

XXXV ESEM

“Performing Bodies”

Music Department, Durham University

3-7 September 2019



Welcome to Durham!

This year’s ESEM – the 35th meeting of the European Seminar in Ethnomusicology – is hosted by Durham University’s Music Department, in the unique location of Durham’s UNESCO World Heritage site.

The theme of the seminar, “Performing bodies”, encouraged contributions addressing the role of the human body and movement in the performance of music and dance. Although the embodied nature of musical performance has often been relegated to a marginal status in ethnomusicology, in fact the topic has a long and distinguished history. Notable landmarks include Hornbostel’s famous 1928 paper highlighting the importance of drummers’ preparatory gestures, through much of Blacking’s work (starting with a 1955 commentary on Hornbostel), to Baily’s analyses of performers’ movement patterns. In recent years ethnomusicologists have responded to the provocations of theories of embodied cognition, and adapted insights of gesture studies to the study of musical performance. Ethnomusicologists have also explored the intersection of embodiment, affect and sound, looking at the relations between the materiality of sound and various bodies (including the body of the music/dance performer as well as musical instruments). At the same time, however, scholars of music and dance have often maintained an unproductive distance from each other.



Durham University’s Music Department

The seminar’s rich and varied programme will surely offer wide scope for reflection on these disciplinary histories as they have played out in different contexts, and on new opportunities to better understand the way our bodies and their capacities for movement enable and constrain diverse music and dance performance styles.

We are happy to welcome delegates from more than twenty countries across the world and to have two distinguished invited speakers: Prof. Rolf Inge Godøy, who will give the annual John Blacking Memorial Lecture, and Prof. John Baily, who will deliver a special guest paper.

We would like to acknowledge the ongoing support of Ana Hofman and Rytis Ambrazevičius, who have joined us as programme committee members, as well as the ESEM President Britta Sweers and treasurers Gerda Lechleitner and Ana Hofman and the members of the Coordinating Committee.

Local support in Durham has been and will be invaluable throughout the week: special mention should be made of the Head of the Music Department, Tuomas Eerola, and Simone Tarsitani, who have tirelessly helped with the preparation of the event for the past year, as well as Sam Horlor, Oluwafemi Ayodeji, Matthew Warren and Petr Nuska, who have offered their time and expertise in a variety of ways.

The XXXV ESEM has been made possible thanks to Durham University’s Music Department and Faculty of Arts and Humanities, who have generously provided both financial and logistical help. Durham Union Society and St. Chad’s College have kindly offered their spaces for our use.

Laura Leante and Martin Clayton
Chairs of the XXXV ESEM

THE LOCATIONS

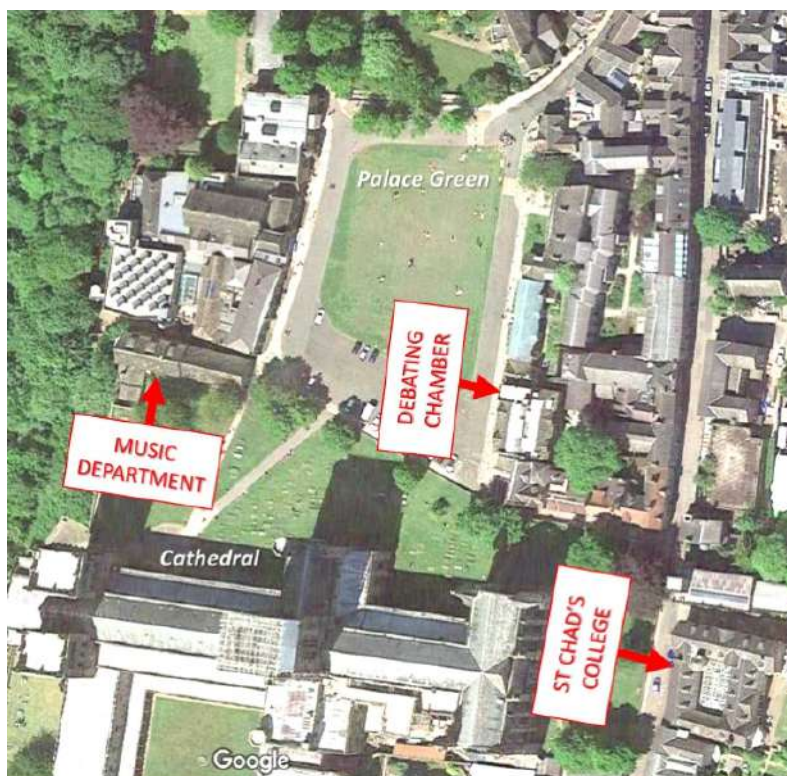
The XXXV ESEM will take place in Durham’s stunning UNESCO World Heritage site.

The Music Department: Registration as well as all academic sessions and tea breaks will take place in Durham University’s Music Department.

The Debating Chamber: Located on Palace Green, roughly opposite the Music Department, Durham Union Society’s Debating Chamber will host Wednesday’s singing workshop and Thursday evening’s Northumbrian bagpipe session.

St. Chad’s College: St. Chad’s College, located opposite to the Cathedral on the North Bailey, will host Tuesday’s Welcome Reception in its Cassidy Quad. Thursday evening’s live music session will take place in the College’s student Pub, in the basement of the building. Optional lunches will also be served daily in the College’s dining hall.

The Cathedral: A guided tour of the Cathedral and St Cuthbert’s Treasure has been arranged on Friday afternoon. This will be followed by the daily Evensong service, which we encourage participants to attend before joining the final paper session of the day.



An optional excursion has been organised on Sunday 8 September to **the Beamish Museum**, located within a short drive from Durham city. Details of arrangements and transport will be announced during the conference.

XXXV EUROPEAN SEMINAR IN ETHNOMUSICOLOGY

“PERFORMING BODIES”

PROGRAMME

Tuesday, 3 September

10:00 Registration and coffee (Music Department)

10:45 Opening

11:00 Chair: Dan Lundberg

Thomas Solomon

Music and the Body: From Cognition to Performance

Cornelia Gruber

Gazing at Dancing Bodies and Listening to Disembodied Music: Reflections on the Body and Embodiment in Research on Music and Dance

12:00 Lunch

13:00 Chair: Britta Sweers

Tharupathi Munasinghe

Shifting Identities: The Embodiment and Transformative Performing of Sri-Lankan Low-Country Drumming in Ritual and Non-Ritual Contexts

Sayumi Kamata

Not Written, but Performed: Investigating Embodiment in Oral Mnemonics within Japanese Music

Ewa Dahlig-Turek

The Body-Instrument Relation in Studying Traditional Fiddling

14:30 Coffee Break

15:00 Chair: Rytis Ambrazevičius

Marie Cousin

Symbolic Embodiment of Music in the Dances of the Tambor de Mina and Tambor de Crioula, São Luis do Maranhão, Brazil

Mats Nilsson

Change and Stability in the Dancing Body During the 20th Century

17:30 Welcome reception (St. Chad’s College – Cassidy Quad)

Wednesday, 4 September

09:30 Chair: David Hughes

Yuiko Asaba

Sexy Dance? Tango in Japan, the Performing Bodies, and their Liberation from Eroticism

Kendra Stepputat

The Tango-Danceability of Music: A Choreomusicological Approach to the Study of Tango Argentino

10:30 Coffee Break

11:00 Panel session: “Sounds, Bodies and Affects in Music Performing and Listening”. Chair: Martin Stokes

Alenka Bartulović

The Affectivity of *Sevdalinka* in Post-Yugoslav Slovenia

Mojca Kovačič

Experiencing Political Atmosphere through Collective Singing

Rajko Muršič

Performing Space, Body and Sounds: Autoethnography of Improvised Music and Dance Performance

Ana Hofman

“Our Bodies Shuddered”: Affect, Voice and Embodiment in Mass Singing of the Post-Yugoslav Activist Choirs

13:00 Lunch

14:00 Chair: Susana Moreno Fernández

Matthew Warren

Material and Corporeal Mediation in Western Classical Composers’ Compositions and the Disempowerment of the Corpus

Helia Marcal, Louise Lawson and Ana Ribeiro

The Body Within: Capturing Embodied Knowledges in the Conservation of Performance Art

15:00 Coffee Break

15:30 Chair: Marko Kölbl

Linda Cimardi

Beyond Gendered Representation: Male and Female Bodies in Runyege Dance

Jennifer Sheppard

Music for Keep-Fit Classes in Interwar Britain

17:00 Gospel workshop led by Oluwafemi Ayodeji (Durham Union Society – Debating Chamber)

Thursday, 5 September

09:00 Chair: Laura Leante

Fulvia Caruso

The Role of Dance in Intercultural Communication

Jasmine Hornabrook

Sonic Belonging: Migration, Music and ‘Home’ in South Asian Britain

Julia Giese

Embodied Memories: Dance as an Access Point to Belonging and Identity in the Diasporic Space in Tower Hamlets, London

10:30 Coffee Break

11:00 Chair: Frank Kouwenhoven

Sam Horlor

Embodied Togetherness and the Material Environment: Ambiguities of Belonging among Audiences for Chinese Street Pop

Dafni Tragaki

Choreographies of the Political in the Public Sphere

Ilwoo Park

Phenomenological Description of Irish Music Session as the ‘Lived’ Body and Embodied Space

Yong Jeon Cheong

Make Music, Make Space: Cognitive Ethnomusicological Inquiry on Effects of Musical Training on Spatial Perception

13:00 Lunch

14:00 Poster session and presentations. Chair: Ana Hofman

Karin Eriksson and Dan Lundberg

Creative Transitions

Kurt Schatz

The Musical Impact of Movement in the Balinese Mask Dance of Jauk Keras

Tiziana Palandrani

Ritual Movements of the Holy Week in Andalusia

15:00 Coffee Break

15:30 John Blacking Memorial Lecture. Chair: Tuomas Eerola

Prof. Rolf Inge Godøy

Constraint-Based Musical Expression

16:30 ESEM General Assembly

18:00 Performance session (“Introduction to the Northumbrian pipes” by Alice Robinson, Durham Union Society – Debating Chamber), followed by a social gathering with music (St. Chad’s College – student pub)

Friday, 6 September

09:30 Chair: Liila Taruffi

Marko Kölbl and Shzr Ee Tan

Panel session: “Intersectional Perspectives on the Study of Performing Bodies”

10:30 Coffee Break

11:00 Chair: Lea Hagmann

Vilina Silvonen

Performed and Experienced Emotions in Karelian Laments. Embodiment from Stereotypic Emblems to Real-felt Affective States

Ulrich Morgenstern

Gestures or Heightened Emotion in Traditional Music/Dance Events and in Staged or Media-based Performance

Sisa Calapi

Moving and Sounding Bodies. Frenetic Performances During the Inti Raymi festival of Cotacachi (Ecuador)

12:30 Lunch

14:00 Guest Paper. Chair: Giovanni Giuriati

Prof. John Baily

Music Structure and Human Movement: Lessons from Afghan Lutes

15:00 Guided Tour of Durham Cathedral and Treasure, followed by Evensong

18:30 Video and Multimedia Session. Chair: Simone Tarsitani

Ignazio Macchiarella, Marco Lutz and Diego Pani

Introducing the Web Documentary “Trajos. Making Music in Sardinia Today”

Petr Nuska

Ethnomusicological Film: Translating Research Footage into Film Language

Saturday, 7 September

09:30 Chair: Martin Clayton

Jack Harrison

Riding Rhythms: The Music of Interspecies Touch

Renan Moretti Bertho

Interaction, Experience and the Meaning on the Rodas of Choro in the Interior of the State of São Paulo

10:30 Coffee Break

11:00 Chair: Thomas Solomon

Lara Pearson

Gestural Interaction in South Indian Vocal Lessons: Forging Common Ground through the Body

Rytis Ambrazevičius

Embodiment in Vocal Rehearsals: School of Traditional Music, Poland

12:00 Lunch

13:30 Chair: Serena Facci

Lorenzo Chiarofonte

Sounding and Moving Possessed Bodies: Performative Techniques for the Embodiment of the Spirits in Burmese Urban Ceremonies

Oluwafemi Ayodeji

Prayer, Movement and Music: Spiritual Warfare Songs in Yorùbá Pentecostalism

14:00 Coffee Break

14:30 Chair: Fulvia Caruso

Lea Hagmann

In Search of Cornish Identity through Dancing and Performing Bodies

Susana Moreno Fernández

Music Festivals and Their Repercussions. A Comparative Study in the Iberian Peninsula

Charissa Granger

Dance in Steelband Performance and its Connection to Decoloniality

16:00 Closing Remarks

Sunday, 8 September

10:00 – 17:00 Excursion to the Beamish Museum

ABSTRACTS

JOHN BLACKING MEMORIAL LECTURE

Prof. Rolf Inge Godøy (University of Oslo, Norway)

Constraint-Based Musical Expression

The focus of my talk is on how various human and instrumental constraints shape musical expression. There can be no doubt that the repertoire of musical expression is vast, as is the variety of musical instruments and associated kinds of human sound-producing body motion. Yet there are obvious constraints on what sounds traditional musical instruments can produce (e.g. a flute cannot sound like trombone, a piano cannot sound like an oboe), and needless to say, also constraints on human sound-producing body motion (e.g. need for breathing, need for rests, limits to speed), engendering constraint-based idioms (easy and well-sounding vs. difficult and not so well-sounding snippets on instruments).

This may all seem rather trivial, but the crucial point is to see how constraints are carried into musical expression and strongly influence it, even to the point that we expect such constraints in music. And: that musical expression is constraint-based does not diminish its value; it is rather a testimony to extensive human agency in music. It can be argued that human body motion constraints actually shape salient perceptual features of musical sound, first of all in what we perceive as motion and contour patterns in music, as well as in various details of articulation. Taking constraints into account amounts to a more holistic approach to musical expression by focusing on musical sound as produced by human body motion, or focusing on what I have previously called *motormimetic* features in musical experience. This perspective is a departure from Western abstract notions of pitch and duration in favor of holistic sound and body motion features in music, a shift of perspective I believe was also a recurrent topic for John Blacking.

GUEST LECTURE

Prof. Emeritus John Baily (Goldsmiths, University of London, UK)

Music Structure and Human Movement: Lessons from Afghan Lutes

The creation of a new long-necked lute, the 14 stringed Herati *dutár*, between 1950 and 1965, presented a unique opportunity to look at the interaction of three factors in the ergonomic relationship between music structure and human movement: changes in the morphology of the instrument, changes in performance techniques, and changes in repertoire. This possibility prompted research into issues of music structure and human movement undertaken by the author in 1973-74 in the city of Herat, in western Afghanistan. My paper starts with a comparison between the “original” 2 stringed *dutár*, and another Afghan lute, the *rubáb*, which had an important part to play in the changes that resulted in the 14 stringed instrument. The contrast between the physical structures of the traditional repertoires of the *dutár*, and *rubáb* are examined, and show how the “traditional” music associated with each of the two instruments fits the morphology of that instrument, 2 stringed *dutár* or *rubáb*. Having established some crucial differences between the linear array of note positions on the *dutár*, and the tiered array on the *rubáb*, the paper continues with a detailed examination of the constraints imposed and freedoms suggested by the transfer of music from the *rubáb* to the newly invented 14 stringed *dutár*. These factors become apparent in terms of (a) mapping the modes, and (b) finger versus hand movements for the left hand, and (c) patterns of plectrum use for the right hand. The paper concludes with a brief exegesis of the wider social and cultural implications resulting from the invention of the 14 stringed *dutár*.

PAPER SESSIONS

Rytis Ambrazevičius (Kaunas University, Lithuania)

Embodiment in Vocal Rehearsals: School of Traditional Music, Poland

Starting from 1998, yearly summer schools of traditional music are held in various venues in Poland. Mostly students from Polish and neighboring universities form a community engaged in everyday vocal rehearsals supervised by instructors from several East European countries. Formally, the main purpose of these workshops is practicing certain traditional vocal techniques and styles, thus, actually “embodying Otherness” (Trimillos). However, for instance, the individual enjoyment in widening the vocal possibilities is not less important.

The paper reviews the experience gained at the schools with a stress on the significance of embodiment in the transmission chain “native singer – teacher – student” and deals mostly with the second link of the chain. Variety of points of the topic are discussed, such as developing a “corporeal vocal memory,” similarly to “guidance through kinesthetic memory” (Solís), imitation (overt or covert), hermeneutic “lay” instructions, adequate environment as a part of cognitive system, and proportion of rhetorical / non-rhetorical means. Applications to group training introduce special problems. These include creating of “bioenergetic” group space (related, partly, to the group geometry), entrainment, statics and dynamics in embodiment (incl. variety and fluctuations of embodiment types) dependent on and manifesting in the song genre, singer’s individuality, and certain roles of singers.

A special attention is paid to the role of intentional / unintentional gestures in the group leading and communication. Rehearsing of one song is presented as an example of interplay of various aspects of embodiment.

Yuiko Asaba (University of Huddersfield/Osaka University)

Sexy Dance? Tango in Japan, the Performing Bodies, and their Liberation from Eroticism

Tango’s representation in Japan as ‘sexual’ goes back to the start of the twentieth century, just prior to its first arrival in Japan in 1914. Always accompanied by references to disjunctures between class positions and threats to good morality, there are Japanese newspaper articles dating back to the 1910s highlighting the ‘sexual provocation’ of tango. This paper will examine the tension and negotiation between tango performance, public morals and eroticism in tango, and Japanese performers’ cultural attitudes to performance. At the same time, today’s representation of tango in Japan as ‘cool’ and ‘sexy’ will be examined through its association with cosmopolitan modernity. The arrival of the hugely successful Broadway show *Tango Argentino* in Japan in the late 1980s will, in this context, be identified as the pivotal point that reflects what Pasi Falk has termed the ‘historicity of the body’ (1994: 2): the invention of today’s Argentine style of tango dance and attitudes to tango attire and body. Accordingly, dresses worn by Japanese tango musicians today will be examined through the lens of ‘Argentine identity’ generated by *Tango Argentino* shows, reinvigorated by strong U.S. commercial power and by Argentina’s own national imagining. In particular, this presentation will stress that the ‘historicity of the body’ in the Japanese tango world today reveals ‘a site of transgression which resists Order’ (Falk 1994: 1). This will be seen by how Japanese tango performers now resist conventional ideas about tango’s eroticism by choosing ‘what I [they] want to wear’ when performing tango. These attitudes, it will argue, shape tango’s increasingly cosmopolitan and outward looking, contemporary image in Japan today, contributing and incorporating wider metropolitan context into the genre.

Oluwafemi Ayodeji (Durham University, UK)

Prayer, Movement & Music: Spiritual Warfare Songs in Yorùbá Pentecostalism

Spiritual warfare songs are used to engage in spiritual combat with the forces of evil. These songs and related prayers are perceived as the bedrock of Yorùbá Pentecostal Christianity as they have reportedly been performed since the late 1920s and remain a prominent feature till date. Despite this history of nearly one hundred years, the impact of music within Yorùbá Pentecostalism receives sparse or no treatment at all in existing literature - hence, this paper focuses on Yorùbá Pentecostal spiritual warfare songs, assessing its use in (and as) prayer, and the role of bodily movements and expressions during its performance. My respondents during fieldwork highlight the way in which these songs should be rendered, clarifying why it is typically driven by fast tempo, fierce lyrics and vigorous bodily demonstrations. In this presentation, I argue that the intense singing and clapping during the performance of these spiritual warfare songs, for example, is one of the ritual techniques used to create an atmosphere that participants believe leads to the manifestation of the Holy Spirit. It is common to hear preachers admonish congregants to clap their hands hard and make it sound like thunder, so it can terrify the enemy; similarly, when participants stamp their feet on the ground, it is believed that the devil and the dark forces are at the receiving end of the aggression they exert. Also, I will draw upon examples from my recently concluded fieldwork to south-west, Nigeria (Yorùbáland) to reveal my thematic categorisation of these songs and its stylistic features such as typical melodic patterns, typical rhythms and accenting, textual traits, accompanying patterns etc.; and how these relate to the ritual objectives.

Sisa Calapi (University of Paris Nanterre, France)

Moving and Sounding Bodies. Frenetic Performances During the Inti Raymi Festival of Cotacachi (Ecuador)

In this communication, I will present my analysis of sounds and movements performed during the « Visperas » and « The Taking of the Square » rituals that occur during the Inti Raymi festival in Cotacachi (Imbabura Province, Ecuador). The Inti Raymi Festival, also called « Sun Festival » (Fiesta del Sol) takes place from June 23rd to July 1st each year. During this whole festival, kichwa rural communities perform itinerant musics and dances that trigger ambivalent emotions in performers and members of the audience. « Visperas » corresponds to nocturnal dances within the community, and « The Taking of the Square » corresponds to the diurnal sounding and dancing appropriation of the central square of the city of Cotacachi by the various communities. The main issue is the ritual conflict that these performances generate and the creation of rivalries between communities.

Following other scholars of andean indigenous music (Martinez ,Stobart), I will show that analysing the multisensorial dimension of these music and dance performances is essential to the understanding of their ritual efficiency. This implies a pragmatic analysis of the gestures of musicians, who are actually dancers, and of the production by dance groups of an ambient sound that is not limited to music. I will then highlight the importance of taking into account the production of various emotions by performers and spectators ; and of reconsidering the borders between them. Indeed, measuring degrees of involvement in dancing allows us to study the emergence of a « contagion » or kinesthetic empathy, which manifests itself in a collective euphoria into the dance group.

Fulvia Caruso (University of Pavia, Italy)

The Role of Dance in Intercultural Communication

Since 2015 I'm documenting – as part of a larger project on music and migration in the Padana plain, north Italy – the Oghene Damba Cremona Boys Musical Theatre. It is a group of asylum seekers born in the Diocese's Reception Centre in Cremona that makes African music and dance. They came from different parts of Western Sub-Saharan Africa, mostly Ghana, Nigeria and Mali. They often perform in events organized by the Municipality or the Dioceses. With the help of my students I documented almost all their performances from 2015 till 2018: 20 performances altogether. During these years the Oghene Damba players and dancers have improved their musical skills and modified their dance style both in a presentational and participatory style, to better express

their communicative project. The group has also changed members, since the asylum seekers can be moved in a different centre or be expelled.

For the XXXV European Seminar in Ethnomusicology I would like to give an overview of the outcomes that are emerging from this still on going research, with a focus on their dances.

Through dancing they can express their own proveniences, dancing different local styles, but they also want to express a collective dimension. Moreover, depending on the various situations of performance, they also look for an involvement of the public. The analysis of their dancing, then, let emerge specific ethnic features and also collective “African” features, an attempt to express individual presence and an intercultural dialog between Africans and between Africans and Italians.

Yong Jeon Cheong (Ohio State University, USA)

Make Music, Make Space: Cognitive Ethnomusicological Inquiry on Effects of Musical Training on Spatial Perception

Emphasizing the role of spatio-motor thinking, Bailey (1992) noticed that musical creativity arises from the way we play a musical instrument. Aho (2018) pointed out an importance of tangibility (i.e. Gibson’s haptic exploration) in Kantele performance. The manner of music-making may shape our body representation in a distinctive way and transform our spatial experience accordingly. In music performance, we use our body in two ways, singing or playing an instrument. Here we empirically investigate how singing and instrument playing bodies affect our experience of space.

Space pertaining to the body is characterized by multisensory integration and body part centered specificity. Main difference in space between singing and instrument playing body can be studied by audio-tactile integration and hand-centered specificity. Many studies report that, compared to non-musicians, musicians have different multisensory perception. However, their primary focus was audio-visual coupling. One study demonstrates that musicians are better at audio-tactile integration but it considers neither potentially different effects of two types of musical training nor spatial aspect.

In this study, we ask whether non-musicians, instrumentalists, and vocalists respond to audio-tactile inputs near and on hands differently. We conducted 1) simple reaction time and 2) temporal order judgement experiments with instrumentalists, vocalists and non-musicians. In experiment 1, auditory only, tactile only and simultaneous audio-tactile stimuli were presented near and on hands. Subjects were asked to respond as soon as possible when they detected any signal. In experiment 2, we delivered a brief sound and a touch pulse in a pair with different onset asynchronies. Subjects were asked to judge whether sound or touch is presented first. We found that vocal vs instrumental training modifies spatial processing. Our finding shows that the way we make music modify our own space.

Lorenzo Chiarofonte (SOAS, UK)

Sounding and Moving Possessed Bodies: Performative Techniques for the Embodiment of the Spirits in Burmese Urban Ceremonies

Dance is regarded as the expression of spirit possession in Burma. In natkana pwe (private urban ceremonies), the nat kadaw (spirit medium) dances, embodying consecutively the 37 Nat Lords, a defined pantheon of spirits whom devotees propitiate in order to get health and wealth. In embodying the spirits, the spirit medium moves fluidly between human and animal, masculine and feminine, young and old, refined and harsh spirit characters. The ritual performance is supported and controlled by the clashing sound of the hsaing waing, the Burmese tuned drums and gongs ensemble. Together, the movements of the nat kadaw and sound of the hsaing ensemble make the spirits come-into-being in the ritual space, so that humans can interact with them.

This paper investigates the relationship between humans and spirits from the perspective of sound and movement analysis. Starting with addressing the Burmese conceptions about spirits and spirit embodiment, the paper highlights the interactive network that links musicians, dancers, participants and spirits during a ceremony. Then, drawing on fieldwork videos and ethnographic descriptions, the paper considers the performance of some of the main spirit characters invited to the ceremony. It analyses the different

performative techniques (mimetic sounds, performing narrative, and figurative movements) through which different spirits and spirits’ identities are embodied, moved, and sounded, thus allowing their concrete and bodily manifestation.

Linda Cimardi (Ethnological Museum, Berlin, Germany)

Beyond Gendered Representation: Male and Female Bodies in Runyege Dance

The proposed paper deals with the embodied conceptions and perceptions of runyege, a traditional music and dance genre from Western Uganda. Whereas several anthropological interpretations understand traditional dances them as a representation of a society, in which the activities and roles of individuals are reflected in the way they perform and in the part they have in dancing, the author attempts to cross this approach by looking into the emic understanding of runyege as embodied dance practice.

Runyege includes two separate dance parts for women and men dancers, each comprehending specific footwork, body posture and torso and arms movements. Local interpretations by performers, dance instructors and audience connect the two dance roles with the physical characteristics of females and males, which dictate the level of their body elasticity and muscular strength, as well as their way of walking, and the type of their movements.

Through the teaching and performing of traditional music and dance in Ugandan schools, the strict association of dance role and performers’ sex in runyege has been partly overcome: today boys can perform the women’s part and girls the men’s one. The pupils’ young bodies are indeed still malleable and able to perform movements that adults of their same sex find hard and unnatural. Furthermore, the dance groups of women associations, as well as some special performers, have also challenged runyege binary gender/sex conception in their performances and astonished the audiences that doubt how their dancing is physically possible.

Considering the local gender conceptions as non limited to social customs and prescriptions, but also as inscribed in the bodies of males and females that are educated and moulded through different daily activities, prohibitions and physical behaviours, the author retraces the ways in which gendered bodies move – and are (not) expected to move – in runyege.

Marie Cousin (University of Burgundy, France)

Symbolic Embodiment of Music in the Dances of the Tambor de Mina and Tambor de Crioula, São Luis do Maranhão, Brazil

I would like to present a communication proposal concerning the embodiment in relation with the research I carried out in São Luis do Maranhão, Brazil. I would like to highlight two different aspects of the incarnation, interpretation or dialogue music-dance in two musicochoreographic forms: the tambor de crioula and the tambor de mina. In the tambor de crioula, there is a link of symbolic analogy between the improvisations played on the great solo drum (tambor grande) and the solo dancer. A symbolic, semiotic similarity, which makes this expression of the Brazilian intangible heritage have an inseparable double character: the rhythmic structures, cut out in sentences punctuated by the punga, reflecting as in the mirror the incorporation of their structure, as the punga is also a choreographic movement that enters in correlation with the punga struck on the drum. I will present the structure of the different stylized choreographic movements and their links with the rhythmic structures, and I will show how both are indispensable to the affirmation of the acoustic and visual (bodily) aspects of Creole identity.

In the context of the second musico-choreographic form, the tambor de mina, I would like to introduce, as part of the ritual music of this African matrix religion, how music embodies the ritual in itself, and how is realized the incorporation of the deities (trances) through the body of initiated dancers. The musical structures will symbolically represent the deity at the supra-material (sound) level, which will allow the bodies to incorporate the attributes of the spiritual entities into the gestures and dance movements. Here again, we find the complementary duality acting both on the sound level and the body plan.

Tambor de mina and tambor de crioula share socio-cultural and cosmological links: practiced by the same populations, tambor de crioula is played and danced in honour of São Benedito - the patron saint of Afro-descendants, who is also syncretised with Verequete, deity of tambor de mina. The presentation will be illustrated by audio / video / photographic documents.

Ewa Dahlig-Turek (Polish Academy of Arts, Poland)

The Body-Instrument Relation in Studying Traditional Fiddling

Analysis of the body-instrument relation is an intrinsic element of studying instrument playing. The player's posture and the manner of holding the instrument largely determine the performance technique and the range of musical potential of the instrument.

An important role is played by the context of local tradition, including the type and function of the repertoire and, in particular, the level of expectations from the audience. If the sounding result is the superior goal, the musician is trained to overcome the bodily limitations and difficulties arising at the interface between the body and the physical object. The greater the degree of audience's tolerance, the more ergonomics come into play, because a satisfactory musical effect does not require any laboriously learned techniques. In Polish traditional fiddling, the type and scope of gestures determined by how the instrument is held, correspond to the so-called 16th-17th C. French manner of violin playing described by David D. Boyden (*The history of violin playing from its origins to 1761 : and its relationship to the violin and violin music*, Oxford, Clarendon Press 1990).

Whereas in the classical hold the violin is immobilized between the chin and the shoulder leaving the left hand free to move, in the folk fiddling it is the left hand that takes over the function of keeping the instrument in balance. This type of hold significantly reduces its mobility, restricts fingering and narrows the instrument's scale.

As to the right-hand technique, the typical way of holding the bow, analogous to the Boyden's French grip, reduces the player's control over the bow, affects the length of the strokes, the bowing technique, articulation and timbre.

The paper will discuss in detail the body-instrument relation in traditional fiddling in Poland, taking into account such elements as: musician's posture, the hold of the instrument, possible range of movements and musical result.

Julia Giese (Loughborough University, UK)

Embodied Memories: Dance as an Access Point to Belonging and Identity in the Diasporic Space in Tower Hamlets, London

This paper explores the potential of community dance practice to gain a deeper understanding of the ways in which belonging and identity among diasporic groups are communicated. Only relying on language-based approaches, e.g. traditional qualitative interviews, typically results in the cul-de-sac of a 'silence-versus-testimony binary' where many marginalised voices are often not heard or not included. This is why this study proposes a more creative ethnography that captures the experiences of political rupture and processes of identity making among Bangladeshi women in Tower Hamlets, London.

Silence seems to be the predominant reaction to the traumatic political memories within this community. This is especially true for the violence that many women experienced after the 1947 Partition of British India as well as during the Bangladeshi liberation war in 1971. Both processes led to a geopolitisation and nationalisation of women's bodies, which is why a methodology has to be applied that is able to directly access the body and put it at the core of its analyses. Accessing the diasporic space through a combination of multi-disciplinary methods from both the social sciences and performance studies, dance will be explored both as a field of political communication and knowledge-production, and as a method to explore embodied memories of political ruptures and migration. This research studies both professional and vernacular forms of dance among the Bangladeshi community in Tower Hamlets, London to include varied embodied stories of diasporic subjects. By shifting the attention to the performing arts as a carrier of women's memories and

identities, this project can contribute to including silenced narratives of racialised, sexualised, gendered and religionised women to the making of history, and pays respect to their diasporic identities today.

Charissa Granger (Erasmus University Rotterdam, The Netherlands)

Dance in Steelband Performance and its Connection to Decoloniality

This paper will explore dance in steelband performance and how the human body in movement can be considered as part of the music’s decolonial aesthetic and epistemology. Concentrating on how performers physically moving together, this paper examines how a sensuous way of being in, and relating to the world is experienced in steelband music-making and how this connects to a decolonial aesthetic.

Discarded 55-gallon oil barrels were used for music-making in 1930s colonial Trinidad and Tobago; a period deeply shaped by discrimination of its performers. Often standing at the beginning of personal and political consciousness, music and dance empowered participants, giving a sense of self-regard and -respect by mixing and transforming materials and musical structures, forming a symphonic steelorchestra. Large ensemble consists of over 500 drums played by 120 musicians, who all move as one. The sheer amount of people that are organized in such an orchestra, without a conductor, suggests that the sensory experience and embodied nature of music might be responsible.

Examining dance as a decolonial aesthetic and epistemology, this paper will discuss how dance enables performers to regenerate the communal and thereby transgress the colonial matrix of power, exploring the potential of the performing body for broader understandings of decoloniality. Through performance analysis, this paper seeks to understand the moving body in musical performance as a historical and current practice of transgressing and (re-)existing beyond coloniality. It asks: how does music enable people to (re-)exist beyond the colonial matrix of power and its working in the epistemic realm, which is crucial to understanding subjectivity, the control of knowledge, and personal and political consciousness. The performing body is socio-political because it generates space for the receipt and exchange of emotions and experiences, bringing about feelings of joy, love and communion, thereby enabling a way of being that transgresses coloniality.

Cornelia Gruber (University of Vienna, Austria)

Gazing at Dancing Bodies and Listening to Disembodied Music: Reflections on the Body and Embodiment in Research on Music and Dance

As the body and embodiment have become popular, yet contested topics in social sciences, cultural studies, and gender studies, their meanings and applications are increasingly varied and diffuse. Whereas the body may be viewed purely on a material basis of visible performance, or from a phenomenological perspective of experiencing the world through one’s body, embodiment is often used particularly in terms of socio-cultural representations and performativity, and may even be applied to substitute the term the body entirely, in order to focus on its discursive construction. In ethnomusicology, however, though issues of the body in performance are considered highly relevant, these aspects are rarely theorized, as few studies consider movement in music meaningful beyond music making movement patterns, thus highlighting it as a means to an auditory end.

Dance or costumes may be described briefly, yet few ethnomusicologists consider “seeing music,” in the same way that we “see” dance. In my paper, I will (1) examine scholarly approaches to the body and embodiment from recent ethnomusicological journal publications, and (2) critically engage with different theoretical notions thereof from gender studies and dance anthropology that have proven useful in my own methodological approaches to music, dance and questions of gender, age, generation and ancestral affiliation in southwestern Madagascar. Drawing particularly from movement and linguistic anthropologist Brenda Farnell’s notion of dynamic embodiment, I propose that we must consider embodiment and the corporeality of dance and music more rigorously in ethnomusicology, in order to better engage with music and dance as political, meaningful, and formative acts.

Lea Hagmann (University of Bern, Switzerland)

In Search of Cornish Identity through Dancing and Performing Bodies

Growing out of the Celto-Cornish political movement in the 1980s, the Cornish Dance Revival was designed to be a Celtic rather than an English Revival. Encouraged by the organisers at the Pan-Celtic Festival in Killarney, Ireland, the Cornish revivalists started to conduct fieldwork in Cornwall and collected dance material of people who were mainly in their eighties at the time of collection. The few steps and movements the revivalists recorded were then reconstructed based on a) written sources, b) oral descriptions and c) contemporary social dances of other Celtic places, and a corpus of about 40 Cornish dances was established that allowed dancers to perform ‘Cornishness’ on stage.

However, around the year 2000, a couple of younger musicians felt restricted by this limited number of Cornish dances and the thereof resulting small musical repertoire. Additionally, the impossibility of musical variation and improvisation during non-performative Troys (dance-nights) was lamented. Therefore, these musicians decided to create a new form of Cornish dancing that would permit more musical freedom. By looking towards their ‘Celtic cousins’ in Brittany, the second Cornish revivalists found a suitable role-model in the Breton Fest Noz movement, where they saw young people dancing continually for many hours in chain dances with no need for a caller or set dance forms. The new movement, Nos Lowen, was intended to be Cornish, contemporary and global at the same time.

This paper investigates how this second revival movement transformed the former movement material in order to create a new form of Cornish dancing, and how this process changed the relationship between musicians and dancers during dance-nights. Additionally, and by applying revival theories, I focus on the reaction the former revivalists had towards this new interpretation of Cornish dancing and analyse how dancing and performing bodies in Cornwall have eventually moved apart.

Jack Harrison (University of Toronto, Canada)

Riding Rhythms: The Music of Interspecies Touch

This paper explores the interspecies co-constitution of rhythm in English horse riding, and develops a phenomenological framework for understanding the process by which horse and rider negotiate their combined movements together. I adopt a critical stance towards the cognitive-psychological model of musical entrainment (outlined in McAuley 2010), and propose an alternative, posthuman theory of rhythmic interaction which rethinks the relationship between sensorial stimulation, synchronization and sociality: this theory draws together ethnomusicologist Thomas Turino’s Peircian Semiotic Theory for Music (1999), philosopher Richard Kearney’s carnal hermeneutics (2015) and my own fieldwork experiences learning to ride horses in Warwickshire, England, in a way that frames horse-rider coordination as a process of “melodic touching”—through which, I contend, the riding partnership negotiates a steady, pulsing riding-rhythm. This rhythm is mutually significant to horses and humans as part of their negotiation of a shared environment, for while the rider initiates a rhythmic interaction with the horse in order to maintain balance and ensure a safe ride, the horse simultaneously helps to co-constitute the riding-rhythm in response to the unwanted pressure of their rider’s “aids,” and in exchange for food, shelter and protection. Rhythmic interactions, therefore, are conceived here as lived, ecological interrelations—not merely as something humans are naturally inclined to do with other members of their own species. Such a notion significantly expands the discipline of ethnomusicology, for a study of music that locates music and dance performances on a continuum with other kinds of ecological encounters has the potential to challenge the anthropocentric notion of a humanly-determined world—a notion that separates the category of the human from that of the animal, and likewise, the category of culture from nature.

Sam Horlor (Durham University, UK)

Embodied Togetherness and the Material Environment: Ambiguities of Belonging among Audiences for Chinese Street Pop

The discussion I join here involves embodiment and audiences. I am interested, in particular, in links drawn between togetherness embodied in crowd members' coordinated rhythmic or gestural engagements with music, and wider social phenomena such as feelings of belonging (Clayton 2017). Amateur performances of classic pop on the city streets of Wuhan in China attract audiences of between handfuls and hundreds of people, but they only rarely inspire obviously strong collective bodily engagements such as clapping or rhythmic movements. The material conditions of different performance settings in the city's ordinary public spaces play an important part; the different arrangements of bodies in space afforded by various performance sites are linked to matters of attention and contagion that shape the extent to which these bodily engagements can take hold. Drawing on work from music geographers that has begun to examine the significances of failure in considering the social effects of bodily engagements with surroundings (Simpson 2013), I focus on instances in which the physical arrangements, inclinations, skills, and attentions of those present sometimes limit the potency of experiences of embodied togetherness. To what extent, then, are these cases symptomatic of a weaker or ambiguous sense of belonging among audiences who attend? And why would this matter? With these questions, my intention is to highlight that implicit valorisation of phenomena such as belonging may risk embodied approaches perpetuating idealistic orientations in our understandings of music's social meanings.

Jasmine Hornabrook (Loughborough University, UK)

Sonic Belonging: Migration, Music and 'Home' in South Asian Britain

The complex notion and space of 'home' can be evoked and experienced in sound. For diasporic groups, however, there are implications for sonic belonging when listening across difference and when 'sonic ideologies' (Sykes 2015) compete in multicultural urban environments. This paper explores how belonging is evoked, embodied and challenged through sound, and how music and sound shape 'home'. The mobility of music is a key factor in its significance for diasporic groups (Gopinath and Stanyek 2014, Slobin 2012) as music travels as embodied knowledge and as physical and digital media. Studies of music and diaspora tend to focus on musical fusions, 'homeland' traditions and expressions of complex identities prevalent in diasporic experiences. In this paper, I explore the sonic and musical features that evoke an embodied sense of 'at-homeness'; in other words, what constitutes sonic belonging? To address this question, I discuss everyday soundworlds and embodied musical knowledge in diasporic localities in South Asian Hindu communities in Britain. Drawing on examples from individuals and community groups in London and the East Midlands, I examine how sound and music articulate 'home' and 'belonging' amid memories and experiences of communal violence, ethnic persecution, postcolonial migration, multiculturalism and discrimination. Sound and music are central to Hindu 'sonic theology' (Beck 1993), however, I argue that music and sound also evoke imaginaries of home(lands), of sacred geography and of multilocal diasporic belonging, while negotiating sonic and spatial politics, inclusion and exclusion in diasporic contexts. As the mobility of music mirrors the extended mobility of groups and individuals and 'sonic indexes' (Slobin 2012) result in intricate networks of sound connecting people, places, landscapes and temporalities, this paper serves as a point for further investigation into the concept of sonic belonging and 'home'.

Sayumi Kamata (University of Tokyo, Japan)

Not Written, but Performed: Investigating Embodiment in Oral Mnemonics within Japanese Music

Oral mnemonic systems, known as *shōga* (literally means 'singing song'), are indispensable means for transmitting or representing melodies among Japanese traditional music genres. This paper sheds light on the embodiment in *shōga* practices, dealing especially with its rhythmic aspects.

While *shōga* has come to be written as a kind of music notation as well, rhythmic expressions such as durations and tempo changes are almost not appeared in written mnemonics viewed as a supplementary tool

for facilitating memorization. Instead, as Hughes 2000 looks back his first lesson of Japanese flute, musicians in some genres learn the details and grasp the whole music flow by imitating their teacher’s oral shōga performance before playing the instrument. A considerable amount of information should be embodied and transmitted via the oral mnemonics; however, previous studies have centred on shōga’s systematic aspects concerning how consonant-vowel combinations can represent the melodies, and little attention has been paid to its substantive nature as performance practices. Questions to be discussed include: What kinds of bodily movements coexist in the oral shōga practices? How are the acoustic features such as accentuation and tempo fluctuation? How does each mnemonic version of the melody express the detail of instrumental performance? I have conducted recording analysis and interviews with the cooperation of several traditional musicians in order to explore the embodiment in oral mnemonics within Japanese music. This paper focuses primarily on identifying the cases of Japanese court music gagaku, the genre that puts special emphasis on oral mnemonics in the learning process. Analysis results suggest that the subtle rhythmic relationships between the instruments have already been internalised in the bodily movement of solo shōga performance practices.

Ignazio Macchiarella, Marco Lutz (University of Cagliari, Italy) and Diego Pani (Memorial University of Newfoundland, Canada)

Introducing the Web Documentary “Trajos. Making Music in Sardinia Today”

The island of Sardinia hosts a great variety of musical practices, juxtaposed within an equally wide range of scenarios related to social institutions, private and public performance contexts, and festive or everyday life circumstances.

This composite musical landscape is the center of a web documentary developed by the Labimus, the Cagliari University’s Music Interdisciplinary Laboratory, and called Trajos. Making Music in Sardinia Today, edited by Ignazio Macchiarella, Marco Lutz, and Diego Pani. In this work, the interpretive perspective is based on the concept of musical cosmopolitanism as a paradigm to understand the variability of making music in Sardinia. A model oriented toward the overcoming of every idea of a boundary between geographical areas, socioeconomic phases, performance space/time or music genres, in respect of which the music is labeled. A paradigm that considers the insularity of Sardinia, the interactions between men and women inside the performance and the circulation of music. Favoring a dialogic approach, the project aims to investigate attitudes, personalities, and practices through case studies narrated by different media, focusing on the music maker, his musical behavior, and his interactions and negotiations shared with other musical actors.

Inside a dedicated website, a graphic interface guides the user toward a discovery experience composed of documentary videos, photographs, illustrations and audio tracks, correlated with detailed texts that offer a further encounter with the people, the places, the contexts of making music in Sardinia.

Helia Marcal, Louise Lawson and Ana Ribeiro (Tate Gallery, UK)

The Body Within: Capturing Embodied Knowledges in the Conservation of Performance Art

The rise of the number of performance-based artworks within art collections has led to development of new approaches for the preservation of this genre. These approaches focus on documenting the features that are to remain constant and the ones that might vary, providing an account of what is specific for a given artwork: what makes it that artwork instead of another. However, what is often under-acknowledged in these documentation strategies is what cannot be stored or fully captured within a performance work, such as the movements of a performer, orality traits, the dialog among members of a musical ensemble, or ways of doing that fall under what is commonly called ‘embodied knowledge’.

Drawing on approaches developed within ethnomusicology and the preservation of intangible cultural heritage, this paper will discuss the documentation of performance artworks and its many ‘embodied knowledges’ in the ‘situated’ practice of heritage conservation. Moving beyond a dualistic view of body and mind (Barad 2007, St Pierre 2015), this paper will look at the ways human and non-human bodies can constitute knowledge about musical works and their transmission and how a researchers’ situatedness might impact the multiple bodies within a performance.

As part of the Andrew W. Mellon funded research project, *Reshaping the Collectible: When Artworks Live in the Museum*, this research is grounded in a case study concerned with the transmission and documentation of Tony Conrad’s seminal live music and film performance *Ten Years Alive in the Infinite Plain* from 1972. This documentation consists of the production of audio-visual documentation and knowledge created using qualitative methodologies such as observation-participation, participation, and interviews with various generations of performers. Working with Time-based Media Conservation at Tate, the development of this practice-led research process allowed us to question notions such as ‘transmission’ (after Shelemay 1996, Nettle 2005, and Manchuca 2013) and embodiment (St. Pierre 2015, Reeve 2011) across generations, and to consider the changes of the work in the place where body and knowledge meet.

Susana Moreno Fernández (University of Valladolid, Spain)

Music Festivals and Their Repercussions. A Comparative Study in the Iberian Peninsula

This paper deals with modern music festivals displaying music and dance traditions in rural and urban areas of Portugal and Spain. As cyclical socio-cultural phenomena that involve local populations and other agents, festivals include the performance and commercialization of regional, national and transnational music and cultural productions. While entertainment, commercial, cultural, aesthetic, social and educational roles are attached to festivals, their impacts can be traced in realms like community visibility, local life, the sustainability of music and dance heritage, the implementation of sociocultural, economic and touristic development strategies or the shaping of new social and cultural values and behaviours in the interactions among organizers, promoters, performers, residents and visitors.

Research work presented in this paper was carried out by ethnomusicologists and anthropologists partaking in the project funded by the Spanish Ministry of Economy and Competitiveness and coordinated by the University of Valladolid between 2014 and 2017 entitled “The use of festivals to boost socioeconomic and cultural development in the Iberian Peninsula”. Drawing on academic literature on music and arts festivals and their repercussions from disciplines like Ethnomusicology, Anthropology, Cultural Economics, Communication Studies, Geography, Tourism Studies and Event Studies, project team members carried out fieldwork and documentary research on a selection of festivals thriving in Portugal and Spain. As this presentation will discuss, the results of the comparative analysis of the project’s case studies give evidence on the increasing strength of music festivals in both countries (as elsewhere in our global world) since the 1990s. The analysis also offers new insights into the study of these celebrations, revealing some strengths, weaknesses and potentialities of this area of ethnomusicological study.

Renan Moretti Bertho (UNICAMP, Brazil)

Interaction, Experience and the Meaning on the Rodas of Choro in the Interior of the State of São Paulo

Choro is an instrumental genre of Brazilian popular music that emerged in the city of Rio de Janeiro in the last decades of the 19th century. Historically this music has been practiced in the format of rodas, that is, groups of amateur and professional musicians who join in bars for the pleasure of playing together. Currently, these rodas are found in several states and countries, and in the interior of the state of São Paulo, many having appeared in the last decade. This event is a hybrid between a presentational and participatory music performance, where social values such as respect and responsibility prevail. In my doctoral research, I have been investigating the performance of these groups and I realized that the interaction between the musicians is very important for the good progress of the event. At all times gestures are used to communicate content to be experienced in performance, whether among the musicians themselves or between the musicians and the audience. Drawing on Martin Clayton’s theory this paper seeks to demonstrate how these gestures can influence the experience and the meaning of the musicking in rodas of two cities: São Carlos and Ribeirão Preto. Through the aid of visual audio resources - constructed throughout the field research - I propose a classification of the performances observed according to two levels of musical entrainment: Intraindividual music entrainment and Inter-individual musical entrainment.

Ulrich Morgenstern (University of Vienna, Austria)

Gestures or Heightened Emotion in Traditional Music/Dance Events and in Staged or Media-based Performance

Dance situations, as a rule, offer a space for socially accepted expressive behaviour that would be considered inappropriate in most other situations of everyday life. In most music/dance events, the intensity of emotional expression is not distributed equally during a performance. According to my field work experience in Russia, the Turkic Black-sea Region, and Austria, sequences of heightened emotions can be marked very often in three different modes of expression (emotional markers):

A) Vocal: exclamations, shouts, yells, whistling, specific song texts, verbal comments
(performed by the dancers/singers)

B) Body-percussive: stamping, hand clapping, body slaps
(performed mostly by the dancers/singers)

C) Instrumental: Specific gestures, and playing techniques, specific for the instrument used
(performed by the musicians)

All these expressive gestures require a heightened emotional state of the individual performer but also, an adequate, tension-filled social atmosphere of performance. As a rule, they are directed to the other participants of the event. The most intense interaction takes place between the musicians on the one hand and the dancers/singers on the other.

In general, the gestures of a traditional (typically male) dance musician are more modest, at least when he plays solo. He has to observe the whole situation and to control his continuous performance. It is his task to stimulate strong emotional and physical response by the singers/dancers. This response and its emotional markers are the precondition for a successful performance.

In staged as well as in media-based performance, in particular of Russian folk music, vocal emotional markers (A) are less a response by dancers but performed and previously prepared by the musicians. That's why many audiences regard such gestures as exaggerated or artificial—and many musicians prefer to abandon expressive qualities outside their appropriate context.

Tharupathi Munasinghe (Deakin University, Australia)

Shifting Identities: The Embodiment and Transformative Performing of Sri-Lankan Low-Country Drumming in Ritual and Non-Ritual Contexts

The aim of this research paper is to examine how the Sri Lankan Low Country drum syllable variedly sounds when repeating, according to the performance context and performer. The research focuses on the relationship between the drummer, the drum, and the repetition of drumming and philosophical notion of the drummer as a ritual specialist. This variation can be brought about by uninformed deviations to playing style resulting from the drummer's interpretation of place and occasion. This research will specifically investigate how a Low Country drum performer's interpretation of ritual-based drum sounds will change according to different performative contexts, spaces, milieus and the engagement of performers, and that this interpretation affects the sonic characteristics of the drum. Three disciplinary areas of ethnomusicology, anthropology, and performance studies will be used to investigate the Sri Lankan Low Country drummer's performance in two different performative contexts and how that variation is evident in the drum sound.

Mats Nilsson (University of Gothenburg, Sweden)

Change and Stability in the Dancing Body During the 20th Century

In Sweden we have filmed documents of dancing people from around 1915 up till today. My starting point is that it is not the dancing bodies that are stored in the archives but films with dancing bodies. That means that it is examples from concrete historical dance events, not dance in any other way. Anyhow, this film and video in the archives are good documents for comparison over time and space and can give us hints about change and stability in dancing during the 20th century. Since dancing is a part of history and the social life, there are also

connections to society at large. I will use some of this film material as examples on how those dances, the dancing and the dance music, looks and sounds like at different time spots and in different contexts in a period of about hundred years.

Petr Nuska (Durham University, UK)

Ethnomusicological Film: Translating Research Footage into Film Language

The motion-picture camera has been an important part of ethnomusicologists' toolkit for decades; and, with the recent democratisation of the technology, it has become nearly a standard component of contemporary ethnomusicological research. Nevertheless, despite the boom of the camera involvements, the number of produced ethnomusicological films has not increased accordingly. Majority of research footage, therefore, seems to end up on ethnomusicologists' hard drives; never shown to any potential audience.

This multimedia session reflects upon the involvement of film in an ethnomusicological research project, which has been carried out in 2018/2019 with Romani musicians in Slovakia. It will introduce contemporary approaches of visual ethnography and documentary filmmaking and discuss their potential application in ethnomusicology, including their limitation related to specifics of ethnomusicological research objectives and methods. It will examine new possibilities in the field of visual ethnomusicology triggered by massive democratisation of motion-picture technology and new online distribution channels, such as video-sharing services and social media videos. The presentation will showcase the audio-visual samples of the research project and will provide practical examples of converting ethnomusicological research footage into film language, which could not only help ethnomusicologists to better document music performances, but also, to represent their research participants' music cultures to the outside world.

Ilwoo Park (Independent Scholar, Korea)

Phenomenological Description of Irish Music Session as the ‘Lived’ Body and Embodied Space

My work has been based on a dynamic view of the body as an embodiment of that cultural setting, creating it and being created by it, creating its own spaces and its own times. These lines involve two key concepts, that of the body which is redefined in terms of the ‘lived body’ or ‘body consciousness’, and space redefined in phenomenological and cultural terms as the place where experience takes place by Merleau-Ponty in his *Phenomenology of Perception* (1962; tra. Colin Smith).

Musical meanings are constructed in specific events and occasions like music-sessions. They might be different this week from last week. The players and audience do not just bring one body to the music session, but the musical performance in the session causes them to find and invent new bodies for themselves as the entertainment unfolds.

This paper is to describe such music session in a phenomenological way based upon the cultural contexts where these meanings are repeated. It also includes the idea of the ‘listening body’, the ‘seeing and moving body’, & the way it organises itself in listening to music, i.e. in sound memory and projecting forward in time within the time context of the tune. For this, some questions are raised: What sort of body does a player, dancer and participant need to acquire to be meaningfully active in a session?; How does that participant negotiate the meaningful spaces of the session?, and so on.

Lara Pearson (Max Planck Institute for Empirical Aesthetics, Germany)

Gestural Interaction in South Indian Vocal Lessons: Forging Common Ground through the Body

In Karnatak music, a style of art music performed in South India, vocalists tend to gesture spontaneously while singing, producing continuous streams of melody and upper body movement. The same occurs during vocal lessons, where teachers gesture while demonstrating musical phrases to their students and students gesture in return. Such gesturing is neither formally codified nor explicitly taught; performers acquire the habit gradually

over the long learning process. Gesturing practices in North Indian music contexts are similar to those in the southern style, and have previously been studied from a variety of perspectives: for example, by Clayton (2007), Leante (2009), Rahaim (2012), and Paschalidou (2017).

In this paper, I focus on gesture in Karnatak music pedagogic contexts, presenting analyses of gestural interactions between teachers and students in vocal lessons. The analyses are created from videos of vocal lessons, which I recorded in South India over several periods of fieldwork undertaken between 2011 and 2015. My aim in this paper is to explore how concepts established in the fields of communication and gesture studies can be used to provide insight into gestural interaction and the role it plays in the Karnatak music learning process. In particular, I consider how concepts such as ‘catchments’ (McNeill 2000), ‘common ground’ (Clark and Schaefer 1989), and ‘addressee gestures’ (Alibali and Nathan 2012) applied to analyses of gestural interaction in this pedagogic context, can help us gain insight into processes of embodied meaning formation and learning. Through these analyses of bodies in interaction, I respond also to more fundamental questions, such as what does a gesture demand of the other(s) in a given interaction, and in what senses can music-related thought be described as embodied?

Jennifer Sheppard (Royal Academy of Music, UK)

Music for Keep-Fit Classes in Interwar Britain

In 1929, Norah Reed, a physical training officer for the Sunderland local authority, began holding exercise classes for women of all ages and social backgrounds. Such form of exercise was promoted during the interwar period in keeping with the government’s advocacy of health and fitness as civic duty; Reed’s Keep-Fit classes became models for both subsequent government-supported exercise schemes and privately-run exercise classes (Zweiniger-Bargielowska, 2010). A burgeoning journalistic discourse around various Keep-Fit enterprises and activities further promoted exercise for women. Alongside this ‘impressive print output dedicated to the cultivation of the fit body’ (MacDonald, 2013) were musical outputs, which have yet to receive scholarly scrutiny. Exercise classes for women during the interwar period were often accompanied (not without controversy) by music of some kind, either played on a piano or from records. This paper aims to provide more detail on the use of music in women’s exercise classes during interwar Britain by looking at what kinds of musics were used for exercise activities, how the exercises and music worked together in classes, and how various exercise musics were produced, marketed and disseminated. In particular, I will focus on music used for exercises by the Women’s League of Health and Beauty, which was founded by Mary Bagot Stack in 1930. Of interest here is how Bagot Stack conceived of music for exercise as both liberating and regulating, as well as a tool for marketing her business, from the production of exercise music records for home use to the larger pageantry and politicized messages that characterised the League’s famous mass demonstrations from the 1930s. Concomitantly, the paper situates exercising to music accompaniment in relation to discourses about modernity and femininity; self-regulation and betterment; and the health and care of the female body in the service of the nation.

Vilijina Silvonen (University of Helsinki, Finland)

Performed and Experienced Emotions in Karelian Laments. Embodiment from Stereotypic Emblems to Real-Felt Affective States.

Karelian laments are oral poetry that expresses personal and collective grief and sorrow. Laments convey emotions verbally, musically and by multimodal bodily affect displays, as several researches have shown. I concentrate on the embodiment of emotions and approach it from aspects of expression and performance. In Karelia, traditional lamenting has nowadays waned; my research material comprises of archived audio recordings. This adds a question of how emotions can be analysed from recorded sound only.

Within a lament performance, the emotional state is not stable and often the intensity of emotion increases during the performance. The change of emotional state appears in the sound, more precisely, the voice emblems of emotion. At the beginning of the performance the bodily expressions of emotion may appear as intentionally produced, but during the performance the emotional state intensifies and embodiments

become automatic, based on neuro-physiological reactions to the affective stimuli. In a way, a lament and a lamenter create a suggestive circle in which the stereotypic emotion emblems become alive and provoke the real-felt affective state.

By combining theories and perspectives of social, cultural and neurological studies, I analyse how the performative power, the affective effect, gradually enfolds the lamenter into deep emotions. The neurobiological aspect helps to understand the process in which consciously produced emblems provoke the affective state and lead to the affect-based bodily sensations and embodiments that reveal the real-felt emotional experience. Stimuli for the neurobiological reactions are both physical and sociocultural, and the inner experience is interpreted within sociocultural environment. This interdisciplinary approach is essential for study of laments' emotions and tracing them from the archival audio records.

Thomas Solomon (University of Bergen, Norway)

Music and the Body: From Cognition to Performance

Researchers in musicology, ethnomusicology, popular music studies and dance studies have studied in many different, sometime contradictory ways the relationships between music, the body, and embodiment. This presentation will review some of this research, focusing especially on theory and methodology. Among the approaches discussed are applications to musical analysis of the cognitive metaphor theory developed by philosopher Mark Johnson via his concept of image schemata. This approach expands the understanding of cognition beyond the strictly linguistic to include bodily modes of experience and meaning-making. John Blacking had already foreshadowed these ideas in the 1970s, while adding a social dimension, when he wrote that “As conscious movement is in our thinking, so thinking may come from movement, and especially shared, or conceptual, thought from communal movement” (1977:23). Blacking’s student John Baily subsequently explored how musical instruments can be considered an extension of the player’s body, and how “some of the essential structures of music are rooted in the human body” (Baily 1995:28). Following Kelly Askew’s argument about “the materialization of ideology through performance,” the paper will also explore the political nature of embodiment, since human bodies themselves constitute a material presence that animates ideologies. In conclusion, the presentation argues that ethnomusicology’s contribution to this field of research is a general attention to, and set of concepts and methods for approaching, performance as embodied social act. Having the theoretical and methodological tools to move beyond the purely textual and focus instead on the embodiment of identities and ideologies in musical performance, as well as to move from the abstracted structures of the sounds themselves to how they are actually felt, heard and made sense of by performing and listening bodies in specific places and times, ethnomusicology is able to explore the lived, embodied experiences of making, listening to, and moving to music.

Kendra Stepputat (University of Music and Performing Arts, Graz, Austria)

The Tango-Danceability of Music: A Choreomusicological Approach to the Study of Tango Argentino

“The Tango-Danceability of Music in European Perspective” is the title of a research project sponsored by the FWF (Austrian Science Fund), hosted at the Institute of Ethnomusicology, University of Music and Performing Arts, Graz (2016-’19). Within this project, the cosmopolitan genre Tango Argentino is examined, focusing on its history and manifestation in Europe, as well as its interconnections with Buenos Aires (Argentina).

Three main aspects of the genre are explored: dance, music, and social structures. Each aspect is on its own, and in relation to the others. Consequently, the broad objective of the project is to determine which factors in sound, movement, and social relations are relevant to the question of “tango-danceability.” In this presentation, I want to focus on results from one part of the project, a “danceability” experiment with tango dancers throughout Europe. It is relatively easy to determine the musical factors that make music sound like Tango Argentino (e.g., Salgán 2001, Peralta 2008, Krüger 2012, Link/Wendland 2016). But the question remains: what are the essential structural factors in Tango Argentino music that make it particularly suitable for improvisational, social tango dancing? To determine this, Tango dancers were asked to dance and comment on new pieces of tango music, composed especially for this reason.

Some of the outcomes of this experiment (n=93, 10 locations) confirm inside knowledge I gained as a tango dancer for more than a decade now, for instance the need for stable structures in meter and variety in melodic lines. Other aspects, as the importance of harmony and phrase structure, were surprising and led to insights impossible to gain without quantitative, experimental approaches. I will reflect on the methods used, present some exemplary results of the experiment, and relate this to broader, underlying research questions concerning sound-movement relations and dancers’ embodied, intrinsic musical knowledge.

Dafni Tragaki (University of Thessaly, Greece)

Choreographies of the Political in the Public Sphere

The paper focuses on embodied practices of collective singing/screaming in popular concerts taking place in Greece, which are solidarity concerts organized in support of recently resurging and emerging social movements (such as the anti-fascist movement). It does so through the theoretical framework of sound studies and the analytical concept of “noise” combined with ethnomusicological/anthropological approaches to performance, voice and affective citizenship. Singing/screaming practices are considered as a sort of a choreography of the political voiced by emotional bodies in motion affectively appropriating and (re)inhabiting public space in movement. The concert becomes a site of conflict where a sort of noisy, agonistic citizenship emerges. Such choreographed political claims in sound apparently escalate in moments of co-screamed dissent materialized in the preference for particular song lyrics which occasionally transform to political slogans also distributed in the urban fabric either in the form of graffiti or of slogans used in street riots, away from the musical worlds in which they originally gained life. Performative dissent in song involves at once the raising of one’s voice and one’s fist and the making of a counterpublic of voices and bodies in a state of unrest. It is a process in which space is affectively embodied and the body is inscribed in the public space, in the palimpsest of its histories. The dissensual, singing body enacts history; it witnesses and disrupts history by redistributing social knowledge, redistributing the sensible.

Matthew Warren (Durham University, UK)

Material and Corporeal Mediation in Western Classical Composers’ Compositions and the Disempowerment of the Corpus

The ideals of Western classical music are often dominated by an authoritarian relationship between the composer and the performer, with the composer writing for an anonymous, transparent and disembodied intermediary - a medium whose goal is to transparently present the voice of The Author. This, whilst being tempered in the diversity and roughness of reality as every ideal is, is often the paradigm of classical music authorship. We can see in this that agency is shifted from being in the act of playing music (where the composition is mediated by the physicality of the performance) to being (ideally) held by the corpus; this ideal creates an extended person for the composer by transferring agency, which is inherent in the embodied performance, from the performer to the composer’s ‘body of work’. This vassalage is created in an act of symbolic violence, namely the assignment of the label ‘performer’.

This paper draws on my fieldwork with composers in England. It discusses the ways in which, in approaching their relationships with the performers, composers seek to diminish the authority of their extended person and their ‘body of work’ and to re-patriate agency to the performer and the act of performance. This includes not only embracing the physical actions of the performer, but the material agency of the instruments. This paper finds that there is a feeling, particularly amongst the younger generation of composers, that this extended person is bloated by ideological endowment and that their reaction is a desire to deconstruct the authoritarian relationship paradigm at the heart of this ideal.

POSTERS

Karin Eriksson and Dan Lundberg (The Centre for Swedish Folk Music and Jazz Research, Sweden)

Creative Transitions

The late 1960s and early 70s are often described by scholars, journalists and other commentators in terms of a transformative era in many ways, ranging from political aspects to aesthetic practices. It is a story frequently told and in the Swedish context often accompanied by images of students occupying university buildings, manifestations against urban transformations and the famous alternative music festival at Gärdet in Stockholm.

The project Creative Transitions revisits these normative narratives and aims to explore the experiences of taking part in these movements, dwell on what really happened and question if it was as dynamic as usually claimed? It examines three musical areas in Sweden between 1960 and 1975: (1) the early alternative music movement, (2) the folk music revival, and (3) the politization of the folk song genre. These key research areas have been extensively studied in previous research. However, this project aims to draw together different perspectives to forge a new pathway and highlight familiar issues in new ways. One important point of departure is that this period is characterized by transitions – shifts or movements – of people, ideas, impulses and sound worlds, movements that are often pointed to as important for creativity. The points of departure here are the collections at Svenskt visarkiv (The Centre for Swedish Folk Music and Jazz Research) that are revisited with new questions, at the same time as new interviews will be conducted, with people active within the period. The project also draws on material in other relevant archives and media data bases. The aim is to contribute to a deeper understanding of the prerequisites of cultural creativity, from abstract shifts of perspectives to concrete circumstances.

The project was initiated in September 2017 with the case study of the early alternative music movement. In September 2018 the case studies of the folk music revival and the politization of the folk song genre started. The project will continue until 2020 and is financed by The Swedish National Heritage Board.

Tiziana Palandrani (Independent Scholar, Italy)

Ritual Movements of the Holy Week in Andalusia

This proposal, which is the result of my field research on the saetas (the monodic ‘songs’ performed during the passage of sacred images in processions) of the Holy Week in Andalusia, aims to narrate the reality and the mystery of the Incensarios, emblematic figures of the Holy Week in Loja (Granada).

During the processions it is in fact possible to witness the ritual, which is performed by the Incensarios and is absolutely unique of its kind. Their execution combines songs and choreutical movements, with the purpose of incensing and singing to the sacred images. I believe that their ritual dance defines the space of the ritual, while the time of the ritual is articulated through the song.

This research had been inspired by the guidelines of Alan Merriam, in the knowledge that a musical culture is based not only on sound languages but also and above all on people, on their ideas and behaviours. Therefore this proposal, in addition to the musical angle, also focuses on the essential adornment worn by the Incensarios: a headgear which name is morrión. Behind the creation of a morrión lies a crucial sartorial work, and same importance is given to the dressing ceremony, since the clothes are sewn on the day of the procession. Since 1765, at least - this is the date of the first document in which they are mentioned - the Incensarios pursue every year their work with devotion and tenacity, supported and assisted by a series of collaborators (family members who open their homes and help them during the dressing process).

This ritual, which sees them as protagonists, hides in the background the almost secret role of the women: wives, mothers, sisters, dressmakers. And among the women, the seamstresses, whose work fluctuates continuously between tradition and modernity, between respect for ancient art and technological innovation.

This dissertation alternates the writing to the videos, that are part of my documentary shot in Loja during the Holy Week of 2017, and which aims to show the songs and dances of the Incensarios starting from the material culture.

Kurt Schatz (University of Music and Performing Arts, Graz, Austria)

The Musical Impact of Movement in the Balinese Mask Dance of Jauk Keras

Jauk is a classic Balinese male mask dance. While the dance emerged as a group performance as part of the barong dance, it is now most often performed as a solo dance in the context of topeng panca or prembon as well as during temple festivals, contests and tourist performances. Although the dance is a prominent part of Balinese cultural life, not much research has been done on jauk yet.

If staged as a solo dance, the jauk dancer has the freedom to improvise within a set movement repertoire, leading the accompanying gamelan gong kebyar through the prearranged multipart composition by providing cues at certain points during the dance. These cues are called *angsel* or *ngopak*, having the ability to shape the accompanying music in terms of dynamics and structure. While *angsel/ngopak* are initiated and imparted by the dancer through means of bodily movement, the solo drummer as leader of the gamelan is responsible for reacting to and passing on these cues to the other musicians through means of sound, acting as a mediator between the dancer and the musicians, as mentioned by Tenzer (2000), Sadguna (2012) and most recently Hood (2016). In addition to *angsel/ngopak*, there are several other types of dance movements which require certain sonic accentuation to enhance the visual impact acoustically, which is also done by the leading drummer. Suffice it to say, it takes long years of training for both the dancer and the drummer to be able to establish the close relation necessary to ensure a convincing performance.

In my presentation I will show the outcome of my field research conducted in Bali in 2017/18. I will discuss the musical impact of the dancer's movement focusing on the visual and acoustical interplay of dancer and solo drummer. In particular, I will examine exemplary structures of both movement and sound, and how changes in one element lead to an answer in the other.

PANEL SESSIONS

Ana Hofman, Mojca Kovačič (Slovenian Academy of Sciences and Arts, Slovenia), Alenka Bartulović and Rajko Muršič (University of Ljubljana, Slovenia)

Sounds, Bodies and Affects in Music Performing and Listening after Yugoslavia

This panel explores the embodied experiences of live music performing and listening in various performances settings in the context of post-Yugoslav societies. Grounded in the ethnographic approach, it demonstrates how performers and listeners (also including the voice of the ethnographer) narrate their embodied experiences of sonic related experience. The central concept we use to define the “experiential messiness” (Ahmed 2004) that is placed in the interrelation within the social and the somatic is the concept of transmission of affect by Theresa Brennan (2003), as both discursive and sensory category used to capture the circulation of embodied experience of music performing and listening. Particular attention is given to the in-depth analysis of ethnographic data and narratives of sonically-mediated affective exchange in the light of culturally-specific modes of sensory perception.

The first paper focuses on the affectivity on the genre of *sevdalinka* as performed by migrant and diasporic communities in post-Yugoslav Slovenia. Building its approach on the ethnographic exploration of the collective signing of the rural-based choir “Zora Janče,” second paper explores affective atmospheres as related to the sonic reactualization of the antifascist resistance during WWII in Slovenia. The third paper takes a space-related approach in order to discuss the histories and effects spaces of performance have on sonic and bodily

performance. The final paper deals with political affect as mediated through collective singing that is used as a sensorial rupture in the political atmosphere of apathy and exhaustion in by activists in the post-Yugoslav cities.

The Affectivity of *Sevdalinka* in Post-Yugoslav Slovenia (Alenka Bartulovič)

Anthropological, sociological and ethnomusicological studies of music-making in Slovenia have predominantly focused on musical expression of recognized migrant and diasporic communities, whereas there is still a lack of analysis of artistic practices in the context of transit or temporary migrations. Such research is also often marked by a presumption that cultural production of temporary migrants and refugees is characterized by relatively limited interaction with the local milieu. Yet, ethnographic example, which analyses different musical practices of Bosnian refugees in post-Yugoslav Slovenia in the 1990s, aims to challenge these assumptions, and explores the specific material, but also social conditions of music-making in exile. The article calls for more contextualized exploration of different contexts of migration and the conditions that enable stronger cooperation between refugees and locals. In particular, the article explores the effects and affects of the common Yugoslav history as a crucial part of the common legacy that enabled popularization of the Bosnian refugee music groups as well as specific musical genre – *sevdalinka* in Slovenia. The paper therefore focuses on experiences of Slovenian public that embraced refugees' groups, in particular band Dertum and ethnographically traces the narratives of the embodied experiences of younger audience, fans of the musical group, who used their fandom also as a part of resistance towards the increased nationalization of the former Yugoslav societies in the 1990s. Embodied reactions by both the audience and among the performers best illustrate affectivity of *sevdalinka* (as summaries in the word - *sevdah*).

Experiencing Political Atmosphere through Collective Singing (Mojca Kovačič)

The paper deals with the case study of amateur choir “Zora Janče”, which, together with the repertoire (partisan songs and songs of resistance) and participation in politically oriented events or thematic concerts co-shapes the political community based on the memory of the Second World War. On the other hand, study reveals the pragmatism of the anticipation of certain members of the choir in participating in such events, since the choir is also a cultural entity of a certain (politically determined) region.

The study will set the musical performance of the choir in the post-Yugoslav sociopolitical framework as the influential context for embodied music interactions. In addition, through the (auto) ethnographic approaches and analysis of musical performances subjective and experiential aspect in shaping collective political expressions will be analyzed in a more detailed way. Within this, following questions will be addressed: questions of atmospherical manifestation of meaningfulness (Abels 2018), the comparison of musical embodiment of different musical pieces, the interaction, synchronization or affective potential of the collectivity (audience and performers), and the research of the mobilization potential of certain repertoires performed.

Performing Space, Body and Sounds: Autoethnography of Improvised Music and Dance Performance (Raiko Muršič)

The author will reflect his own experience on three occasions he improvised with the butoh dancer Ryuzo Fukuhara. The first one was an accidental performance at a barn where the annual festival “Bučna” (noisy/pumpkin) was organised. It happened that the most profane rural place provided an extraordinary atmosphere for oceanic (or cosmic experience) of the performers – at least we reflected our experience that way after the performance. The second one was a performance at the conference on touch in theatre, which was actually considered a paper given at the conference. The space of the performance provided an opportunity to play with various realities of experience at the same time (or, if you like, ontologies), ultimately restoring paramount reality at the very end. The third performance was organised in the Celica venue, which used to be a side-part of the famous Ljubljana squat Metelkova City, but was a year ago incorporated into the Ljubljana municipality public enterprise. The performance was organised to support an independent organiser of cultural events. The only parameter the performers agreed before the performance was to provide 49 minutes, which actually happened. The author will discuss spaces of performance; their histories and effects these venues have on sonic and bodily performance. Are sounds and body movements in dance, as well as various sounds provided by the dancer's body and vocal cords, the result of pure intuitive movements and spontaneous imagination of a musician and a dancer, or are they the result of their complex relationship incorporating space (a venue), the audience and other factors?

“Our Bodies Shuddered”: Affect, Voice and Embodiment in Mass Singing of the Post-Yugoslav Activist Choirs (Ana Hofman)

Recent ethnomusicological writings aim to offer new insights into the role music and sound play through affective technology in the current realities (see Gershon 2013; Gray 2013; McCann 2013; Krell 2013; Tatro 2014; Hofman 2015a, 2015b, 2016; Gill 2017) and critically discuss the general uneasiness with music and sound’s efficiency in bringing a concrete political change. Building on such approaches, I focus on the affective potentials of collective sound making in order to explore whether/how/when affectively produced encounters make room for new forms of social relations beyond the musically-bounded context. By examining the accounts of both singers and listeners, I analyze the practices of collective singing of Yugoslav partisan songs (songs of antifascist resistance during WWII) that are experienced as affectively rich and mobilizing and seen as able to produce a sensorial rupture in the political atmosphere structured affectively by apathy and political exhaustion. I discuss the ways both the songs themselves and the collective nature of choral performance enable the politics limited to musically-bounded context to be extended to other aspects of political everydayness primarily in energetic “boost up” and sustaining the feeling of being a live in the post-socialist exhaustion of political imagination.

Marko Kölbl (University of Vienna) and Shzr Ee Tan (Royal Holloway University of London, UK)

Intersectional Perspectives on the Study of Performing Bodies

Over the last few decades, queer-feminist, anti-racist, postcolonial and similar anti-domination discourses in academia have increasingly focused on the body as a site of reclaiming histories and contemporary political meanings. Drawing on these interventions, this panel seeks to further the discourses on intersectionality in ethnomusicology from three different perspectives. Marko Kölbl will discuss the performative efficacy of dancing bodies in constructing difference. Focusing on Afghan refugees in Austria, the panel contribution takes a closer look at body movements as corporeal signalizers of gender and sexuality as well as of race and ethnic ‘otherness’. It further argues how performing bodies become sites of resilience and agency within a racist, anti-migration and anti-Muslim environment. Shzr Ee Tan will interrogate multiplicities in the visual performativity of clothing on bodies in ethnomusicological practice in the academy itself. Her research context is set amidst evolving debates on cultural appropriation, feminist movements, notions of professionalism, ritual requirements of dress and the wider societal disciplining of the human body. She discusses how batik and Hawaiian prints are gendered, as well as how ‘traditional’ and neotraditional ‘fusion’ costumes, alongside ‘concert black’ kit vs casual jeans are worn by cultural (non) bearers on different calibrations of ‘contextual requirement’ and ‘musical privilege.’ The three papers draw together diverse notions of performativity through intersectional approaches to constructing and signalling the body in everyday life and on stage.

Notes

