance of the Croatian minority in Burgenland, Austria, focusing on the analytical tools queer theory provides in scrutinizing a heteronormative gender binary and its production and perpetuation in sound and movement. Drawing on the feminist and anti-caste movements in India, Rasika Ajotikar will reflect on issues of representation and positionality while navigating Euro-American and Indian academe and the larger society. Finally, Thomas Hilder will reflect on his work on Sámi queer Indigenous activism as well as LGBT ensembles in European metropolises to build on discussions of homonationalism, gay imperialism and pink washing. Through our four ten-minute statements and ensuing open discussion, we aim to inspire important exchange and dialogues concerning issues of feminism, whiteness, queerness and decolonization as well as research ethics in ethnomusicology.

Rasika Ajotikar is a Ph.D. candidate (Felix scholar) in the Music department at SOAS, University of London. She is currently working as a research assistant in the musicology department, University of Göttingen, Germany. Her doctoral research focuses on women's musicianship and anti-caste politics in contemporary Maharashtra, India. Her broad research interests lie in the area of music and musicianship as shaped by caste and religion, music and cultural movements, postcolonial and feminist-queer theories and decolonising approaches in and outside the academy.

Cornelia Gruber is assistant researcher in ethnomusicology at the Hanover University of Music, Drama and Media (HMTMH) in the field of gender and queer studies, and dance anthropology, with an interest in critical pedagogy and methodology including questions of decolonizing music and dance research and education. Her Ph.D. project at the University of Vienna on music and dance in Madagascar is concerned with issues of gender interdependency, embodiment and performativity through dancing.

Marko Kölbl is a post-doctoral research and teaching fellow at the Department of Folk Music Research and Ethnomusicology at the University of Music and Performing Arts. After studies in classical piano education, he wrote his Ph.D. thesis on Burgenland-Croatian and Croatian laments (2017). His main research areas are music of minorities, in particular Burgenland Croats; music and migration/refugees, in particular Afghans in Austria; voice; dance; gender and queer theory. He has conducted fieldwork in Austria, Croatia and Herzegovina as well as Iran. His teaching covers scholarly courses and musical practice.

Bammer, Nora

Plurinational Power Chaos: Ecuador's Shuar Minority/ies, Musics and Dances

One can easily experience 'the Shuar culture' by participating in decontextualized shamanic rituals tailored for adventure or wellbeing tourism, by attending dance events showcasing a region's indigenous groups for political purposes, or by visiting local beauty contests featuring an ultimate display of external and self-exotization objectifying female bodies. Shuar dances as well as songs, transformed from originally being a communication tool with Shuar non-human entities, play a major role in these representational practices. As a nation shaped by Incaic invasion, Spanish colonialization, and multiple transnational feuds before 1995, Ecuador now takes great pride in declaring itself a 'plurinational' state – publicly promoting an illusion of equality and inclusivity of mestizo as well as its many indigenous and Afro-Ecuadorian 'nationalities' and groups, often seen through their musics and dances. Plurinationality, however, proves to be an ambivalent term. On the one hand, it is deep-rooted in indigenous activist movements, such as the Federación Ecuatoriana de Indios, fighting for indigenous rights and spearheaded by female indigenous activist leader Dolores Cacuango in the mid 20th century. On the other hand, plurinationality is an idea and ideology that homogenizes and further marginalizes indigenous minorities and their cultural practices through political and touristic instrumentalization. These very 'new neo-colonial' tendencies of inequality are detrimental to indigenous political and educational self-determination. One of these is indigenous bilingual education, initiated approximately 50 years ago by Cacuango. This educational format was informed by indigenous knowledge and languages and was halted only a few years ago in order to make place for disconnected educational standards and neo-imperial epistemologies.

In this presentation I will discuss power relations in Ecuador's multitudes of 'plurinationalities' in the context of Shuar singing and dancing in the province of Zamora-Chinchipe, and their impact on indigenous identities and cultural practices. This research is based on original fieldwork and informed by recent politico-cultural developments.

Nora Bammer is a research and teaching associate in the Department of Folk Music Research and Ethnomusicology at the University of Music and Performing Arts Vienna (mdw). Between 2008 and 2016 she was an academic staff member and course manager for the postgraduate master's course Music Management at the Centre for Applied Music Research at Danube-University Krems. Nora studied ethnomusicology, Spanish, and cultural and social anthropology at the University of Vienna and is currently a Ph.D. candidate at the University of Vienna. Since 2009 she has conducted several field research trips for her dissertation project titled 'Conceptualizing Song and Singing among the Amazonian Shuar'.

Bejtullahu, Alma

In the *Footnote*: Music and Dance of Women from a Migrant Background in Slovenia

This paper focuses on Slovenian women musicians from migrant background who explore their ethnic identity by practicing music and dance from their countries of origin.

In light of great migration streams as well as critical approach towards multiculturalism policies in central Europe, Slovenia is coping with its ‘old-time’ migrants and their communities that have *de facto* become minorities. Mostly from former Yugoslav republics, they comprise at least a fifth of the entire Slovenian population. Members of these ethnically and religiously diverse groups engage in music and dance practices, mostly to fill their leisure time but also to represent their ethnic identity at the same time. These practices as well as their cultural identity are still marginalised in the dominant/mainstream culture. This paper focuses on further marginalisation within each of these ethnic communities which is achieved through gender, sexuality or depiction of individuals’ creativity. It addresses how women explore their identity through music and dance, while facing the current public discourse that – in Will Kymlicka’s words – finds its ways to reinforce power inequalities and restrictions within these communities. Further, the paper explores how women cope not only with dominant discourses (from both outside and within their communities) but also with the idea of transnationally-shaped music and dance practices that are systematically distributed from states of origin through institutional channels. For this purpose, the paper proposes several models of music-making (and dance), used by women musicians and dancers. These models span from conformity to the dominant (often also national) concepts of musics of minorities/*diaspora* to ‘creative’ deviations from musical canons and differ according to cultural background. The paper also explores how the migrants of the so-called ‘first-generation’ and those that are born and raised in Slovenia chose these models according to their need to re-affirm their identities.

Alma Bejtullahu, musicologist, lives and works in Ljubljana, where she is currently researching musical activities of the unofficial minorities in Slovenia. She has participated in ICTM conferences for more than a decade. During this time, she conducted research on various aspects of music-making within political or social constraints, including women, migrants, minorities, and political opposition, and subsequently published in various European journals. She is an active musician and journalist and focuses on the culture of unofficial minorities in Slovenia.

Brunner, Anja

Female Professional Musicians from Syria in German-Speaking Countries

The increase in migrants from Syria to Europe since 2015 due to the on-going wars in the region led to the temporary or permanent settlement of many Syrians in German-speaking countries, especially in Germany and Austria. Among them, many musicians have continued their musical practice in various ways and under different circumstances in their new surroundings. In urban centres like Vienna and Berlin, Syrian musicians are currently a vital and integral part of different music scenes. A quick survey of media reports on Syrian music in German-speaking countries, however, reveals that male musicians mostly get media attention; female musicians are only rarely presented. The immigrant Syrian musician in German-speaking countries seems to be male.

Taking this observation as a starting point, this paper focuses deliberately on female professional musicians from Syria who settled temporarily or permanently in German-speaking countries. Using analyses of media reports, social media content, and interviews, I give an overview of the – various and heterogeneous – lives of active Syrian professional musicians in Austria, Germany, and Switzerland, their musical practices, their media presence, and their various challenges and positionality in their new ‘homelands’. On this basis, I question why women musicians are apparently less visible and what role gender plays in the performance and presentation of Syrian musicians. I define gender as an interdependent category, entangled with other categories like ethnicity/nationality, language, age, musical genres, and family situation.

Anja Brunner is researcher and lecturer in Cultural Anthropology of Music at the Institute of Musicology at the University of Bern (Switzerland). She gained a doctorate in musicology from Vienna University (Austria) with a dissertation about the Cameroonian popular music *bikutsi*. She is currently undertaking research on women musicians who migrated from Syria to German-speaking countries, addressing questions of gender, transnational networks, and belonging. Her research interests include African popular music, music of Southeast Europe and its use in different musical fields, questions of music and (postcolonial) politics, and issues of music and migration.

Brusila, Johannes and Kim Ramstedt**The Impact of Digitalization on Minority Music: The Swedish-Speaking Minority of Finland as a Case Study**

Digitalization has led to a number of major changes in the production, dissemination and consumption of music. According to an often-recurring idea within music industry research, digitalization has led to larger cultural diversification and democratization as more and more music is made and distributed at a lower cost. Following this logic, this should also lead to larger possibilities for minority music cultures. However, the diversification hypotheses have also met with criticism from researchers who claim that the social and industrial structures have not changed radically after all. From a cultural perspective, it is even more important to move further from studies focusing exclusively on economic and technological aspects and instead analyse the cultural, social and aesthetic consequences of the changes.

In the project ‘The Impact of Digitalization on Minority Music’, these questions are studied by using the Swedish-speaking minority in Finland as a case study. The project engages four scholars 2018-2020 with funding from The Society of Swedish Literature in Finland. Its aim is to study how and for whom music is accessible in the digital environment, what forms of creativity and new means of expression the development has created, and what cultural meanings are born and distributed. The themes touch upon questions related to the agency and cultural independence of the music makers and consumers, and whether digitalization supports or counteracts minority belonging. The project consists of sub-studies, which focus on digitalization and folk music, the digital recontextualisation of popular music, the impact of digitalization on art music and cultural belonging, the digital musical pathways of amateur music, and music in the digital everyday life. In the presentation, the general goals and working methods of the project are presented, together with examples of topical case studies from the fields of traditional music and popular music.

Johannes Brusila is professor of musicology at Åbo Akademi University. He has also worked as director of the Sibelius Museum and as freelance journalist at the Finnish Broadcasting Corporation. Among his research interests are the cultural study of music, ethnomusicology and music industry. During the last 15 years, one of his primary research subjects has been the music culture of the Swedish-speaking population of Finland, and he has published several articles and co-edited a book on the subject.

Kim Ramstedt, Ph.D. is currently working as a post-doctoral researcher at Åbo Akademi University studying digitalisation and minority music. In his doctoral thesis, Ramstedt studied the DJ’s agency in the mediation and localization of music through different case studies in Finland. In addition to his academic work, Ramstedt also works as DJ, radio host and music producer and he is the vice chair for the national music institute Global Music Centre in Helsinki.

Buren, Tom van

Singing a Song in a Strange Land: Immigrant Musicians and the Making of Cultural Space in New York City

In April of 2018, City Lore, an urban cross cultural arts organisation, opened an exhibition on the contributions of immigrant artists to cultural development in New York City since the 1965 Hart-Celler Act, which removed legal restrictions on immigration based on place of origin, race or religion. In the current extreme American political climate, the assumptions of equality and access upon which this law was enacted are under attack. And yet, the persistence of immigrant artists to practice and share their cultures, along with the efforts of presenters and advocates, represents an important point of opposition to nationalism based on an assumed majority culture. As consulting ethnomusicologist to the project, I interviewed and helped present the stories and work of performing artists, with a view of highlighting the importance of expressive culture in a dialogue about the place of cultural diversity and the contributions of these artists to the wider culture. I will discuss this project in relation to the stories and cultural memories of musician/teachers from West Africa, the Dominican Republic, Mexico, and India. United by their experiences of immigration and cultural survival in a hostile environment, each has found a unique use for their cultural knowledge and practice to negotiate and mitigate the minority experience through their music. In presenting this topic, I will explore the subject music and minorities within a transnational context, bearing in mind that, with globalization, increased migration is inevitable and that the sense of cultural space attained through performance is increasingly imagined and recreated. The field of ethnomusicology is bound to this evolving reality of cultural migration as formerly disparate cultures collide through migration.

Tom van Buren is an ethnomusicologist and public sector folklore project specialist with over 25 years of experience documenting, presenting and advocating for minority and immigrant rights and culture in New York state. During the 1990s, he was programme and research director and archivist for the Center for Traditional Music and Dance, and from 2003 to 2017 as folk arts programme and performing arts director for the Westchester County Arts Council. From 2012 to 2017, he was also the artistic director of the White Plains Jazz Festival. He serves as consultant for City Lore, Inc, an urban culture organisation in New York City. He has been a member of the board of directors of the New York Folklore Society since 2010 and president since 2014.

Campos Valverde, Raquel***Reggaeton* as an Intersectional Boundary Object for Spanish Migrants in London**

Since *reggaeton* arrived in Spain in the mid-2000s, it has been the target of a moral panic over the content of its lyrics and videos. It has been criticised for oversexualizing and diminishing women, particularly for its dancing. While men and their heterosexual fantasies still dominate the global *reggaeton* scene, the analysis is far more complex. Until recently, most criticism in the media focused on women as enablers of this domination through their roles as performers and consumers, disregarding critical analysis of their male counterparts. However, many women understand *reggaeton* as a countercultural source of empowerment and contestation against conservative scrutiny of their lives, including music and dancing habits. Since the appearance of the genre, a few female figures have used *reggaeton* to promote feminist discourse, highlighting the double standards of the genre, the media industries and wider society. Using case studies from my ongoing doctoral research among Spanish migrants in London, I analyse how discourses about *reggaeton* provide Spaniards with tools to articulate their views of complex intersectional debates on feminism, national identity, race and class. In some cases, *reggaeton* is considered a musical invasion brought by the immigrant Latin-American lower-class that undermines advances in women's position in Spanish society. In others, it is embraced as sexually liberating and questioning of Spanish understandings of feminism. For Spanish migrants in London, *reggaeton* is also used to reclaim a space of otherness in the city's nightlife. In recent years, the genre has also achieved mainstream success in Europe and it has generated fusions such as *reggaeton-flamenco* and *electrolatino* in Spain, generating discussions on Pan-Hispanic identity. I conclude by arguing that *reggaeton* has become a boundary object (Nowak and Whelan, 2016) that illustrates the debate between different perspectives of feminism.

Raquel Campos Valverde is an ethnomusicologist and arts administrator who holds a BA(Hons) in sociology (2005) from the University of Granada and a MMus in ethnomusicology (2013) from SOAS, University of London. She is currently a Ph.D. candidate at London South Bank University. Her research investigates the meanings and uses of music activities on social media

Caruso, Fulvia

Music and Migration in Contemporary Italy: Challenges and Results

Populated by people in motion (Clifford 1997; Christensen and Jensen 2011) and more and more in a condition of multicultural riddle (Baumann 1999), the contemporary Italian soundscape challenges notions like community, belonging, roots and tradition.

Music making and music listening are significant media that reinforce belonging to particular places and entanglement with people locally and transnationally (Hannerz 1997; Capone 2010; Schiller and Meinhoff 2011), and intervene creatively to shape public opinion about cultural, ethnic, and religious diversity in contemporary Italy (Martiniello and Lafleur 2008, O'Tool 2014).

Trying to understand how musics are delocalized, objectified, in movement and accessible to people in motion could help in the understanding of this new setting. To produce ethnographies of migrants, refugees and asylum seekers' musical lives means to deal with communities but also with individuals; with professional musicians but also (and often more) with non-musicians; with traditional music but also with popular music; with face-to-face learning processes and media dissemination. How can we undertake ethnographies of economic migrants without avoiding essentialism? How can we do fieldwork with traumatized and de-humanized asylum seekers without exploiting them?

The fieldwork I am conducting alongside my students and former students with economic migrants and asylum seekers around Cremona (Italy) poses all of these questions. In my paper I would like to discuss our attempts to find answers through the results and our understandings of this reality.

Fulvia Caruso is associate professor of ethnomusicology at Pavia University Department of Musicology and Cultural Heritage (Cremona). She has taught ethnomusicology at Rome 'La Sapienza' University School for Advanced Studies for Ethno-Anthropological Heritage since 2012. She is also president of the Pavia University master's degree in restoration and conservation of musical instruments and tools of science and technique. She was visiting professor at Tufts University Department of Music in autumn 2017 and in spring 2017 at University of Jordan Department of Art and Music. She achieved the nomination of traditional violin craftsmanship in Cremona to the UNESCO Intangible Cultural Heritage List.

Cassio, Francesca

Audible Violence. Hear what You Cannot See. A Postcolonial Approach to the Music of a Religious Minority in South Asia, between Power and Gender Relations

Through a case study of the Sikh religious minority, this paper explores hidden forms of cultural violence and viable strategies for reaffirming the musical identity of underrepresented groups, in the light of resurgent nationalism in India.

Applying Žižek's threefold notion of *visible*, *symbolic* and *systemic violence*, the author examines the long-term impact of the Partition of India on the musical heritage of the Sikh community. The 1947 massacre and the diaspora of the Sikhs, caused by the division of their land between India and Pakistan, are in fact the *visible* aspects of a deeper *structural* violence that is still perpetrated today in subtle forms. The musical analysis of the recent changes in the performance of Sikh liturgical chants suggests an on-going process of institutionalized and systematic dismantling of the distinct features of a genre that has always been the expression of the Sikh ethos. Most of the contemporary repertoire, nowadays taught in schools and sung in temples, consists of compositions based on genres popular in India in the mid to late 20th century. These new versions brought Western scholars to interpret Sikh chants as regional variants of classical forms of Hindu origins, according to a hegemonic/subaltern paradigm that needs to be reviewed through postcolonial lenses. The author argues that – occurring since the establishment of the national Indian music system – the adoption of models from the dominant culture is not only a sign of modernity but also the audible mark of a *symbolic* and *systemic* violence. The 1984 Sikh pogrom induced the community to create effective strategies for preserving its music literature in India and abroad. Notably, over the past thirty years, the sudden breakthrough of female singers of liturgical chants has been strategic in the resurgence of Sikh traditional culture, promoting gender equality as one of its most distinctive ethical values.

Francesca Cassio is full professor of music and since 2011 holds the Sardarni Harbans Kaur Chair in Sikh Musicology, the first academic position of its kind in the United States. Ph.D. in ethnomusicology from the University of Rome, in affiliation with the University of Benares. Since 1994, Dr. Cassio has conducted extensive research in India, where she lived for several years and was trained in Indian classical music by legendary singers of the tradition. Prior to joining the Hofstra faculty, she served as professor of ethnomusicology at the University of Trento; at the Conservatory of Adria; at the Vicenza Conservatory (Italy); and at Visva Bharati University in Shantiniketan (India). Dr. Cassio has lectured and performed in India, Bangladesh, UK, Italy, France, Switzerland, and the United States, presenting at prestigious institutions such as Yale, Harvard, IRCPL-Columbia University, Guru Nanak Dev University (Amritsar), University of Delhi, Benares Hindu University, Tagore Center (Kolkata), and the English National Opera (London). She is the author of a monograph on medieval Indian classical music (*Percorsi della voce. Storia e tecniche esecutive del canto dhrupad*. Ut Orpheus, Bologna: 2000). Her essays on Indian music are published in edited volumes and international academic journals. In 2015 Prof. Cassio was awarded the Stessin Prize for an outstanding scholarly publication for the article 'Female Voices in *Gurbani Sangit* and the Role of the Media in Promoting Female *Kirtanie*'.

Ceribašić, Naila

Revisiting the Definition of Minorities: Nexus of Relevant Standard-Setting Instruments, Debates on Multi- and Interculturalism, and Ethnomusicological Theorizing

This paper builds on my previous examination of the current definition of minorities that was worked out by the ICTM Study Group on Music and Minorities, and is included in its Mission Statement. On the basis of that analysis, I proposed for consideration a new draft definition: ‘For the purpose of this Study Group, minority means communities, groups and/or individuals that are at higher risk of discrimination for cultural, ethnic, social, religious, or economic reasons; typically, they endeavour to safeguard their culture, including music and dance, thus forging a sense of identity and continuity, (and acting) in reference to other relevant groups’. While identifying some weak (unclear, too restricting, too vague, etc.) points in the proposed definition, I shall try in this paper to elaborate upon it further by examining three nexuses in particular that both complicate and help the matter of defining music and minorities: (1) the use of a broader scope of relevant terms in a broader scope of international standard-setting instruments (e.g., ‘vulnerability’ that is integrated in some legislation related to migrants and refugees), including scholarly literature connected with them (e.g. previously it did not come to my mind that the definition of group under atrocity in genocide-related instruments and studies may be helpful in defining minority groups); (2) today’s debates on whether multiculturalism (which is implicated in the current definition of the Study Group) has failed as a political and cultural programme, and should be replaced by acknowledgment of interculturalism, even the recognition of majority rights; (3) the arguments emanating from discipline-specific theoretical insights in general, and insights into music and minorities in particular, to the degree that they exist and/or can be extracted for the purpose of articulating an up-to-date definition of music and minorities that might be pertinent in a broader social sphere.

Naila Ceribašić is research advisor at the Institute of Ethnology and Folklore Research, and professor of ethnomusicology at the University of Zagreb. Her publications deal with traditional music in Croatia and Southeastern Europe, public practice of traditional music, festivalization and heritage production, cultural policies, war and postwar developments, gender aspects of music-making, musical expressions of minority communities, ethnomusicological theories and methods and applied ethnomusicology. As a representative of ICTM at UNESCO, she was involved in the evaluation of submissions for international lists, registers and projects of intangible cultural heritage, corresponding to her evaluation of music and heritage programmes, and production of festivals on a national level.

Cimardi, Linda

Exhibiting and Hiding Sexuality: *Runyege* between Moralized Tradition and Queered Representation

This paper will deal with a folk music and dance genre from Western Uganda, *runyege*, analysing how it mediates the expression of different gender identities. The discussion will also reflect on how information emerged from ethnography, considering how the researcher's gender, age, ethnicity and body influenced fieldwork.

For both the dance and music parts of *runyege*, men and women have distinct roles which are deeply rooted in the origins of the dance movements and in the instruments' conception. These ideas reflect the broader gender conceptualization in Western Uganda, concerning men and women's position in society, their physical and social qualities and deficiencies, and their sexuality both as bodily incarnated and socially prescribed.

Taught in schools and included in the national school festival, *runyege* was adapted to contexts where performers still have fluid gender identities and in schools that are just for female or male pupils. This changed performance context altered the strict division of gender roles in *runyege*, while the adherence to traditional models is safeguarded through costumes, make up and body language. Indeed, through the inclusion in the process of institutionalized revival, this genre has been reified as well as codified in a spectacular dimension, where the representational level condenses the main cultural contents while the performative level subsumes entertainment.

Runyege is also widely performed by folklore groups in which the separation between male and female roles is generally respected. However, in this context, minority sexual identities can sometimes be expressed. Performing a role prescribed for the other sex while trans-forming their appearance through the representational devices connoting today's *runyege*, some performers can at the same time exhibit and hide their sexuality. A queer approach to a traditional genre revived in present moralized and homophobic Uganda is thus a strategy for both inclusion in and elusion of the system.

Linda Cimardi received her Ph.D. from the University of Bologna with a dissertation dedicated to music, gender, and tradition in Uganda. In 2006 she co-authored a book on the music and dance of Bosnian Posavina, where she focused on dance repertoires.

In recent years, she has investigated African music dissemination and its present scene in Croatia. She is currently guest researcher in ethnomusicology at the University of Music and Performing Arts in Graz. She has recently been awarded a Humboldt Postdoctoral Fellowship for a new research project based at the Phonogram Archive in Berlin.

Çınar, Sevilay

Traces of Women in Turkish Rap Music History

Like Turkish folk music or âşık music, many of the characteristic dynamics of local music can be seen in Turkish rap music. One aspect common to all of these forms is the male-dominated nature of the cultural environments in which they are performed. In the case of Turkish rap music, these environments are often ‘underground’ venues that may exist in streets, parks, basements, etc. The production of this music, as well as its representation in the media, is dominated by men, as is the case in many other examples the world over. However, although we can stress the male dominance that exists in Turkish rap music culture, we can also speak of the female Turkish rap musicians who have been contributing and continue to contribute to this music and culture. Although the number of female MCs is not comparable to that of male MCs, the examples of women’s works, in their musical and visual diversity and forms of presentation, need to be examined. In doing so, we will explore a variety of reasons why women need to be studied as part of the history of Turkish rap.

Our examination looks for answers to these questions: how long have female MCs been a part of Turkish rap music? Which topics do they tend to focus on? What rhythmic patterns and music samples do they use? What kind of position do women occupy in Turkish rap music? Along with these questions we also ask whether women MCs have different discourses than male MCs. Are their performance environments different from male environments?

This work focuses on women’s attempts to exist in – and the hegemonic male discourse in – an authority-resisting hip-hop culture. It will investigate women’s rap music forms and production processes, what they express with rap music and what rap music means for them.

This study’s investigation of Turkish women MCs aims at a broad perspective, utilizing vantage points of popular culture theory as well as feminist theory. It presents its data with an ethnographic approach.

Sevilay Çınar was born in Istanbul. She obtained her doctorate degree at Istanbul Technical University, Department of Musicology and Music Theory (2008). Her doctoral thesis was titled ‘Female Âşıklar in Turkey in the Second Half of the 20th Century’. Çınar has travelled to many villages and towns in different regions of Turkey researching Turkish folk music. She has played the *bağlama* since 1995 and she has prepared and presented some workshops and given several concerts at home and abroad. She produced a CD ‘Kadın Âşıklar’ for Kalan Music in İstanbul (2010) and published the book *Female Representatives of Oral Culture in Ankara* (2013). Sevilay Çınar has worked at Gazi University Turkish Music Conservatory, Department of instrument training as associate professor since 2012.

Donas, Ernesto and Francisco Lapetina

Collective Creative Work of and with Children through *Hornero Migratorio* in Uruguay: Challenges for Social Actors and for Ethnomusicology

Hornero Migratorio (migratory ovenbird) is an interdisciplinary, musical project developed in Uruguay since 2012. HM involves sound education and experimentation, the use (and development) of new technologies, and collective musical creation to promote integral development primarily with children in rural public schools and other social groups in Uruguay that can be seen as minorities.

Through the triad *to play/ to create/ to learn* with the different communities, HM develops immersive, collective, creative (field)work that becomes materialized primarily through a song with groups of children in the different localities, and with an audio-visual work uploaded later for public access. Children also film and audio-record themselves together with the HM team, so the audio-visual emphasizes not only the final creative result but the process and impact on the participants as well. Each song contributes to an open cartography of creative encounters for a population with little or no previous access to such educational and creative experiences and technological tools, producing original collective works expressing local realities and visions of the world through music creation and performance (see www.horneromigratorio.uy).

Aside from the aforementioned general level of experiences, we will share one particular work developed in early 2017 in a working-class neighbourhood public school in Montevideo. HM revisited field audio-visual recordings of children's round songs made in the 1950s by renowned Uruguayan musicologist Lauro Ayestarán in that school.

The result are manifold: a) to work with grandparents who were the recorded children at the time in the reconstruction of collective music memory; b) to foster the socialization and reappropriation of those songs by children today; c) the stimulation and relevance of dialogue between individuals from the different generations during those processes; d) the utilization of sound and performative inputs to collectively create a new song expressing that encounter of past/ present/ future; e) the socialization of the experience through old and new audio-visual works.

We believe that such opportunities may position individuals and communities in a new and important role and social place. After a general overview of the project, including the experience of HM with remote, small communities of children from rural schools and this new modality of collective work revisiting old field recordings, we propose an instance of debate about the (new) role of children as collectors, creators and documenters which may challenge traditional roles of (ethno) musicologists and communities as new musical creators and innovative creators of knowledge.

Ernesto Donas, Bassoon professor at Escuela Universitaria de Música, UdelAR (eumus.edu.uy); bassoonist and contrabassoonist at the Montevideo Philharmonic Orchestra in Montevideo (filarmonica.org.uy), Uruguay; educational and academic developer at Hornero Migratorio. Studied bassoon performance at the University of Brasilia and Tel Aviv University, and ethnomusicology at the Graduate Center of the City University of New York. His main research interests encompass music and political movements, political song, the politics of music, memory and place, and the artistic and political realms of collective creations. He published a book 'Cantando la ciudad' (Nordan, 2003, co-authored with Denise Milstein) about popular songs and the memory of the city of Montevideo, and he has further publications in a range of international books and journals.

Francisco Lapetina, Music and sound artist, musical and audio-visual producer. With an emphasis on the musical and the sonic realms, his work deals with a hybrid territory of exploration with the voice, the body, musical instruments, and video/sound technological resources. Based on these premises, Lapetina has produced numerous transdisciplinary works, soundtracks for short and documentary films, sound art for installations and contemporary dance, multimedia performances, and creative audio-visual devices like Hornero Migratorio. He has released four solo albums (songs and instrumental works) and has produced two musical albums for other musicians.

Ferranti, Hugh de

Music and Community among the Japanese of Pre-war Northern Australia

In Australian music research considerable attention has been given to music's importance for processes of community formation and maintenance of well-being among minorities. That is so for studies of music and performance among the indigenous peoples of the continent and its surrounding islands, as well as research on certain European and Asian peoples who have settled in Australia under varied circumstances. Japanese communities in Australia have not been considered in those terms, in part due to their comparatively small size and a mistaken belief that Japanese migration has been solely the movement of affluent 'lifestyle migrants' since the 1980s. There is little awareness that Japanese people worked and resided in certain regions of the country from nearly a century before that until December 1941, during a time of openly anti-Asian discrimination in daily life and administrative policy. In the north – the Torres Strait and the coastal northwest – the principal form of Japanese labour was the dangerous work of diving for pearlshell and other marine products, and it was the skill of Japanese divers that enabled them and their onshore affiliates to reside (and often die) in Australia in relatively large numbers.

Drawing on a range of sources that includes interviews with elderly individuals, this paper considers music and dance as tools for consolidation of community among the Japanese in pre-war northern Australia in two specific senses: firstly, music and affirmation of communal identity based on cultural nationalism and diverse forms of affiliation; and secondly, the significance of presentational performances that were partly or primarily directed at other members of a multi-ethnic society in the north in which Japanese workers played roles central to local economies. For the latter, the paper considers whether such intercultural experiences may have contributed to perceptions of a more broadly conceived 'community' in the face of racial hierarchy and fundamental practices of exclusion.

Hugh de Ferranti is an ethnomusicologist who has written about *biwa* traditions, Japanese popular music and *taiko* music in Australia, and has co-edited collections on *Takemitsu Tōru*, regional music culture of interwar Japan, and colonial modernity in East Asian musics. He has taught at universities in Australia, the United States and Japan, and currently heads a JSPS-funded project on 'Music Communities of Ethnic and Cultural Minorities in and from Japan'.

Fürnkranz, Magdalena

Female Instrumentalists in the Austrian Jazz Scene

Jazz became an important part of Austrian musical culture following World War II. In the 1950s, the jazz scenes of Vienna and Graz grew especially quickly. Austria was the first European country to institutionalise jazz in an academic setting, with the establishment of a jazz department at the Academy of Music and Performing Arts Graz in 1965. The overwhelming majority of its students were male back then, as was generally the case among jazz instrumentalists at the time. Even today, the ‘jazz musician’ profession is still a male-dominated field in Austria. A look at the women who work in jazz calls gender-specific abilities, responsibilities, and identities into question. Discussions of their function as role models for future female jazz musicians lead to the deconstruction of gender-specific categorisations of instruments, among other things.

To achieve an overview of female jazz instrumentalists’ situation, various aspects of the Austrian jazz scene are examined. I focus on the historical and current role of female Austrian jazz musicians based on artists’ biographies. I also analyse comprehensive data concerning gender distribution supplied by mica – music austria (a national, non-for-profit research and resource organisation for musicians) to question inclusion and exclusion within a hegemonic system. My perspective poses questions of how sexual identities are constructed, represented, and negotiated through the artists’ individual work. My research includes aspects of performance, as well as writing and speaking about jazz, and performative aspects of sexual identities. Paying particular attention to measures to improve the situation for female instrumentalists, I discuss a current initiative in Austria. The ‘Gina Schwarz PANNONICA-Project’ seeks to provide insight into the careers of women in jazz and promote dialogue involving international musicians from various genres, generations, and countries.

Magdalena Fuernkranz is a postdoctoral fellow at the Department of Popular Music at the University of Music and Performing Arts Vienna. As co-leader of the project ‘Performing Diversity’ and leader of the project ‘Female Jazz Musicians in Austria’, her recent research has focused on performativity in popular music, gender and queer studies, Austria’s popular music scene, and European jazz cultures. She is co-editor of *Performing Sexual Identities. Nationalities on the Eurovision Stage* (2017) and co-author of *Performing Diversity* (forthcoming in 2018).

Fujita, Rinko

Temporal Minority: Conceptual and Methodological Considerations in Minority Studies

Temporal factors play a fundamental role in the relationship between minorities and dominant groups. The issues used to distinguish between groups could change over time. Thus, a shift from minority to majority and vice versa may sometimes be observed in social, economic or ethnic settings. Yet temporal subject matters have not been given much attention in current mainstream and minority studies.

At the last meeting of the Study Group on Music and Minorities, I reported on the social minority groups which were/are having a temporary distinctive presence in modern Japanese society as a result of economic, social and environmental change. In this context, I used the term 'temporal minority' for these groups and examined how these changes affect music and musical behaviours of people in both the temporary minority and dominant groups.

In order to deepen theoretical insights into the topic, this paper will focus on conceptual and methodological aspects of temporal issues in minority studies and consider how researchers should take continuous social and environmental change into account in their studies.

Rinko Fujita was born in Tokyo, Japan. She earned her Bachelor degree from the College of Arts at University of Nihon, Japan, and her Mag. and Ph.D. from the Institute of Musicology at University of Vienna, Austria. She has worked as a part-time lecturer in the Department of Musicology at the University of Vienna since 2010. She won the dissertation prize (2006/07) for her doctoral thesis titled '*Tempountersuchung der japanischen Hofmusik Gagaku: Eine Untersuchung über Zeitauffassung der traditionellen japanischen Musik*'.

Giri, Subash

Ambivalence, Parody, and Mockery: Embodying the Politics of Gender in Tij Songs of Nepal

The major aim of this research is to understand the songfest performed in the Nepalese Hindu women's festival 'Tij'. The study is to foreground its interconnectivity with gender ideologies; gender-related social roles and positions; gender politics, realities, and implications depict in the Tij songs. Based on interviews and field experience, the paper examines the articulation of domestic and social suffering, hardship, distress, anxiety, and melancholy in the form of ambivalence, parody, and mockery. Furthermore, it discusses women power politics, which is empowering the patriarchal ideologies, as a wicked problem.

Tij is one of the biggest festivals celebrated annually by Hindu women in Nepal from mid-August to mid-September. The ritual aspect of this festival is rooted in Hindu theology and mythology. The celebration takes three successive official days. In this particular celebration, music plays a pivotal role as Nepalese women gather in a public sphere and express their ambiguity by the performance of songs and dance.

This highly nuanced and esoteric songfest offer multiple viewpoints. The research suggests Tij songs, as a result of their rhythmic and melodic richness, make Nepalese women exhibit *sukkha* (triumph, joyfulness) through singing, dancing, clapping, and bodily moments. In contrast, the text reveals the utterance and rhetoric of everyday domestic and social problems or *dukkha* (suffering/hardship), persecution by in-laws, and the unfair favouring of sons over daughters. Thus, Tij songfest vividly illuminates the politics of gender and social realities in Nepalese society. Nepalese women articulate their role and position in society in a form of ambivalence, parody, and mockery.

Subash Giri was trained for years in classical voice and has more than ten years' background in classical music teaching and performance. He graduated in music management from University of Agder, Norway and completed an MA in classical voice and sociology at Tribhuvan University, Nepal. As a guest music teacher, he was appointed to teach world music in 2013 and worked with Professor Bjørn Ole Rasch for two years at the University of Agder, Norway. He also served for seven years as folk music teaching assistant at Department of Music, Tribhuvan University, Nepal. Currently, he is involved in community projects involving music teaching and learning. His main research interests are music sustainability, cultural continuity, music, health, and community wellbeing. Passionate about traditional music and culture, in 2016 he started a Ph.D. at the Department of Music, University of Alberta in ethnomusicology.

Granado, Paola

Musical Practices in Moxos (Bolivia): from Jesuit Evangelization through Music to Ethnicity and Gender Empowerment

Music from the Jesuit missions of San Ignacio de Moxos (Bolivia) is a singular example of complex colonial negotiations that include indigenous and European artistic practices. As in missions elsewhere in the country, the fusion of traditional and European music during evangelization became an important aspect of local identity even after the expulsion of the Jesuits from Latin America. Local musicians continued performing, teaching and preserving music scores for centuries and they redefined their musical practices as a form of indigenous resistance and modernity.

Today, it has become a model of social inclusion and gender empowerment; its local music school, as in many others, includes girls and women in music training and performance opportunities in contrast to the wider sexist society. At the time of the missions, women were part of the community choir where they used to sing during the religious celebrations. Formal music instruction, however, was only for men. Many of them became chapel masters and musicians in general were part of a social elite.

Historical sources do not mention women's participation in composing or performing. Many documents written by explorers, Jesuits and colonizers maintain a Euro-centric and patriarchal point of view. After centuries of changes, we can observe that musical practices in Moxos and other communities in the country allow girls and women to perform music and dances which they were previously not allowed to perform.

We use an ethnographic approach to describe how ethnicity and gender roles have been evolving and take into account Pre-Hispanic traditional practices, the Jesuit missions and the Spanish colonization in order to examine contemporary notions of ethnicity and gender empowerment. Considering those contemporary notions, we are going to focus on how women's inclusion in music schools is contributing to the empowerment of indigenous and *mestizo* women in patriarchal societies today.

Paola Granado was born in Bolivia where she studied linguistics, educational sciences and worked as a university lecturer. She is currently writing a Ph.D. thesis on music teaching during the Jesuit missions in Moxos (Bolivia) and indigenous identity under the supervision of Prof. Dr. Gilles Boudinet at the Université Lumière Lyon 2 in France. She is also an experienced singer – she sang for many years in Bolivia and participated in different projects and concerts in South America, North America, Europe and Africa.

Hampton, Barbara L.

Appreciation and Power: Changing Epistemes of African American Women Conductors in Gospel Churches

African-American women conductors appeared in gospel churches just after the Protestant City Revivalist movement at the turn of the 20th century. The few women who profited from commercially marketing gospel were not permitted to publicly identify with any particular church. However, the majority worked within the largest African American denominations—the Baptist (11 million members) and Pentecostal (C.O.G.I.C 6.5 million members)—and reaped little monetary benefit. Moreover, the power of artistic freedom came only with ordination, reserved exclusively for men. The 21st century marked an equalization of ordination policies. Using standpoint epistemology, this study charts the matrix of domination (structural, disciplinary, hegemonic and interpersonal), as formulated by Collins (2008), through the career trajectories of women conductors since then in order to understand the circumstances surrounding their resultant choices, experiences, and perspectives of this change. The sample represents both denominations with women at various points in the age cycle in congregations of different sizes and levels of financial resources. The data provides insights not only into their choices, but also into: the shift in their consciousness and interactions; the ways in which they relate to more democratized channels of music distribution, especially through the internet and satellite channels; and their negotiations of gender, class and race within the church. The conclusions reveal their episteme and demonstrate how the late 20th century activist position of Second Wave black feminists as articulated by The Combahee Collective is reflected in this major shift in the position of African-American women conductors of gospel music.

Barbara L. Hampton is professor of music at Hunter College and the Graduate Center of CUNY. She has conducted extensive research in West Africa and its diaspora. Founder of the Mid-Atlantic Chapter (MAC) of the Society for Ethnomusicology (SEM), she has served the national SEM on its council, executive and editorial boards, as SEM Newsletter editor, and several national committees, including Chair of its 55th Programme Committee. Co-founder of the Music and Gender Study Group (ICTM), she serves as its current co-chair. She was named Hage Distinguished Professor at the University of Texas (Austin); recipient of both Ford Foundation Doctoral and Post-Doctoral Fellowships; and earned a MACSEM Lifetime Achievement Award. Her publications include several articles and book chapters; books accompanying recordings include *African American Sacred Traditions* (vol. 3), *JVC/Smithsonian Folkways Video Anthology*, *Music of the Ga of Ghana: Adaawe* vol. 1, and *The Colored Sacred Harp*; a book titled *Through African-Centered Prisms*; a forthcoming book *Theorizing Gender and Sexuality in Ethnomusicology* (edited work) and more. Dr. Hampton's media appearances include 'Soundcheck' (WNYC), The New York Times, 'Fresh Air with Terry Gross' (National Public Radio), and nationally televised 'Great Performances' ('The Story of Gospel Music') produced by the BBC.

Hirama, Michiko

The Role of Women in an Instrumental Ensemble and Aristocratic Life: An Analysis of *The Tale of Genji*, Japanese Classical Literature from the Early Eleventh Century

Using descriptions from literature, this paper discusses how musical performances reflected personal relationships as well as societal roles in ancient Japanese aristocracy, especially in the case of women.

The Tale of Genji is one of the oldest full-length novels in Japan, a narrative written by an empress' maid-in-waiting one thousand years ago. In its descriptions of the histories of a noble man and his child from that era, we can find scenes of musical performance by its main characters. Fortunately, almost all of the instruments, as well as some of the repertoire, are to be found in the *gagaku* (court music) genre of today.

I analyse an instrumental ensemble composed of four women related to Hikaru-Genji, the protagonist. One issue is situational: what kinds of instruments were played, how, and by whom. A second focuses on what is represented by the instruments each character plays, and why she plays it specifically on the occasion of this family concert. Previous studies in Japanese medieval literature have revealed that not all were professional musicians but members of the protagonist's family with important influence over him, not only privately but also socially. To conclude, it will be pointed out how the characteristics of each instrument and its musical function in the ensemble might relate to each woman's role in the protagonist's life.

This paper demonstrates how deeply musical culture infused ancient Japanese aristocracy, and the important role of women. Moreover, it reveals that in investigating musical performances from bygone times, it is important to look beyond traditional musical sources, and incorporate other materials including literature.

Michiko Hirama received her master's degree in history from Ochanomizu University, Tokyo, and a Ph.D. in musicology from Tokyo University of the Arts. She is currently a lecturer at both the Music Department of Toho Gakuen College in Tokyo and Seitoku University, Chiba, and has also been invited to universities and institutions in Europe, Africa and the Americas to give presentations on aspects of Japanese music. Her major areas of interest are Japanese music history and the philology of 7th-11th century Japanese documents, especially those dealing with music and dance performances in court rituals.

Huang, Wan

Nomad KAYAMANTA: Japanese Andean Musicking in Shanghai

In recent decades, Shanghai has witnessed as many as 50,000 Japanese settlers or travellers. There are at least 15 Japanese music bands of various musical styles active in the city. Among them, Andean music group 'Kayamanta' is very popular.

'Kayamanta' is the name of a little girl imagined living in remote Bolivia. Most 'Kayamanta' musicians are Japanese housewives who have relocated with their families from Tokyo. Some of them are second-generation Japanese diaspora in Brazil. In both Tokyo and Shanghai, they maintain very similar Andean music characterized by Andean musical instruments like the *quena*, *zampoña*, and *charango*, by tunes like 'El Condor Pasa' and 'Llorando Se Fue', and by a mix of *mestizo* and period *cholata* costume styles.

This paper, based on 'participant observation' fieldwork from 2011 to 2017, tries to discuss this complicated but interesting phenomenon: Japanese females dressing and performing the indigenous exotic 'Other' in Shanghai. I adopt the concept of 'nomad' from 'Nomads from Affluence' (Nelson Graburn 1989) in order to match their status as affluent middle-class people travelling between Tokyo and Shanghai. I argue that firstly, they are performing an imagined 'pan-Bolivian' nostalgia in a new location, which enables some of them to stage the Bolivian girl Kayamanta as the 'Other' to weaken the housewife identity during the relocation; secondly, that Japanese Andean musicking in Shanghai is an important part of a complete scene of Japanese Andean musicking in Japan, claiming closeness but 'intimate distance' (Michelle Bigenho 2012) with Bolivia; thirdly, Japanese transnational Andean musicking is welcomed by local audiences, who claim a different intimacy with Bolivia since the 1960s under the ideology of 'Asia, Africa, and Latin American Brotherhood', and constitutes an important part of multi-culturalism in Shanghai.

To conclude, Kayamanta's musicking is not only a scattered 'fragment' of Andean musicking in Tokyo, but also a reconstructed transnational cultural representation in the new location of Shanghai.

Wan Huang received her Ph.D. in ethnomusicology in 2010 from Shanghai Conservatory of Music (SCM). She was visiting scholar at SOAS, University of London. She is currently associate professor in the musicology department at Shanghai Conservatory of Music. She is an executive member of Music of East Asia Study Group of ICTM. Her main fields of study are diasporic music in Shanghai, and Okinawan music.

Jähnichen, Gisa

Competencies and Hierarchies among Music Cultures of Minorities in the Guangxi-Guizhou Border Area

Lusheng is a collective Chinese name for the mouth organ made of wood and bamboo used in the south of China, especially in Guangxi, Guizhou, and Yunnan. Currently, only a few instrument makers are still alive and produce this type of instrument that is gaining in reputation due to revival movements and a slowly growing interest in traditional ceremonies among minority groups that continuously move in this area. Along the border between Guangxi and Guizhou, the *lusheng* makers are all Miao people although they produce the instrument mainly for Yao and Dong people living further down the mountains while they prefer to live in the highest valleys far from them. In order to get a set of *lusheng* necessary for a village festival, Dong and Yao organisers in charge have to climb up into the mountains, wait for the instruments and organize transport down into the lower-situated areas. As instruments made of wood and bamboo do not last very long, the exhausting process has to be repeated every 10 years. Interestingly, this task sharing has a long tradition. *Lushengs* come in sets of at least 12 instruments that have to be tuned similarly. They may have different sizes. However, the most striking fact is the well accepted practice of sharing competencies among the minorities living in this area. If an instrument needs to be repaired and there are no Miao people who can do it, the next would be the Dong who can handle the problem. However, the Yao are the most versatile players who often win competitions with their *lusheng* formations. This paper is based on recently conducted fieldwork and will go into details of the current practice and the symbiotic history of *lusheng* making by the Miao for other ethnic groups living in or passing through the Guangxi-Guizhou border area.

Gisa Jähnichen (ecomusicology, performance practices of Southeast Asia) at Shanghai Conservatory of Music, Chair of the ICTM Study Group on Musical Instruments, Secretary of the IASA T&E Committee, Ambassador of IASA to Asia, also teaching at Guangxi University of the Arts, Vienna University, Humboldt University Berlin, and as consultant at the National Library of Laos. She studied at Charles University, Prague, Humboldt-University Berlin, and Vienna University. Her many writings were widely published and are accessible via academia.edu and other platforms.

Jurková, Zuzana

Let's Play Together! Musicking as a Medium of Social Integration at Charles University, Prague

In the EU, the Czech Republic has among the lowest number of asylum seekers. External reasons aside, the basic causes are barriers erected by both the state administration and the hostile mood of Czech society. In this ethnically homogeneous state, Czech mistrust of the unknown – expressed as xenophobia – is curious in that it does not come from any real negative experience with migrants. The virtual migration wave thus presents the social sciences, including ethnomusicology, with the challenge of facing this phenomenon.

Music, typically understood by ethnomusicologists as a human activity, is a powerful instrument of social (group, community) integration. This is especially true when it is actively played (e.g. Turino 2008, Pettan-Titon 2015 etc.). This concept gave rise to a course taught at Charles University, *Collegium ethnomusicum*. In it, university students join members of ethnic groups regarded as 'others': first, the Roma, and latterly ethnic groups described by the media (in connection with migration) as potentially dangerous. The entire course, from the preparatory phase to music-making and final evaluation, enables considerable social experience for all participants which, in many ways, confirms the findings of Scandinavian anthropologists from the 1960s (Barth 1969) with regards to the constructedness of boundaries between ethnic (and other) groups. Despite the conviction that such deconstruction of borders functions only on a very personal, and thus small-scale, level (e.g. Fosler-Lussier 2015), the project plans to expand this format for interested high schools.

Zuzana Jurková, studied ethnology and musicology at Charles University, Prague and at the music conservatory in Brno. She is the head of the Department of Anthropological Studies and of the Institute for Ethnomusicology at the Faculty of Humanities, Charles University. Her research focuses on music and minorities (editor of *Voices of the Weak* 2009, *Sounds from the Margins* 2013), especially the Roma (numerous publications), the history of Czech ethnomusicology and urban ethnomusicology (*Prague Soundscapes* 2014). She has received numerous grants, e.g. Fulbright Research Fellowship (Indiana University Bloomington) and Ruth Crawford Mitchell Fellowship (University of Pittsburgh).

Kalinga Dona, Lasanthi Manaranjanie

Music and Minorities in the Context of the Cultural and Ethnomusicological Folk Slovenia Society: An Autoethnographic Approach

An autoethnographic approach – a form of qualitative research in which self-reflection based on personal experience contributes to a better understanding of the selected phenomenon – is considered key for the study of dynamics in the perception of minorities in a Slovenian association for the research and practice of traditional music and dance. This association serves as the ICTM's national committee and co-organiser of several events related to the Council's activities, including the first symposium of this study group in Ljubljana in 2000. The author, herself a minority representative in Slovenia and an active member of the association in the course of the last decade, provides an account of different views towards minority repertoires and others since the establishment of the association in 1996.

This paper contextualises the association with regards to the political circumstances (independence of Slovenia in 1991) and the development of ethnomusicology and folk music revival in the country. It considers as sources (a) statutory principles of the association, (b) activities such as annual thematic concerts; singing, instrumental, music and dance workshops; CD publications; lecture series; and domestic and international symposia, (c) written sources and media coverage about the association and (d) first-hand communication with its members, including interviews. It aims to complement the Slovenian scholars' panel on music and minorities by adding a minority resident's perspective and to follow up on the envisioned expectations concerning minority music studies in Slovenia expressed in the proceedings of the first symposium of the Music and Minorities study group in the capital Ljubljana (Pettan, Reyes and Komavec 2001).

Lasanthi Manaranjanie Kalinga Dona was lecturer at the University of Colombo and certified artist in Indian classical music at the Sri Lanka Broadcasting Corporation. She currently contributes to the teaching of ethnomusicology at the University of Ljubljana, Slovenia. She earned her B. A degree from University of Kelaniya, Sri Lanka, M.Mus degree from B.H.U, India, and Ph.D. from the University of Ljubljana, Slovenia. She represents Sri Lanka on the International Council for Traditional Music (ICTM). She is a member of the advisory board of Human Dignity and Humiliation Studies and a member of the jury for the International Ethno Festival Contest 'Voices of the Golden Steppe' (Astrakhan, Russia). She is the author of several scholarly publications, including the book *Music and Healing Rituals of Sri Lanka: Their Relevance for Community Music Therapy and Medical Ethnomusicology*

Kim, Sunhong

Migration and Transmission of Intangible Culture: North Korean Mask Dance *Eunyeul Talchum*

This paper explores the migration of the mask dance *Eunyeul Talchum* from North Korea to South Korea after national division took place. During and after the Korean War, refugees from Hwanghae province who were performers of the three Korean mask dances (*Bongsan Talchum*, *Gangryeong Talchum* and *Eunyeul Talchum*) settled in the Republic of Korea. All of these mask dances are denoted as South Korea's National Intangible Properties under the Cultural Property Protection Law (1962.) However, only *Eunyeul Talchum* settled in Incheon rather than Seoul. The purpose of this research is to examine the restoration process and transmission of *Eunyeul Talchum* in Incheon after the division of Korea.

In contrast to *Bongsan Talchum* and *Gangryeong Talchum*, which are recognized as major socio-ethnic groups, *Eunyeul Talchum* belongs to a minority. *Eunyeul Talchum* was the last mask dance to be nominated as an intangible asset and most people in the preservation association are second-generation refugees from Hwanghae province.

Over the course of three months, the researcher observed the performances and the communication of *Eunyeul Talchum*'s cultural legacy. This study included several research methods: open interview, the examination of relevant documents, and live performances. Specifically, the researcher conducted interviews with representatives of Human Cultural Property and musicians (spanning professional/scholarly to lay/untrained) in the Preservation Association.

In conclusion, *Eunyeul Talchum* Preservation Association is not as preeminent as other Korean mask dances; it has been transmitted by performers from Hwanghae province with its unique masks and instrumental accompaniment. These performers and educators' dedication to maintaining *Eunyeul Talchum*'s attributes contribute largely to the Preservation Association's successful settlement in Incheon. Thus, the researcher examines which practices support the *Eunyeul Talchum* Preservation Association.

Sunhong Kim earned her B.A. in Korean Traditional Music at Ewha Womans [sic] University in 2017, and is studying for an M.A. degree in the same major. She specialized in *piri* (a Korean cylindrical woodwind instrument) performance and is currently a *Jeonsuja* (trainee) in *Piri Jeongak* and *Daechiwta*, Korean Intangible Cultural Heritage No.46.

Kolomyiets, Olha

Listening to the Voices: Transcarpathian ‘Volkhy’ in Modern Ukraine (Identity and Musical Expressions)

Among different questions of the multifaceted ‘minority’ phenomenon in all its aspects in Ukraine, the one of greatest importance due to the historical and political circumstances in the country has always been and still is the ethnic question which is directly related to ‘minority issues’. In the near future, the political and social dynamics of modern Ukraine will bring forward the need to research new minorities which arise as a result of migration within the country (refugees from eastern regions and the Crimea); in a few years, this will influence the cultural atmosphere of Ukraine as a whole and its central and western regions in particular.

There are still many unresolved questions that need to be studied or reconsidered in the context of modern globalized Ukrainian society regarding ethnic groups, particularly their interactions with local Ukrainians and different ways in which they have influenced one another (including musically) over the course of many years. One such group in the Transcarpathia region is the ‘Volkhy,’ as many locals call them – one of the smallest and lesser known groups.

In this presentation I will re-examine the first results of my meetings with Transcarpathian ‘Volkhy’ ethnic group members which started with the Austrian Academy of Science research project ‘*Die Bajeschi (volohi) in Transkarpatien*’ in 2010. I will also add some new material gathered during my recent fieldwork in the region. Listening to the voices of different inhabitants of multicultural Transcarpathia, I will discuss the contradictory issues of this minority group’s identity: what makes local people call them ‘white Gypsies’ or identify them as Vlaks (‘Volkhy’), and what meanings are attributed when they call themselves Romanians (‘Rumyny’)? What is the role of music, as a ‘source of historical information’ (Hoshovsky 1971: 14) in this (self-) identifiable process and what kind of musical language(s) do they use to express themselves? Illustrative materials from fieldwork will be supplied.

Olha Kolomyiets, Ukrainian ethnomusicologist, associate professor in the Musicology Department at the Faculty of Culture and Arts in Ivan Franko National University of Lviv, Ukraine. From 1997-2013, Dr. Kolomyiets also worked at the Scientific Laboratory of Music Ethnology at Mykola Lysenko National Musical Academy as archive and research expert. Olha Kolomyiets has lectured at numerous universities including the University of Wroclaw, the University of Chicago and ITC Sangeet Research Academy in Kolkata among others. Her research interests span Ukrainian folk music (traditional rites in family life in particular), Hindustani classical music (vocal, *Kirana gharana*, *khyal*), comparative analysis of Ukrainian and world traditional cultures, methodological questions in ethnomusicology, and ‘music and minorities’ issues. Dr. Kolomyiets is a Fulbright Scholar (2015-2016, the University of Chicago) and the National Endowment for the Humanities Collaborative Research Fellow (2008). She also received the Shevchenko Scientific Society, U.S.A research grant (2011) and the Barbara Barnard Smith Award (2007) among others. She is ICTM Liaison Officer.

MacLachlan, Heather**LGBT Community Choirs as Middle Class Organisations**

Linking to the conference theme ‘Notes of In/Equality and Privilege’, this presentation considers how one particular form of music making reinforces the socio-economic class values and status of one group of amateur musicians. Scholars have established that choral singing in North America began as, and continues to be, a middle class activity. LGBT community choirs, most of whom belong to an umbrella organisation called GALA Choruses, are part of the North American middle class community choir scene. GALA choruses’ middle class status impacts their membership, their on-stage performances, and the ethos they corporately create while off stage. The constituent choirs of GALA Choruses are populated by a majority of white men who work at white-collar and white-coat jobs. This is unsurprising given that (as Barrett and Pollack 2005 have shown) being middle class increases the chances that one will participate in an LGBT organisation such as a GALA chorus. GALA choristers demonstrate their middle class values in a variety of ways; this presentation focuses on their disdain for ‘excessive appetites’ as symbolized by multiple, anonymous sexual encounters, or hook-ups (Lynch 1992). During their performances, GALA’s singers publicly valorise monogamy and same-sex marriage rights. In addition, GALA members say that rehearsals and social events sponsored by their choruses encourage friendships – and sometimes dating – but never hook-ups. Although there is one glaring exception to this norm, life among GALA choruses generally fosters a sense of community among like-minded ‘professionals’, and discourages casual sex, just as its middle class members expect. This presentation is based on fieldwork and interviews conducted with nearly one hundred members of GALA Choruses.

Heather MacLachlan (Ph.D. Cornell University, 2009) is associate professor of ethnomusicology at the University of Dayton. Her first book, *Burma’s Pop Music Industry: Creators, Distributors, Censors*, was published by the University of Rochester Press in 2011. Dr. MacLachlan is currently working on a second book about the LGBT choral movement in North America. In addition, she has published a number of journal articles about other topics including Burmese refugees in the United States, music pedagogy, and American country music. Dr. MacLachlan speaks English, French, and Burmese and has taught in each of these languages at various times. From January-May 2018, she served as Visiting Professor of the Humanities at the Parami Institute in Yangon, Burma.

Marks, Essica**Gender, Music and Cultural Identity: Music in the Lives of Two Women in a Christian-Arab Minority**

The main issue of this paper will address the role of social and cultural elements in determining the musical lives and musical identities of women in a minority group. The paper will explore this issue by presenting a case study of two women – a mother and her daughter that are part of the Arab Christian minority in the north of Israel. Music has always played an important role in the lives of both women but there are differences in the way the two women treat music in their lives.

The paper examines the social norms of the different generations of mother and daughter that are reflected in their musical activities. These social norms are explicitly linked to the status of these women in their community.

Studies of gender and music in recent years have revealed that many women musicians all over the world are culturally plural. My study found that the two women presented here have more than one layer of cultural identity: in terms of religion, they are Christian; culturally they belong to Middle Eastern Arab musical culture, but they both have Western musical training. The paper assesses the influence of this culturally plural identity on the musical lives of these two women and how gender is part of their multi-faceted musical and cultural identity.

The study is based on fieldwork that includes interviews with the two women, visits to their homes, recordings and other relevant materials.

Essica Marks is head of the Literature, Art and Music department at Zefat Academic College in the Galilee and a fellow Researcher at the Jewish Research Music Center based at Hebrew University, Jerusalem. Her topics of research include: the liturgical music of different Jewish-Sephardi traditions and music of Arab minorities in Israel. Her publications include articles and books on these subjects.

McGee, Kristin

Remixing Beyoncé's 'Flawless': Biopolitics and Media Power in the Online Dance Remake

The role of choreographed dance within popular music videos by international pop stars has gained widespread prominence since the emergence of online circulation platforms such as YouTube. For example, one of the most publically evaluated facets of global star Beyoncé's music videos are their continuation of the black American performance aesthetics of collective dance. Ultimately the choreographed dance sequences in Beyoncé's audiovisual corpus symbolically embody compelling values expressed within earlier forms of black expressive culture such as sisterhood, aesthetic innovation, and cultural pride. Drawing from the fields of feminist ethnography, media studies, and critical race theory, this presentation looks at the converging relationship between mainstream pop star music videos and the emerging genre of the dance remake, a forum in which dancers harness 'media power' (Carroll) within the YouTube archive to remake and re-signify dominant texts through collective choreographed dance. In this environment, dancers construct alternative biopolitics grounded by localized and participatory modes of identification. In short, this presentation argues that Beyoncé's deeply personal and multifaceted poetics, when remixed via collective articulations, prompt non-essentialist corporeal negotiations of black culture's intersectionality (Krenshaw). Ultimately it is in the YouTube archive where such intersectional responses to Beyoncé's 2013 visual album complicate recent debates about feminism, resilience, and sexuality within the music industry. It is also here where the role of the professional dancer and choreographer has assumed an elevated yet precarious status.

Kristin McGee is an associate professor of popular music in the Arts, Culture and Media Department at the University of Groningen in the Netherlands. She is also the current chair of the board of the International Association for the Study of Popular Music Benelux. She has written on the subject of jazz, gender and popular music and audio visual media within a variety of articles and books, including her manuscript *Some Liked it Hot: Jazz Women in Film and Television* (Wesleyan University Press 2009). She is currently completing her manuscript *Remixing European Jazz Culture* (Routledge in press).

Meddegoda, Chinthaka P.

Hindustani Classical Music in Sri Lanka: A Dominating Minority Music or an Imposed Musical Ideology?

In Sri Lanka, the Tamils are the largest minority group who are said to have migrated from South India during different time periods. South Indian music is widely appreciated and learnt by both Sinhala and large parts of the Tamil minority spread across Sri Lanka. Ironically, a large number of Sinhala people prefer and practice North Indian music even though geographically and culturally Sinhala people are much closer to South India than North India. Some historical sources report that Sinhala people are descendants of North Indians who are believed to be Aryans who migrated from Persia to the northern part of India in the distant past. Therefore, some local scholars believe that Sinhala people naturally prefer North Indian music as Sinhala people continue their Aryan heritage. Nevertheless, some sources reveal that North Indian music was spread in Sri Lanka during British rule with the coming of Parsi Theatre (Bombay theatre) which largely promoted Hindustani *raga* based compositions. There are some other opinions gathered in selected interviews and literature regarding why Sinhala people largely prefer North Indian music over South Indian Music.

This paper explores previous literature and the opinions of some informants and discusses possible reasons for preferences for North Indian music among Sinhala people. As a result, this paper will offer insights through analysing various opinions and statements. It considers previous cultural theories which relate to whether Hindustani classical music is a dominating minority culture or rather a self-imposed musical ideology that establishes an aesthetic hierarchy which is not reflected in the cultural reality of Sri Lanka. This new research scrutinizes a long-term situation of performing arts education in this country.

Chinthaka Prageeth Meddegoda has been senior lecturer on North Indian music (vocal) at the University of Visual and Performing Arts in Colombo since 2010 where he is teaching theory and practice of Hindustani vocal music, and supervises student research projects. He is a member of the ICTM and secretary of the Study Group on Musical Instruments. He is interested in popular and traditional music of various Asian cultures as well as general issues of human society, philosophy and cultural studies. He obtained his Ph.D. at Putra University, Malaysia, in 2015. During his studies, he was additionally trained as an audio-visual archivist and a conference assistant. He learned Hindustani music under several gurus from Lucknow and Banaras, among them Dr. K K Kapur, Dr. S S Awasti, Prof Ritwik Sanyal, Prof Sarayu Sonni, Dr. Kavimandan, Pandit Channulal Mishra, Pandit Surendra Mohan Mishra, and Dr. Wanamala Parwathkar.

Mei, Yuxin

Redefining Traditional Masculine Harmonic Balance in Contemporary Female *Pipa* Performance

The *Wen-Wu* dyad, one of the main tenants of Confucian cultural and political doctrine, has shaped Chinese ideology and culture for more than two millennia. ‘*Wen*’ refers to all things literary, civil and restrained and, in contrast, ‘*wu*’ represents the military: a show of force and conquest. In *Theorizing Chinese Masculinity*, Louise Edwards and Kam Louie write that Chinese masculinity is based on an ‘ideal masculine image, which achieves a harmony between *wen* and *wu*’ (1994: 145). Late 20th century neo-Orientalist and Western representations of Chinese masculinity (and culture) as effeminate and childlike has challenged this cultural balance. The *wen-wu* binary is also reflected in the performance of the *pipa* (Chinese lute) and its musical characteristics. The *pipa* was the instrument played by men mainly until the late 1990s, when large numbers of women began pursuing newly available opportunities to study, perform, and become professional musicians thanks to the emergence of westernized music conservatories in China. Conservatory-trained, women *pipa* performers are choosing to perform in the *wu-qu* (martial and fierce tone) style rather than the historically superior *wen-qu* (civil and mild tone), now considered to be ‘feminine’ and therefore unprofessional and amateur. I argue that the predominance of professional and westernized *wu-qu* style (now referred to as more ‘masculine’ and ‘virtuosic’) has challenged the traditional aesthetic preference of Confucian thought and the natural harmony of *wen-wu*. However, it has also allowed female *pipa* musicians the opportunity to negotiate a new-found domination of the instrument and position in Chinese music and performance.

Yuxin Mei is a renowned *pipa* performer and currently a Ph.D. student in ethnomusicology at University of North Texas (UNT) and director of the UNT Chinese Ensemble. Mei’s paper ‘Negotiating with Sound: The Living Sound Niche Created by Chinese Immigrants in the Dallas Area’ won the Vida Chenoweth Student Paper Prize in 2016, awarded by the Society for Ethnomusicology Southern Plains Chapter. She also received the prestigious Presser Graduate Music Award in March 2018.

Moon, Steven

Gender as Vibrational Practice

This paper asks how gender, as a singular term containing multiplicities of meaning, can be understood as an ongoing performative practice rooted in the vibrations of music and sound. Borrowing from Nina Sun Eidsheim, the title and subject of this paper focus on the material grounds and implications of sonic objects rather than their symbolic referents in order to situate trans/queer/non-binary bodies within larger musical discourses on gender and listening. While dominant paradigms focus on masculine/feminine, male/female, straight/gay binaries, a vibrational approach dismisses such dualities by offering a space between, one which is vastly undetermined but remains a desirable subject position for those who inhabit it. In doing so, we might rethink how masculinity and femininity have figured in both theory and methodology.

Drawing on fieldwork experience in Azerbaijan, as well as work in sound studies, psychoanalysis, and musicology, this paper explores what a distinctly queer ethnomusicological methodology might look like. How might ethnographic methods be queered? How do other social science disciplines handle queer studies? How might transvocality, as used by Constans (2006), Goldin-Pershbach (2008), and Krell (2014) offer an epistemology that is not rooted in heteronormative discourse, but instead helps us to escape it altogether? Finally, is it all queer in the first place? Through this series of questions, I assert that: materialist and vibrational approaches to the study of music broadly, and ethnomusicology specifically, necessitate a queer approach from the outset; that these methods are 'straightened' through an emphasis on quantitative, scientific methods; and that simply centring gender in musical analysis is not enough.

Steven Moon is a doctoral student in ethnomusicology at the University of Pittsburgh in the USA. His work focuses on the intersection of sound, science, and technology, locating notions of the body at this point. He focuses broadly on Eurasia and the former Ottoman Empire, having worked previously in Azerbaijan and currently in Turkey. His most recent work can be found in the journal of the Association of Ethnomusicology in Turkey.

Moravčíková, Dominika

Taking it Outside the Ghetto: Roma Folklore on Contemporary Slovak Talent TV

‘When you turn off the camera, they do nothing but dance and sing’, says the moderator of the Slovak folklore TV talent show ‘The Earth Sings’ (2017) in Bardejov’s Roma district, surrounded by shy locals who turn away from the spectator’s gaze. This emblematic moment reveals a lot about the allocation, invisibility and perceived irrationality of Roma communities in contemporary Slovakia. On the folklore talent show, ethnicity never becomes a criterion for folkloric authenticity: for instance, the traditional Roma male gathering involving music and dance is appropriated by white performers who reconstruct the style by conducting research in Roma districts. Consequently, Roma culture operates as a type of folkloric expressivity and knowledge detached from the ethnic experience and ethnic body. If, however, the ethnic performer is present, s/he is labeled as ‘a rarity’ (úkaz) – rare study material for choreographers in urban folklore schools.

This paper will discuss the politics of racial minority representation on the Slovak folklore TV talent show ‘The Earth Sings’ with the aim of understanding why the show insists on the notion that Roma culture is simply one facet of the rich Slovak folklore. The concept of an ethnically neutral gypsiness will be compared with other contemporary negotiations of Roma music meaning in Slovak broadcasting media, one example being the performance of the Roma group ‘Gipsy čáve’ at the TV art awards ceremony (2012) where the group transformed well known Slovak pop songs into its distinctive style, and producers of the ceremony depicted these ‘gypsized’ versions as caricatures of more valuable, masculine, or serious music. The issues of symbolic emasculation, cultural insensitivity, and exercise of power through the humiliation of the minority performer will be considered in the argument.

Dominika Moravčíková is a graduate student in the Department of Musicology at Charles University, Prague. She completed her Bachelor’s degree in musicology and film studies at Palacký University, Olomouc. As an associate of the department of digitalization of sound at the Czech Museum of Music in Prague, she collaborated on the exhibition ‘Rusalka’ in New York, organized by the Czech Center New York. She contributed as a researcher to the virtual exhibition of old manuscripts ‘...and the Word became Music’ organized by the National Library of the Czech Republic. Dominika Moravčíková is currently conducting research on nationalism and the representation of national minorities on the Slovak folklore talent show ‘The Earth is Singing’, as well as ethnographic research on the folklore revival movement in Slovakia. Her research interests include Slovak folklore in media, musical sound on talent TV, music revivalism and local identity.

Mühlbauer, Martina R.

Lives of Female Migrants in Vienna as Reflected in Their Singing Practices

She from the northeast came from Slovakia more than 10 years ago. She is a singer, actress and teacher. When she migrated to Vienna, her luggage contained her music tradition from a small Roma village in the northeast of Slovakia. She teaches school pupils in Romani, her mother tongue, and is a conductor of the Roma women's choir '*Frauen in Weiß*', where half of the members have a migration background. And she managed to enter academia as a lecturer in Roma Singing and Dancing at the University of Vienna.

She from the southwest came from Argentina more than 20 years ago. Yodelling is her favourite music practice besides her profession at the UN. After several years of learning with many of the well-known Yodel teachers in Austria, she is an active performer and successful Yodel teacher together with her two colleagues from the Yodel trio '*Onano*'.

She from the southeast came from Romania to study jazz singing in Vienna. But after her jazz education she re-oriented to the singing style of her home country. She participates in several transcultural projects and at the moment she is the conductor of the women's choir '*Weltkultur-Frauenchor*', where two thirds of the members are migrants.

These are just some examples chosen from several years of ethnomusicological fieldwork in Vienna on the singing practices of women with a background of migration and/or minority. The individual stories differ. But are there practices and habits they have in common? What role does gender play in these singing practices? How does migration matter in their lives and what does the music they sing together mean to them? What significance is attributed to terms and concepts like authentic, traditional, home and woman in these contexts?

Martina R. Mühlbauer first graduated in business administration and worked for more than three decades as project manager, general manager, coach and trainer primarily in education and in projects for women. In her second study as a cultural- and social anthropologist in combination with ethnomusicology, she dedicated her research to different forms and practices of singing within the context of social and individual processes of change mainly outside of institutional circumstances. Her research questions focus on learning procedures, community building, minorities, migration, gender, identity, spirituality and health promotion. Women are always at the centre of her research

Muszkalska, Bożena**Touching the Sound: Music Culture of the Hearing-Impaired**

In our paper we intend to take into consideration how the deaf and hard-of hearing function as a minority group within a majority group made up of hearing people. The non-auditory perception of sound, which allows even the completely deaf to experience music, will be discussed. The key issue is the increased sensitivity to the vibroacoustical layer of music which is characteristic for people in the study group. While hearing people may choose how to perceive music, vibroacoustic perception of music is the dominant ability for people with impaired hearing and the basis for experiencing sounds by them in general.

Different behaviours among the deaf and hard-of hearing attest that they associate themselves with a particular musical culture. At the core of this culture are the needs (in Malinowski's sense) manifested by this group which are fulfilled by practicing different forms of musical activities. Identifying these needs and how to meet them will be one of the main objectives for the authors.

The paper will be based largely on interviews and observations carried out by one of the authors in two education centres for the deaf and hard of hearing, as well as on the results of a survey on relationships to music conducted among hearing people.

Bożena Muszkalska works as a professor of ethnomusicology at Wrocław University and at Adam Mickiewicz University in Poznań. She has undertaken many projects associated with on-the-spot research in Poland, Sardinia, Portugal, Belarus, Lithuania, Romania, Ukraine, Siberia, Brazil, Turkey and Australia. She is the author of several books and many articles concerning traditional polyphonic singing, Jewish music and methodological problems.

Ong, Rachel

The Image of Peranakan Women in Songs Performed by the Peranakan Community in Melaka, Malaysia

Peranakan women, locally known as *nyonya*, are often portrayed in Peranakan songs as young, beautiful and dressed in traditional costume – the sarong (*kebaya*), flowers in bun-hair, strutting the streets with her umbrella, leaving the aroma of her perfume trailing behind her, melting hearts. The song text also reflects a sexualised image of a *nyonya*—sheer *kebaya*, small-waisted, walking with hips swaying. These portrayals are only idealised in songs about Peranakan women written from the 1960s onwards. In contrast, a simple, cotton sarong (*kebaya*) is mostly worn by elderly women as a daily outfit and a more stylish *kebaya* is worn for special occasions such as weddings and Peranakan events by the rest of the community. Before the 1950s, unmarried *nyonya* were not allowed out of the house alone. *Nyonya* are the ‘gems of their mothers’. First and foremost, they are expected to be a respectful daughter-in-law and a good homemaker, and are measured according to their ability to embroider, sew beaded slippers, and master the art of cooking Peranakan dishes. As the community progressed with modernity after the post-war era, such practices were left behind. Although the idealised image of a *nyonya* was never a reality, these songs are still sung and used as dance music by the Peranakan community today. Besides that, the community adapts popular contemporary tunes with new song texts that still portray the idealised image of a *nyonya*.

By incorporating personal interviews, participant-observation and analysis of selected song texts from the Peranakan community song repertoire, this article contrasts selected images of *nyonya* in songs with the image of *nyonya* in reality. In addition, this paper then traces the social status of Peranakan women with a discussion of how these idealized images of Peranakan women came to be included in the song texts.

Rachel Ong is an MA in performing arts (music) candidate at the Cultural Centre, University of Malaya (Malaysia) under the supervision of Dr Lawrence Ross. Her MA thesis is in the field of ethnomusicology and it details the music culture of the Peranakan community in Melaka, Malaysia in relation to the construction of their ethnic identity through the formations of musical groups and shared song repertoire.

Panova-Tekath, Gergana

Fluent Minorities: Bulgarian Examples on Four Levels

The New Age is filled with a new energy of numerous transitions, which inevitably has a bearing on the positioning of the majorities and minorities in the different social spheres of all countries. This, according to me, calls for both a flexible definition of the term ‘minority’, as well as an unfaltering willingness to analyse new or alternative images or shifting contours between minority and majority. Through the prism of my object of research – ‘dancing the Bulgarian way’ in Bulgaria and abroad – I have come to observe in the course of the last several decades interesting shifts in the contours of the majorities and minorities which I want to share with you in my presentation. They refer to four layers, which I term provisionally:

1. Ethnic level (the external ethnic appearance of the phenomenon from the point of view of its performers)
2. Gender-level (from the point of view of participation, positioning and realization of the role of the sexes in the phenomenon)
3. Professional level (from the point of view of who teaches and disseminates the phenomenon)
4. Ideological level (content or implied sense of the object)

On the first level, I want to dwell on the fact that in the so called European foreignness, the image of the Bulgarian emigrants has acquired a distinctive ‘Roma’ character. This bears a positive connotation only in the musical and dance sphere. On the second level, I will contrast the ‘majority’ of women in the dance circles and their ‘minority’ in the midst of the choreographers. On the third level, I will recount how the ‘majority’ of the dancing emigres in the USA have no connection with the phenomenon in their homeland (Bulgaria) and how it has transformed the professional dancers and choreographers into an ‘elite minority’. Finally, I will comment on the dominance of research on old dance folklore and its ‘roots’, which 30 years ago was conducted by only two scholars and was beyond the contours of the so called ‘dance guild’.

Gergana Panova-Tekath, Doctor of Science. Associate professor, ethnochoreologist, communication-scientist, cultural philosopher, Laban-notator, professional dancer and choreographer. Research focuses on dance philosophy, Bulgarian dance as a means of integration in two epochs on four continents, theory of nonverbal intercultural communication. Academic affiliations: Bulgarian Academy of Sciences, the Institute for Art Studies, Sofia (since 1993) and the Folkwang University of the Arts in Essen (since 2010). Lectured at various universities and conducted over 400 circle dance seminars and workshops in Europe, America and Asia to date. Author of two books in German: *Tanz nach der Wende* Vol. 1 and Vol. 2.

Patch, Holly

Trans* Vocality: Singing Bodies, Lived Experiences, and Joyful Politics

In this paper, we argue that with critical feminist materialisms, it is possible to develop what we have already learned so far from poststructural gender deconstructivism while also asking what can yet be learned from bodies, experience, and materiality. We continue to reject essentialist understandings of gender but maintain that there is a need to emphasize the material dimension of lived experiences. ‘Voice’ is ‘material relationality’ that has not yet received enough attention. In tracing the voice and its relation to materialisms, phenomenology, and poststructuralism, we frame ‘vocality’ as an embodied and lived phenomenon, developing a theoretical lens for the purpose of investigating the enactment of agency of trans* vocality. This phenomenological, materialist approach turns to the lived experiences of transgender and non-binary singers to both ground theory on gender and understand what is political about trans* vocality in singing. Using material from an ongoing research project, we seek to show how the constitution of singing subjects is political and, additionally, how through singing – a kind of ‘sensuous knowledge’ – trans* vocal expression can be a joyful resource for politicism and social change.

Holly Patch (she, her, hers) is a doctoral researcher in sociology at the Interdisciplinary Center for Gender Research (IZG), research assistant in sociology of gender, and member of the Bielefeld Graduate School in History and Sociology (BGHS) at Bielefeld University. With degrees in gender studies (MA/BA) and voice performance (BA), her research focus lies at the intersection of these already interdisciplinary fields. Her doctoral thesis is a study on trans* vocality and the lived experience of singing.

Pettan, Svanibor, Urša Šivic, Mojca Kovačič, Leon Stefanija and Katarina Habe

Music and Ethnic Minorities in the Republic of Slovenia after 1991

This panel provides four scholarly views on selected musical issues related to ethnic minorities affected by the independence of Slovenia in 1991. The new national framework redefined some principle ideological postulates and organisational solutions from the period in which Slovenia was one of the republics within Yugoslavia. Participants in the panel are ethnomusicologists and musicologists from the two major research institutions in the country – the University of Ljubljana and the Scientific Research Centre of the Slovenian Academy of Sciences and Arts – and their joint presentation is related to their shared 3-year project (2017-2020) with the focus on transcultural dynamics in the music of ethnic minorities. The presentation fits under the third symposium theme – New Research on Music and Minorities. The proposed time frame is 90 minutes, with 15 minutes for each presentation and the remaining 30 minutes for questions and answers.

1. From Federal Yugoslavia to Independent Slovenia: The Dynamics of Ethnomusicologists' Attitudes

Svanibor Pettan

This introductory presentation provides analytical insights into Slovenian ethnomusicologists' attitudes towards minorities in the decades before and after the proclamation of independence in 1991. Based on the literature, interviews, and day-to-day first-hand experiences, it documents the impact of a major political change on the dynamics of ethnomusicological scholarship with comparative references to other (former) republics of Yugoslavia. The focus on ethnic minorities enables reflection on a number of relevant issues past and present and provides a useful framework for the inclusion of various views concerning the aim(s), scope, theoretical and methodological backbones of the discipline. Particularly sensitive to the rhetoric in ethnomusicological writings prior to the armed confrontation that ended in independence, the author identifies different categories of ethnic minorities and follows their presence in ethnomusicological writings and scholarship in Slovenia in general up to the most recent times. These categories are: (a) 'autochthonous' minorities, (b) Romani people, (c) minorities originating in the other republics and autonomous provinces of Yugoslavia, and (d) immigrants, refugees and asylum seekers.

2. Cultural Policy and Musical Activities of Ethnic Minorities

Urša Šivic

This paper provides historical and theoretical background for an examination of existing cultural policy which in several respects impacts the music and dance-related activities of ethnic minorities in an independent Slovenia. Prior to 1991, an ethnically heterogeneous population living in Yugoslavia - and in Slovenia as its constitutive republic - was considered common and equal in legal terms. Slovenian independence brought new governmental strategies and the formal differentiation of a majority population and ethnic minorities which affected artistic and other identity expressions.

The institutions that are vital for understanding cultural policy-related processes are the Ministry of Culture as the governmental unit in charge of legislative strategies for cultural activities, and the Public Fund for Cultural Activities which is responsible for project calls, setting the criteria for support, and for funding cultural activities of ethnic minorities. The paper seeks to answer the following questions: how cultural policy influences the cultural activities of ethnic minorities. Does it encourage or limit their musical production? Do governmental strategies reflect changes among the ethnic minority communities? Which musical practices remain outside of the cultural policy framework and how does it affect them?

3. Identity Constructions and Musical Expressions

Mojca Kovačič

The focus of this contribution is on social, cultural or transcultural identifications of minority musicians with regards to their musical practices. The collective identities of minority people are not at the forefront of research; instead, we find individuals with their own motives, life stories and individual circumstances which are reflected in their musical choices. Selected case studies will reveal personal narratives, repertoire choices, musical instruments, listening habits, and identity expressions. Theoretical frameworks for this paper are based on contemporary studies of minority cultural processes. Particular attention is paid to understanding the music of minority communities and individuals from a transnational perspective. Music is viewed as a constant 'source of cultural innovation' rather than a repetition of allegedly authentic representations of the culture of origin (Baily in Collyer 2014: 171).

4. Ethnicity and Slovenian Professional Musicians after 1991

Leon Stefanija and Katarina Habe

According to Lorena Mihelač, perhaps one of the most ethnically sensitive music pedagogues in Slovenia, 'an individual can nationally identify with any music that links him or her to the primary homeland'. Her statement could be understood as a cliché for relativism or cultural inclusivity, but it hardly reflects the prevailing glocalised practices in today's world, where the 'simultaneity – the co-presence – of both universalizing and particularizing tendencies' (Robertson) prevails. This contribution discusses personal experiences of ethnic identities. Ten contemporary case studies of professional musicians, all permanent residents of Slovenia who at least due to their origin belong to different ethnic minorities, will be subjected to a qualitative analysis.

Svanibor Pettan is professor and chair of the ethnomusicology programme at the Faculty of Arts, University of Ljubljana, Slovenia. His academic degrees are from the universities in Zagreb (B.A.), Ljubljana (M.A.), and Baltimore (Ph.D.), while his fieldwork sites include former Yugoslav territories, Australia, Egypt, Sri Lanka, USA, and Zanzibar. The prevalent themes of his publications are music, politics and war, minorities, and applied ethnomusicology (upcoming second edition of *The Oxford Handbook of Applied Ethnomusicology*, which he co-edited with Jeff Todd Titon). He serves as Vice-president of ICTM and Chair of its Study Group Music and Minorities.

Urša Šivic, research fellow at the Institute of Ethnomusicology ZRC SAZU in Ljubljana (Slovenia). After graduating from the Department of Musicology in Ljubljana she was employed as a junior researcher at the ZRC SAZU, Institute of Ethnomusicology. Her master's degree examined Slovenian folklorized songs of the 19th century (2002) and her doctoral degree considered arrangements of Slovenian traditional songs in contemporary popular music (2006). Her research focuses on music analysis, the ethnomusicological view of traditional customs and contemporary adaptations of 'foreign' musics in Slovenia.

Mojca Kovačič is a research fellow at the Scientific Research Centre of the Slovenian Academy of Science and Arts. Through studies of folk singing, instrumental music and contemporary musical and sound phenomena, she examines the principles of musical or sound structures and musical performances, and highlights their links with social and political contexts. In recent years, she has mostly focused on issues of urban soundscapes and experiential aspects of perception of sounds. She is a lecturer at Ljubljana's Academy of Music, national representative for ICTM, and is involved in the organisation of different ethnomusicological conferences.

Leon Stefanija (1970 in Ljubljana) is professor of musicology at the Faculty of Arts in Ljubljana. He serves as the chair of systematic musicology and also served as the chair of the Department of Musicology from 2008 and 2012. His main research interests and teaching areas are the epistemology of music research, the sociology of music and the history of contemporary (primarily Slovenian) music. He has also taught in Zagreb, Belgrade, Graz, and Sarajevo as a guest lecturer.

Katarina Habe is a psychologist and musician. Her scientific and professional endeavours concentrate on the development of strategies for successful performance. In her Ph.D. thesis, she investigated the influence of music on cognitive functioning, oriented on Mozart effect. She is currently investigating musical preferences, flow and well-being in music. She integrates the analytical approach of a psychologist and the intuitive mind of a musician (she gained a Ph.D. in psychology and finished at the Classical Music Conservatory in Ljubljana). She is employed as an assistant professor at the Academy of Music, University of Ljubljana.

Pioustin, George

Abandon Syriac Chants, Forget Migration: The Politics of Sanskritizing the Liturgical Music of the Malabar Christians

The Syrian Christians are an indigenous community of Christians in the Malabar Coast of South India who believe that their church originated with the apostolic work of St. Thomas during the period between A.D. 52 and A.D. 72. The various, often conflicting origin stories of this community credits early generations as either converted native Hindus or Jewish refugees. Christianity in Malabar became an organized religion with the arrival of migrant Christian traders from the Middle East. As thalassocracies thrived with income from the spice trade, various small Hindu kingdoms in Malabar encouraged the Christian and Muslim traders to settle on their land in order to fill the void of traders and warriors who could venture out to sea.

The arrival of the Portuguese is seen as the most important turning point in the history of the Malabar Church. They attempted to impose a unified Latin rite and initiated the Synod of Diamper in 1599 which made significant changes to the religious and social life of the Malabar Christians. The resistance from some natives resulted in divisions within the church based on their support or opposition towards the various colonial powers and it continued with the intervention of British rule.

Indian nationalism and the associated anti-colonial sentiment meant Christianity was perceived as a European religion despite its long history on the Malabar soil. In 1962, the Second Vatican Council encouraged the Eastern Catholic Churches to return to their own traditions. The Malabar church thus reformed, vernacularized and adopted Indian classical music into its liturgy by the 1960s as a mode of 'going back to the roots'. This vernacularization saw the abandoning of Syriac chanting in the churches which was the mode of liturgical expression among the Syrian Christians. By adopting the Imperialist historiography that places the Portuguese as pioneers in maritime expeditions, the Malabar Church turned a blind eye to migration from the Middle East, which by then was synonymous with Islam. By projecting themselves as Brahmin converts, the histories of migration and Dalit conversion were carefully erased. In an era of *Savarna* Hindu Nationalism that targets minorities, the Church fails to take a stand against right wing forces, instead boasting of the constructed Brahmin lineage.

This paper traces the social history of the Syrian Christians of Malabar as reflected through its music by analysing the various courses that the music of this community underwent. By looking at the musicality of the chanting and performance traditions, the paper enunciates the influences of migration and interactions that this community had with other religions as articulated through their music.

George Pioustin completed his master's in Performance Studies from the School of Culture and Creative Expressions, Ambedkar University Delhi (AUD). At present, he is working on a research project – 'Recentring AfroAsia: Musical and Human Migrations' – funded by an A.W. Mellon Foundation grant at Ambedkar University Delhi (AUD). Actively engaged with many cultural organisations, he is also a frequent contributor of articles on performance to leading national newspapers such as *The Hindu*. A trained Carnatic vocalist, his research interests include Carnatic Music, Christian Performance Traditions, Ancient Indian Christianity, Mercantile History and Minority Studies. George is also the recipient of the 'Sahapedia-UNESCO Fellowship, 2017'.

Santaella, Mayco A.

Cultivating Minority Pedagogies within the Nation: Alternative Music Education Strategies among the Kaili of Central Sulawesi, Indonesia

The Kaili are the largest ethnic group in the province of Central Sulawesi, Indonesia, although are nationally considered a minority. The province is marginal within Sulawesi as well as nationally, belonging to the region designated as 'Eastern Indonesia'. Indonesia's education system has been historically designed and developed in Jakarta, the national capital on the island of Java. Consequently, educational material is Javanese-centred and incorporates regional cultural features as identifiers, such as traditional music under the rubric 'Arts and Culture'. Recognizing the role of education in 'revitalizing and rekindling the interest of youths in traditional music' (Tan 2008: 70), this presentation considers ethnomusicology's contributions to music education (Nettl 2012), particularly in the development of Kaili 'early music identities' (Green 2001). It examines three developmental strategies generated by the Kaili, namely 1) the organisation of traditional music workshops for new compositions and arrangements, 2) the local production of Kaili print and audio educational material for local schools, and 3) advocacy for locally informed compositions (and choreographies) in national government festivals and competitions. Given the status of the Kaili as an ethnic minority, their marginality in Eastern Indonesia, and their under-representation within the national educational system, this paper interrogates top-down neo-colonial systems of validation and explores alternative approaches to music education and the generation of educational material with local relevance for national minorities.

Mayco A. Santaella studied at the University of Hawai'i as a teaching assistant, East-West Center fellow, and FLAS recipient. His focus of study is the *gong-row* tradition of the Sulu Zone and its links to the extended Nusantara region. The author conducted research for his doctoral studies in the region of Central Sulawesi as a Fulbright recipient. He is currently a senior lecturer in ethnomusicology and chair of the music programme at Sunway University in Kuala Lumpur, Malaysia.

Seidlová, Veronika and Dongpan Wu

Discovering Migrant Musicians' Strategies through an Insider-Outsider Dialogue

Donpan Wu is a musician who has recently moved from China to the Czech Republic to study local Chinese diasporic music. His personal trajectory (from China through South Africa to the Czech Republic) has been turbulent and influenced by factors which he has not been used to thinking about (vis-à-vis the researcher's position). During the first weeks of his stay, he has also been facing various obstacles common to most of the migrants from so-called third countries to the Czech Republic; both from the Czech state administration side (based on rather strict immigration policies) and from the relatively xenophobic Czech society. Moreover, he has been struggling to find his way into the local Chinese community. A dialogue with a Czech ethnomusicologist creates an opportunity for reflecting upon the cultural shock, for mutual understanding of stimuli for this specific migration trajectory and, more broadly, for strategies applied by migrants in the Czech Republic.

Although the study of ethnomusicology can hardly be considered as a common migration strategy, it reveals some more general patterns of migrants' decision-making processes. It also points towards a new political constellation of Czech-Chinese relations that have emerged during the last three years.

The conference presentation will take the form of a dialogue which will contain the most important parts of the past interviews.

Veronika Seidlová earned her Ph.D. in anthropology at the Faculty of Humanities, Charles University, Prague (2016). She is currently employed as an assistant professor at the same institution. Her dissertation, 'Journey of Mantra from India to the Czech Republic', is a multi-sited ethnographical study of the transnational flow of Vedic mantras. Veronika is the author of several publications on Jewish music in Prague. From 2008 to 2010, she was curator and head of the Centre for Documentation of Popular Music and New Media at the National Museum - Czech Museum of Music (e.g. Beatlemania! Exhibition).

Dongpan Wu is currently a Ph.D. candidate at the Faculty of Humanities, Charles University, Prague, where he researches the Chinese music diaspora in the Czech Republic. He is from China, and was as a visiting scholar at UCLA, USA. Dongpan Wu published two books titled *Ruan Etude* and *So Easy Playing! - Bamboo Flute (Chinese Instruments) Solo Collection*, and some articles on traditional Chinese music and Guqin music.

Sençerman, Şebnem

Expressing Female Sexuality through Dance in Settled versus Semi-Nomadic Abdal Communities

This paper aims to discuss the relationship between the adaptive skills of marginal migrant communities and the level of freedom in expressing female sexuality through dance and dressing style. The paper focuses on a female Roma dance, called '*Roman Havası*', in two distinct but connected Abdal communities. Both communities are characterized by professional musicianship and are mostly considered as Roma by society (although they strongly reject being labelled as such). They migrated to Western Anatolia, where the Roma have always been more visible as professional musicians mainly because they migrated to the region along with their patrons during 'the Greek-Turkish Forced Population Exchange' in 1923. The dominance of the Roma musicians, especially in the urban market, forces the concerned Abdal communities to interact with the Roma and adopt effective strategies to survive.

First, the paper will briefly provide some background information regarding when and why the two Abdal communities – one settled and the other semi-nomadic – migrated to Western Anatolia. Secondly, different levels of conservatism in the adaptive strategies observed in their social and professional lives will be dwelt upon as these are closely related to the changing social roles of women through migration. Finally, video clips made during fieldwork will be shown and analysed referring to various methods and theories of ethnochoreology, including Lomax's choreometrics, to see how dichotomies such as individualization/collectivism in society, and conservatism /openness in adaptive strategies can be traced and resolved in the aforementioned female dances. To conclude, the impact of migration on women's liberation in marginal communities, and the relationship between levels of freedom for women to express their sexual identity through dance and the adaptive skills of a marginal migrant community will be discussed.

Şebnem Sençerman graduated from the Translation and Interpretation Department at Boğaziçi University in 1995. She earned her Ph.D. in ethnomusicology at Ege University Graduate School for Social Sciences, specifically the audio design programme of the State Conservatory of Turkish Music in June 2017. She has presented two papers at two distinct ICTM symposia since 2011. She has also been selected as a participant at the anthropology of music master class with Timothy Taylor at Johannes Gutenberg University (June 27- 30, 2018). Her areas of interest are stylistic analysis, ideal timbre as a marker of (cultural) identity, adaptive strategies of marginalized communities, and professional musicianship.

Silvestrini, Javier

Moving Back and Forth: *Plena* and the Circularity of the Puerto Rican Diaspora

Plena is an Afro-Caribbean musical genre that has been part of the musical traditions of working-class Puerto Rican communities since the early 20th century. In this paper I examine music as a key element in staging cultural differences and identities for Puerto Ricans. Puerto Rico has been a territory of the United States since 1898 and Puerto Ricans were granted US citizenship in 1917. Whether part of the 5.5 million of those living in the continental US or the 3.3 million living on the island, Puerto Rico is, as anthropologist Jorge Duany states, ‘a nation on the move’. The *vaivén*, or movement back and forth, is a part of Puerto Rico’s culture. This movement, described as circular migration by Duany, has taken place for more than three generations and has shaped the very identity of the Puerto Rican stateless nation.

Plena has given voice to the working class Puerto Ricans on both the island and the mainland. Being a *plenero* (*plena* player) on the move, both in Puerto Rico and outside, has shaped the musical and social credentials of the *plena* performers, giving them a sort of validation within the performing community. José ‘Chema’ Soto was a *plenero* from both Puerto Ricos. His rebuilt house in the Puerto Rican community of the Bronx/NYC, ‘*Ricón Criollo*’ (also known as ‘*Casita de Chema*’), was a cultural centre where people could listen, learn, play and practice *plena*. His passing in August 2015 bridged the gap between Puerto Rico and the US community in a series of events in San Juan/PR and in the Bronx that paid tribute to the legacy of ‘Chema’ as a *plenero*. The circularity of the diasporas is embodied through the songs and beats of the *plena* as the music recounts the importance and meaning of the space that ‘Chema’s’ house provided.

Javier Silvestrini was born in San Juan, Puerto Rico. He studied classical guitar performance at Laval University in Quebec, Canada and music pedagogy at the University of Music and Performing Arts Vienna (mdw). He is currently a Ph.D. student in the field of ethnomusicology at the Department for Folk Music Research and Ethnomusicology at mdw. He does research in the areas of instrumental didactics and urban-, Afro-Caribbean- and popular music and teaches music at the University/College of Teacher Education in Burgenland, Austria.

Suzuki, Manami

Turkish Religious Tradition Relocated to Vienna, Austria: Recreation and Transmission of Alevi Music and *Semah* among Migrants

The Alevi are a religious minority group in Turkey. The important element that characterizes the Alevi is *cem* (religious ritual) where *semah* (religious whirling) is accompanied by Alevi music played on the *saz* (long-necked lute). The Alevi inhabit eastern and south-eastern regions of Turkey. Part of the population emigrated to European cities as *Gastarbeiter* (guest workers) during the 1960s. Currently, there are about 80,000 Alevi in Austria, many of whom are *Gastarbeiter*; their families include the second- and third-generation born and raised in Austria.

Austria is a multi-ethnic country consisting of immigrants from various countries. Some religious communities have been formed by immigrants, including the Alevi, to maintain their religious identity. By relocating to Austria where the cultural sphere is totally different from that of Turkey, and by becoming a minority within a minority (i.e. a religious minority within Turkish immigrants to Austria), the Alevi in Austria have introduced some changes to their music and *semah*.

In this presentation, I will investigate the musical contents of *Alevi* religious activities in Vienna from the viewpoint of cultural reconstruction and transmission. As an example of cultural reconstruction, I will focus on *semah* in Vienna. I will classify it into two types, namely 'simple' and 'staged', analyse their choreography and musical repertoires, and then clarify the characteristics and significance of *semah* and Alevi music in *cem* in Vienna. As for cultural transmission, I will examine teaching methods and repertoires of *semah* and *saz* classes held at the Alevi Association in Vienna, as well as those of the 'Children's *cem*' for the third-generation. By doing so, I will analyse what is regarded as important in the transmission of Alevi religious traditions in Austria.

Manami Suzuki is currently a Ph.D. student at the graduate school of Kunitachi College of Music, Tokyo. Based on field research mainly in Austria and Turkey, her doctoral work explores Alevi music and *semah* in the Turkish diaspora. In 2016-2017, she studied at the Department of Folk Music Research and Ethnomusicology at the University of Music and Performing Arts Vienna as an exchange student. Her research interests include: music and minorities/migration/diaspora, religious music, music and dance in Turkish folklore, and Turkish music in Austria and other European countries.

Takyi, Grace**Female Dancers and Music Videos in Ghana: Liberated or Confined?**

Since the 1990s, music videos have become an integral part of the music business scene in Ghana. More predominant is the use of females either as dancers or love interests to whatever song is being enacted. Music videos have been described by authors as portraying negative stereotypical roles where women are concerned. (Frazier 2013, Mckenna 2006). Despite these seemingly negative portrayals, there have also been arguments about the possibility of these women being accomplices in their own debasement alongside their empowerment (Dunu 2015). The use of the woman's body in dance has always come under criticism because of the focus on the body. Based on selected Ghanaian popular music videos, the paper aims to discuss how the various acts of female representation are negotiated in the context of a music video.

Grace Takyi graduated from the University of Ghana at both undergraduate and MPhil levels. Her research interests involve women's roles in popular music in Ghana. She is particularly interested in the performance practices of female popular musicians and their various modes of representation on the performance stage

Tan, Shzr Ee

Gendering China's New Female Pianists: Yuja Wang and Zhu Xiaomei

With China engaging in aggressive cultural diplomacy around the world, two female pianists Yuja Wang and Zhu Xiaomei have recently emerged into the spotlight. In their exterior musical presentations, both challenge the stereotype of the conscientious, long-haired and 'feminine' Asian pianist, slogging at the keyboard in five-hour shifts. 31-year-old Wang, who has established a successful career in the United States, pits her pint-sized body in dramatic contrast to the heavyweight pieces she performs to a high technical standard. Zhu, in her 60s, lives in self-exile as a survivor of the Cultural Revolution, only performing J.S. Bach. However, one might speak of their respective presentations as marketing veneer, arguments can be made for the integrated nature of their visual identities within wider performance dynamics, particularly of gender. Here, the two pianists side-track the exhibition of sex for different purposes. Wang's miniscule concert dresses do not enhance curves but rather emphasize her compact stature, playing up to the deliberate desexualisation of her persona and her musicality. In Paris, Zhu - in a bob and shapeless robes - manifests an apposite asexual image based on the seniority of her age. Through gestures and manipulation of sound, she attempts to channel sage wisdom.

In this piece of research, I interrogate the agenda-driven construction and reception of Wang and Zhu as female pianists, as they performatively navigate around racist tropes about Chinese musicianship, frequently presented as robotic or overly showy. Wang has garnered an international reputation through her musical pyrotechnics. Zhu's subdued pianism has gained cult status among older fans of classical music in China, who seek to improve their social mobility in demonstrations of loftier taste among a rapidly growing middle class. Updating Tan's (2013) work on Chinese masculinities on the piano, this paper investigates issues of sexuality, ethnic identity and artistic 'authenticity' in Chinese musical femininities.

Shzr Ee Tan is a senior lecturer and ethnomusicologist (with a specialism in Sinophone worlds) at Royal Holloway, University of London. Her research projects cover a wide range of topics, from sounds of London's political protests, to gendering Latin American dance in East Asia, soundscapes of transient workers in Southeast Asia, sound art in Singapore and politico-musical activism on the internet. She is interested in issues of aspirational cosmopolitanism, marginality and intersectionality in music.

Shzr Ee completed her Ph.D. at the School of Oriental and African Studies, studying Amis aboriginal folksong of Taiwan in interacting contexts of the village, the cultural troupe, the popular music industry and Christian missionisation.

Terada, Yoshitaka

Allegiance and Innovation: Music Making in the Zainichi Korean Community in Japan

Zainichi Korean refers to those Koreans who migrated of their own volition or were forcefully brought to Japan during its annexation of the Korean Peninsula (1910-45) and their descendants. They comprise one of the largest minority communities in Japan, along with Buraku and Okinawans, with a population of a half million people. Many among those who are naturalized Japanese citizens in Japan retain a distinct Korean identity.

The contour of musical activities by migrant communities is often determined or conditioned by their relationship with the host society and motherland. The case of Zainichi Koreans is uniquely complex for two main reasons: 1) their motherland is divided into two separate nation states with conflicting ideological and political orientations, namely the Republic of Korea (ROK) or commonly South Korea and Democratic People's Republic of Korea (DPRK) or North Korea; and 2) the continuing tension between Japan and the Korean Peninsula with an unnerving politicization of history and surging nationalism in all three nations.

In this paper, after a brief survey of the complex make-up of the Zainichi Korean migrant community, I will analyse the role of the performing arts by delving into the activities of a few contemporary musicians. I will examine their motivations to create a new Zainichi Korean music in the context of their in-between status and pay particular attention to the relationship between their lived experiences and the nature of their music making. I will conclude my presentation by suggesting a potential role for Zainichi Korean music as a mediator between host society and motherland and between two motherlands.

Terada, Yoshitaka (Ph.D. in ethnomusicology, University of Washington, 1992) is professor of ethnomusicology in the Department of Cultural Research at the National Museum of Ethnology in Osaka, Japan. He specializes in the music cultures of Asia and Asian America, and has conducted fieldwork in India, the Philippines, Cambodia, Japan and North America. Since 1999, Terada has produced many ethnographic films on music from diverse locations, including one on Zainichi Korean music (March, 2018). He is currently the editor of the Film/Video Review section of *Yearbook for Traditional Music*.

Tihovska, Ieva

Ethnic Minorities in the Archives of Latvian Folklore: History and Politics of the Collections

The Archives of Latvian Folklore is an institution founded in 1924 in the new state of Latvia with the primary goal of materializing and strengthening the idea of Latvianness as the basis for national culture. Since the 1920s, several collections of folklore from ethnic minorities have been delivered to the archives including music documents (song texts, written melodies, sound recordings). The ethnic groups represented by individual collections are Russians, Germans, Jews, Roma and Belarussians. In this paper, these collections of documents will be viewed as testimonies of distinct histories, politics, and positions of these ethnic groups in Latvian society. The German collection reflects the history of restricting and closing schools for ethnic minorities following the shift to authoritarianism in 1934, as well as the history of German repatriation from 1939–1941. The Russian collection is a result of long-term work by Russian intellectual Ivan Fridrih and was financially supported by the state during the interwar period. It came to fruition in close collaboration with research and higher education institutions. The Russian and Belarussian collections reflect the multiethnicity of Latgale (eastern Latvia) as well as the wide involvement of schools in the documentation of folklore. The Jewish collection was made after World War II by Girša Etkins, a Holocaust escapee. The Romani collection reflects the efforts of a Romani activist Jānis Leimanis to make Romani culture visible during a time when Roma weren't yet a part of the political agenda.

Ieva Tihovska is an ethnomusicologist, a postdoctoral researcher at the Institute of Literature, Folklore and Art of the University of Latvia, and lecturer at the Jāzeps Vītols Latvian Academy of Music (ethnomusicology department). She defended her doctoral thesis titled 'Authenticity and Ethnicity in the Music of Latvian Roma' in 2014.

Trimillos, Ricardo D.

Prescriptive Maleness through Epic Songs of the Southern Philippines

The musical performance of singing with *paggabbang* (xylophone) is an iconic genre for the Tausug of Sulu, part of the Muslim minority in the Philippines. *Liyangkit parangsabil* are extended epics about local heroes and figures of resistance organized in common rhyme quatrains. The *liyangkit* are rich with data relevant to enculturation into Tausug lifeways. Learned by rote and subjected to musical and textual improvisation, the performance constitutes a public forum for the presentation of local knowledge.

The narrative contains detailed descriptions of places, enumerations of costume detail, and discussions of how to behave, including for men. Because the performances are almost always part of public celebrations, such as weddings or completing Koranic study, the community, both young and old, are regularly exposed to gendered advice as the story unfolds. The paper examines two such epics in terms of the construction and their social meanings and problematizes them both historically and socially.

The subgenre of *parangsabil* often presents masculinity and maleness in circumstances of resistance, e.g. against colonial or more recently hegemonic national power. Masculine behaviour is further complicated when delivered by females or feminized males (*bantut*), both of whom inhabit the *paggabbang* world. The discussion is synchronic, looking at stories collected over five decades. Mark Johnson's work on feminised Tausug males and Kam Louie's study on Chinese masculinity provide comparative data.

Ricardo D. Trimillos is professor emeritus in Asian studies at the School of Pacific and Asian Studies and in ethnomusicology at the Music Department, University of Hawai'i at Mānoa. His advanced degrees are from the University of Hawai'i and UCLA. His research and teaching focus on the expressive arts (music, dance, theatre) in their cultural context. He has published on traditional music of the Lowland and Muslim Philippines, Hawai'i, and Japan; these address issues of cultural transmission, gender, and identity. He served on the ICTM Executive Board from 1977 to 1973.

Walker, Kate

Facilitating Gender Parity in North American *Taiko* Practice

In 1975, Ondekoza – a renowned Japanese drumming ensemble – performed at Espace Pierre Cardin in Paris. The *o-daiko* (large drum) player performed in a *fundoshi* (loincloth), initiating a new and on-going performance norm. As Yoon (2009: 106) notes, the ‘intentionally harsh lighting heightens the angularity and musculature of the [male] drummer’s nearly naked body’, suggesting a hyper-masculine art form.

In stark contrast to the aforementioned icon, *taiko* players in North America are overwhelmingly female and middle-aged (Walker 2016). This paper analyses the musical outputs of the Women and Taiko Summer Institute, a three-day event which enabled in-depth conversation and musical practice focused on gender (in-)equality ahead of the biennial North American Taiko Conference (NATC). In particular, I consider how participants responded to large-scale, publicly-available data collected, analyzed and published by me as part of the Taiko Community Alliance Taiko Census 2016. I examine how the reported experiences of female players – vis-à-vis pay, leadership opportunities and extra-musical expectations – manifested in compositional and performance decisions which were subsequently enacted during the opening ceremony of NATC. In particular, I highlight conspicuous references to wider, intersectional socio-political inequalities in US society. In short, I suggest the forty participants from the USA, Canada and Europe crafted a feminist musical response to the pervasive image of the young, fit, near-naked *o-daiko* player with the express intention of catalyzing economic, personal and social equality among *taiko* players of all sexes. I argue that the hitherto ubiquitous loincloth visual motif is re-interpreted by the participants as a historical artefact, enabling players of all genders to facilitate parity in *taiko* practice.

References:

- Walker, Kate E. *Taiko in the USA and Canada: Key Findings from the Taiko Census 2016*. Stanford, CA: Taiko Community Alliance, 2016.
- Yoon, Paul J. “Asian Masculinities and Parodic Possibility in Odaiko Solos and Filmic Representations.” *Asian Music* 40.1 (2009): 100-130.

Kate Walker is a Ph.D. candidate in music at the University of Sheffield. She undertakes her doctorate on a part-time basis and is supported by the White Rose College of the Arts and Humanities. Her research examines how and why communities of practice are constructed through the learning, teaching and performance of *taiko* drumming in the United Kingdom. She also holds the post of external lecturer in the Department of East Asian Studies at the University of Vienna and has taught guest seminars on *taiko* in Europe at Stanford University.

Williams, Shaun

‘Azi femeia este BOSS’: Gender and Sexuality in Romanian Romani Ethno-Pop

Once subjected to harsh communist-era censorship, the ethno-pop music known as *manele* became one of the most popular genres in Romania after the fall of Ceaușescu’s regime in 1989. Manele, known in its early days simply as ‘Turkish music’, originates from the region’s era of Ottoman rule, and currently draws upon diverse influences such as Turkish, Bulgarian, Arabic, and Caribbean pop music. No longer confined to Romani weddings but still excluded from most commercial broadcasting, *manele* has developed into a niche music industry whose audience has grown far beyond the Romani *mahala* (suburbs) of major cities. As a genre performed almost exclusively by men and in which women are routinely objectified, *manele* has been described as expressing a ‘macho’ fantasy of male privilege in which women are either sexualized as playthings or valorized as mothers and wives (Beissinger, Giurchescu, and Rădulescu 2016: 34,128). Yet the common view of *manele* culture as inherently sexist fails to account for the increasing number of female performers who subvert this conventional power dynamic through subtle (and not-so-subtle) interventions. Meanwhile, *manele* has become essential party music among the young progressive activists of Bucharest, spawning events with names like ‘feminist *manele*’ or ‘queer party pop & *manele*’.

This paper examines issues of gender and sexuality in Romania’s *manele* scene, using critical discourse analyses of music videos as well as interviews with artists, producers, and listeners in order to understand what might constitute feminist or progressive messages within the sexist and cis-male-dominated world of *manele*. While previous writings on *manele* tend to treat women as mute subordinates within the genre, this paper focuses on the voices of women and trans-women within the *manele* industry in order to expose the realities hidden beneath the genre’s macho image.

Shaun Williams is a musician, documentary filmmaker, and Ph.D. candidate in ethnomusicology at Indiana University (Bloomington, USA) currently based in Bucharest, Romania. He holds a BA in German and a BFA in New Media from the University of Michigan (2005), and an MA in Ethnomusicology from Indiana University (2016). His interests include Romani studies, Eastern European studies, popular music, identity, activism, gender, and visual anthropology. His current dissertation research is focused on musical cosmopolitanism and Romani rights activism in post-socialist Romania.

Social program

Tuesday, 24 07 2018

Book presentation „Mansur Bildik’s Saz Method“

19:00, Fanny Hensel-Hall

Bildik, Mansur. 2018.: *Sazschule - Saz dersi - Saz Method*. Vienna: TU-Verlag der Technischen Universität Wien

We are going to witness a unique pedagogic initiative. Mansur Bildik, a very famous Turkish *saz* master and teacher resident in Vienna, decided to publish his teaching materials in written form. This is the first *saz* teaching material in three languages that exists in Austria.

Mansur Bildik will present his book as well as his method of teaching.

Mansur Bildik was born in Tunceli in 1949; he received his first saz lessons from his father. He worked from 1975 to 1980 at the TRT (Turkish Radio Television) as a saz player. He has lived in Vienna since 1980. In 1984, he began to teach the saz in several music schools. In 1993, he founded a saz association together with other Turkish and Austrian academics and artists. His aim has been to popularise and internationalise Turkish music and the saz.



Wednesday, 25 07 2018,

Concert Kalyi Jag

Kalyi Jag – 40th Anniversary Tour – Roma Music from Hungary

19:00, Joseph Haydn Hall

More than 30 years ago, Gusztav Varga had a dream: he wanted to be the first in Europe to write and perform songs in Romani, his mother tongue. He founded Kalyi Jag (Romani for 'black fire') and quickly became very successful. After numerous world tours and platinum records, Kalyi Jag continued working on their mission to promote Roma culture and became ambassadors of Roma folklore and music.

In 1978, Kalyi Jag started out as a folk group that brought their own traditions from the Szabolc-Szatmar region to the stage, and is still a model for performing folklore. In the course of their extraordinary career – they were basically the only authentic Roma performance group – Kalyi Jag have filled large stadia, among others Royce Hall in Hollywood, the Kennedy Centre in Washington D.C. and City Centre on Broadway. Their music and songs are recognized and sung by thousands of fans who appreciate their unique style. However, Kalyi Jag is not only appreciated professionally because of their excellent vocal and instrumental skills but also for their extraordinary live performances which have been developed over four decades.



Photo: Gusztav Varga

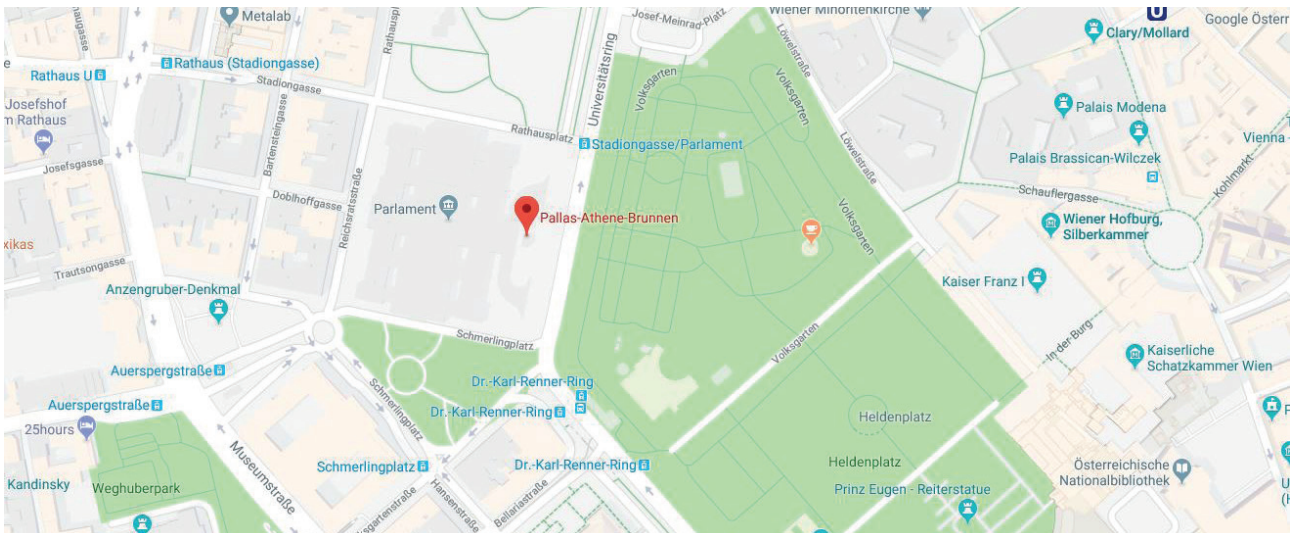
Excursion - Thursday, 26 07 2018

1) Female Traces Women's City Walking Tour

10:00 - 12:30

Meeting Point: 10:00, Austrian Parliament, in front of the fountain Dr. Karl Lueger Ring 3, 1010 Vienna

This walking tour will take place mainly in the first district, followed by free time for a lunch break.

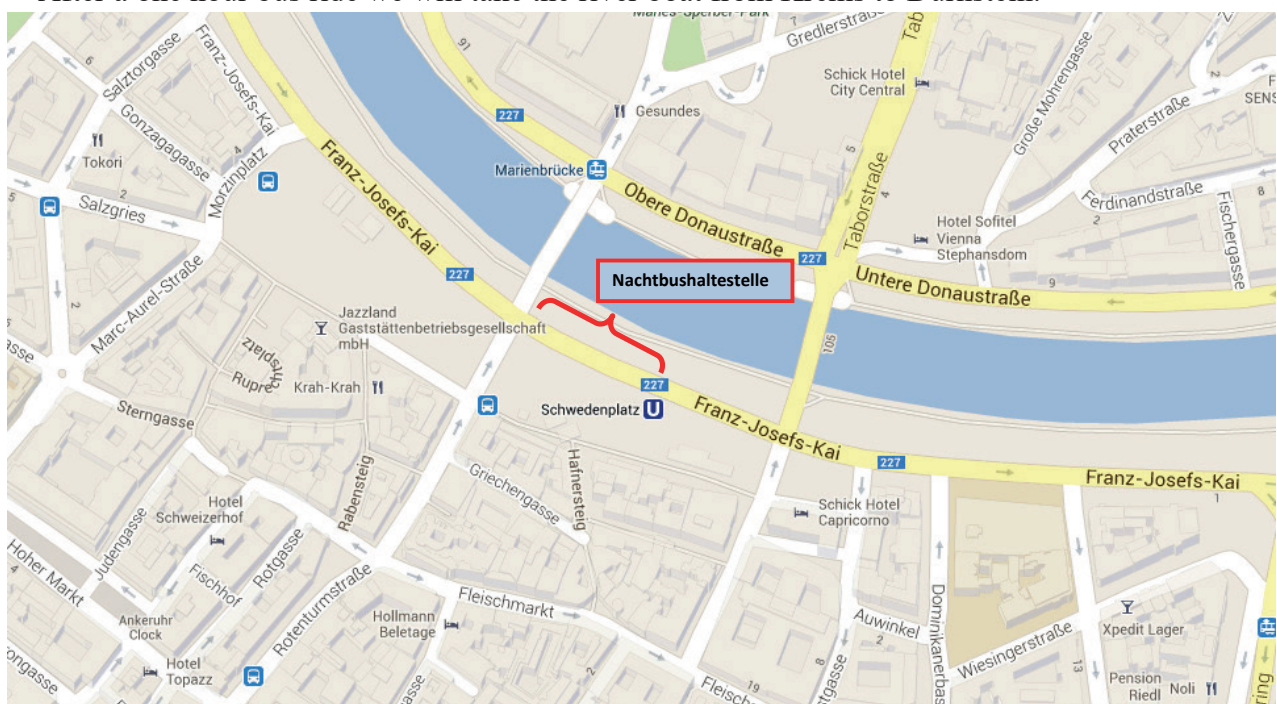


2) Boatride Krems-Dürnstein-Krems

14:00 - 19:30

Meeting Point for bus pick up: 14:00 (after lunch break), Schwedenplatz – *Nachtbushaltestelle* (night bus stop)

After a one hour bus ride we will take the river boat from Krems to Dürnstein.



3) Wine Tavern, Schübel-Auer

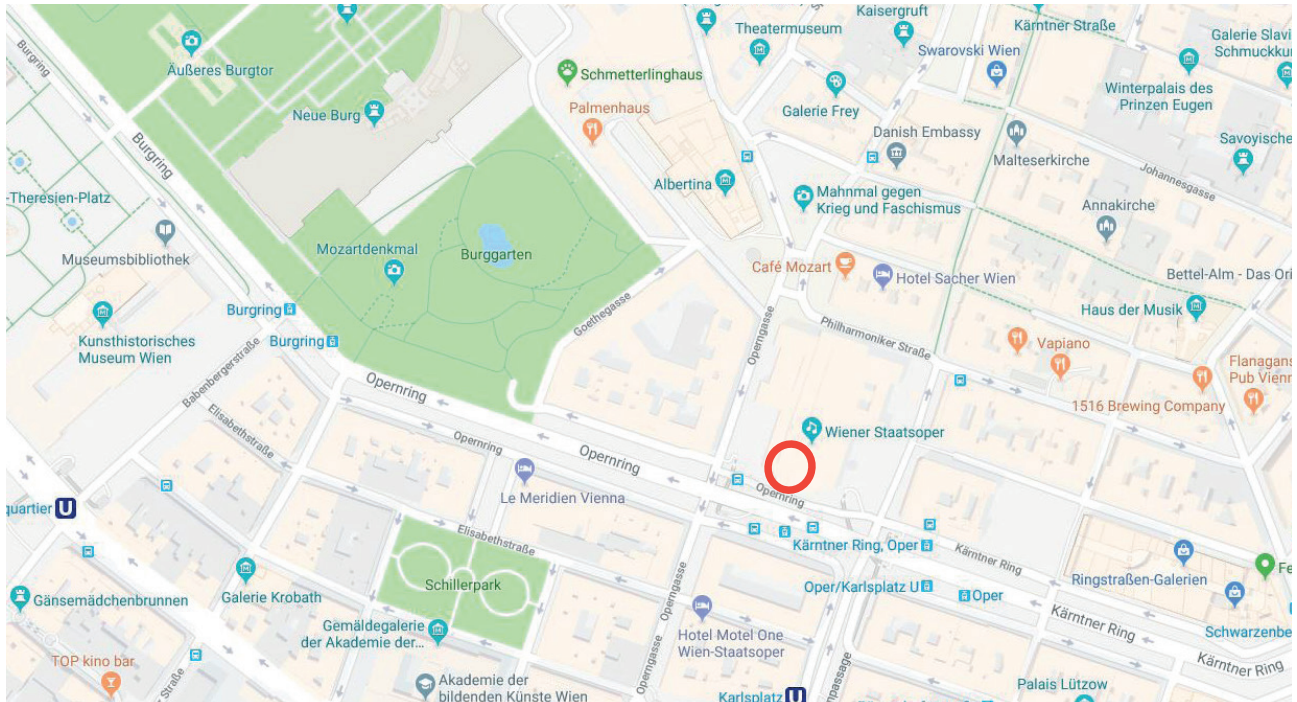
19:30 - open end

Meeting Point: 19:30, Vienna State Opera House, stairs at main entrance

Address: Kahlenberger Straße 22, 1190 Wien

Public transport: tramline D until end station (*Nußdorf, Beethovengang*)

After a full day of explorations we will enjoy a chill out at Schübel-Auer with some food and wine included in the excursion price.



Excursion is limited in space. Participants had to register for it until the 8th/15th of July. If you would like to participate and you are not on the list, please inquire with our waiting list. Thank you!

Prices:

1. City Tour Only: **15 €**
2. City Tour + Bus&Boat trip to Krems/Dürnstein: **51 €**
3. City Tour + Bus&Boat trip to Krems/Dürnstein + Dinner at Wine Tavern Grinzing, Vienna: **60 €**
4. City Tour + Dinner at Wine Tavern Grinzing, Vienna: **24 €**
5. Dinner at Wine Tavern Grinzing, Vienna: **9 €**

Payable at registration desk!

Saturday, 28 07 2018

Dance evening

21:00, Celeste, Hamburgerstraße 18, 1050 Wien

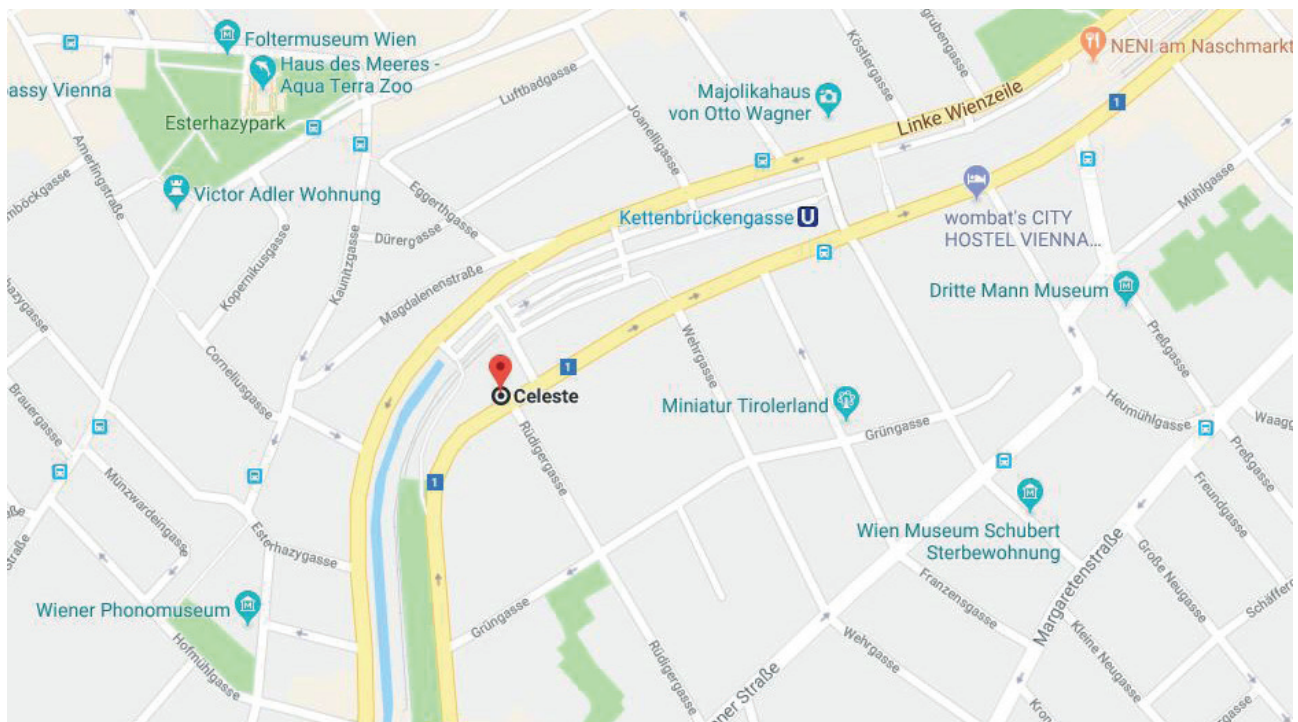
Music and dance events are well-known programme activities at ethnomusicological conferences. After a day of talking about music and dance, participants might also enjoy to corporeally engage in musical and bodily activity. This ‘conference clubbing’, however, aims to extend its ‘leisure’ connotations and call attention to embodied ways of negotiating knowledge on sounds and bodily movements. Dancing and listening thus becomes a way of dealing not only with music and dance but also its social context and socio-political implications.

Focusing on primarily South-Asian popular dance music, the evening reflects on diasporic club music settings. The club, Celeste, is a venue known for its inclusive programming, particularly music from minority and migrant communities. The evening is specifically aimed at Indian, Pakistani and Afghan migrant communities in Vienna. Join us in embracing a more diverse ‘leisure’ activity while also actively perceiving the significance of music for migrant and refugee communities. We encourage you to communicate musically with other guests and – last but not least – enjoy an evening out.

The evening is designed by Rasika Ajotikar and Marko Kölbl and curated by Rasika Ajotikar.



Photo: Marko Kölbl. Dancers at the concert of Afghan singer Valy Hedjasi, Club Arena34 Vienna, Fieldwork for research project on Afghan music in Vienna, April 2017



Monday, 30 07 2018

Workshop “Music of the Andes”

Ensemble THUNUPA

18:30 – 20:00, Fanny Hensel-Hall

The Andes stretch along the western edge of the South American continent, yet the term ‘Andean Music’ encompasses broad musical practises found mainly in Ecuador, Peru and Bolivia. This unique music offers a rich selection of repertoire as well as musical instruments due to its eventful history of intercultural encounters; the music of the local indigenous population was fused with musical influences from Europe and Africa. As a result, a distinction can be made between indigenous music (*música autoctona*) and the creation of new musical styles beginning with European colonisation (*música criolla*), although an exact differentiation is arguable due to its impreciseness.

In this workshop, the Vienna-based musical ensemble *THUNUPA* will guide attendees through some of the styles of Andean music. The workshop participants will have the chance to try traditional instruments like panpipes (*zampoña*, *antara* or *siku*), double-headed drums (*bombo*) or the charango, a unique string instrument. The aim of this participative workshop is to create a holistic musical experience which is embedded in the sacred and ritual context of the music by taking into account the singing in indigenous languages (*Quechua* and *Aymara*), traditional costumes and traditional dances.

Moderation by Cornelius Holzer (Austria – PhD student at the Department of Folk Music Research and Ethnomusicology at the University of Music and Performing Arts Vienna mdw) and Marinko Quiroga (Bolivia – instrument rental and orchestra office at the University of Music and Performing Arts Vienna mdw).

Bolivian musicians Dehry Torrico, Daniel Vargas and Alejo Cruz have generously offered their time and expertise to lead the workshop.



Photo: THUNUPA, Charango

ICTM Joint Symposium

The Study Groups of the International Council for Traditional Music constitute central fora for scholarly discourse in specific fields of interest within ethnomusicology.

Two of these groups — the Study Group on Music & Minorities and the Study Group on Music & Gender — for the first time join their forces and share their ideas and approaches in a Joint Symposium. Starting from their own concepts and issues, the groups share a central commitment: both deal with inequality, societal power relations and marginalization within the scope of music and dance. The meeting thus strives to foster music- and dance-related research on minorities and gender/sexuality as well as their interdependencies and intersections. The symposium features paper and panel sessions, a concert of the Roma band Kalyi Jag, a book presentation and workshops.

Mon, 23 July

9:30—	Opening
11:00	Ceremony
11:30—	Paper Sessions:
18:00	Music & Minorities
18:30	Welcome Reception

Fri, 27 July

11:30—	Paper Sessions:
17:30	Shared Themes
18:00	Business Meeting of the Study Group on Music & Minorities

Tue, 24 July

9:30—	Paper Sessions:
18:00	Music & Minorities
19:00	Book Presentation "Mansur Bildik's Saz Method"

Sat, 28 July

10:00—	Paper Sessions:
16:30	Shared Themes
21:00	Dance Evening

Wed, 25 July

9:30—	Paper Sessions:
16:30	Music & Minorities
19:00	Concert Kalyi Jag and Reception, Joseph Haydn-Hall

Sun, 29 July

12:00—	Paper Sessions:
17:00	Music & Gender
17:30	Business Meeting of the Study Group on Music & Gender

Thu, 26 July

10:00— open end	Excursion "Female Traces" Vienna, Boat Trip to Dürnstein, "Heuriger" visit
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Mon, 30 July

10:00—	Paper Sessions:
16:30	Music & Gender
17:00—	Concluding
18:00	Forum
18:30—	Workshop
20:00	"Music of the Andes"

Registration recommended (no fee)

ictm2018@mdw.ac.at

Abstract Book: Nora Bammer, Marko Kölbl, Hande Sağlam (editing), Kate E. Walker (proof reading), Martina Krammer (layout)

Local Arrangements Committee (LAC): Ursula Hemetek (chair), Nora Bammer, Cornelius Holzer, Marko Kölbl, Martina Krammer, Hande Sağlam

Program Committee of the Study Group on Music and Minorities: Ursula Hemetek, Zuzana Jurková, Svanibor Pettan (chair), Adelaida Reyes, Hande Sağlam

Program Committee of the Study Group on Music and Gender: Francesca Cassio, Kristin McGee (chair), Marko Kölbl, Rafique Wassan

