

Music and Intercultural Practice Online Symposium University of Hull

Thursday 29th April – Friday 30th April



Table of Contents

1. Albayati, Roxanna - Māhour for Cello and Live Electronics	3
2. Andronoglou, Ioannis - The Postmodern Approach to Traditional Music Themes in the Guitar Repertoire: Cases of Interculturalism	4
3. Barros, Frederico - The Other Within: Nationalism and Otherness in Brazilian Concert Music	5
4. Bayley, Amanda & Nooshin, Laudan - Between Celebration and Systemic Violence: Whose Interculturalism?.....	6
5. Bellamy, Kate - Language Revitalization Through the Intercultural Orchestra and Choir of León (OCIL), Mexico	7
6. Chen-Hafteck, Lily - Inside Out Perspectives of Music and Culture in Education: Towards Intercultural Competency and Understanding	8
7. Churchill, Jonathan - “The Symphony of the Front”: Ralph Vaughan Williams’s Intercultural Disjunctions in the Pastoral Symphony	9
8. Good, Arla - Singing Songs Facilitates a Shared Common Humanity	10
9. Hazle, Dawn - Adoption, Adaptation and Acceptance of Western Rock Music in Soviet Russia	11
10. Horlor, Samuel - Interculturality in Live Interaction: British Rock and Chinese-Speaking Audiences.....	12
11. Irscheid, Rim Jasmin - Affective Musicianship and the World Music Paradigm: Experimental Music Projects across Germany, Lebanon and Jordan	13
12. Joković, Jelena - Interculturalism in Music of Trumpet Orchestras of Southeastern Serbia: Cases of study of Roma’s Trumpet Orchestra by Junuz Ismailovic from Prekodolce near Vladicin Han and Trumpet Orchestra by Bajika Bakic from Vranje Sixties and Seventies of the Twentieth Centuries	14
13. Leomo, Kevin - Liminality in Cross-Cultural Composition	15
14. Liu, Fang - Musical Emotion, Culture and Congenital Amusia	16
15. Lu, Yanyi - Intercultural Music Education: Designing and Delivering the Chinese Whispers Singing Curriculum	17
16. Mayr, Desirée - Intercultural Practices in Leopoldo Miguéz’s Work	18
17. McCann, Eloise - Chinese Whispers: Choral Singing in a Non-Native Language	18
18. Ortmann, Imke & Petzoldt, Eric - The Annual Concert Series of the Centre for Intercultural Music in Kassel, Germany: Objectives, Processes, Challenges	20
19. Rosado, Adam - Teaching Music and Learning Culture Through the Calendário do Som.....	21
20. Rushworth, James - Cultural Unfamiliarity in Electronic Music: The Status of Normalisation in ‘Sampling’ Non-Western Music.....	22
21. Rushworth, James - Intake.....	23
22. Stuttard, Leah - Thomas Binkley, the Studio der Frühen Musik and their Journey from “Arabic style” to the Arabo-Andalusian Nuba (1960-77).....	24
23. Ueda, Rita - Kokoro (still drifting...)	25

Abstract 1 (Performance)

Māhour for Cello and Live Electronics

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The Iranian concept of Dastgāh encompasses modal systems, melodic characters, spontaneous playing, and a strong core of creativity. With a foundation of rigorous traditions and history, performers find themselves in a space which cultivates creative performance. This performance is Roxanna's interpretation of Dastgāh-e Māhour, where she and Marat merge the concept of Iranian dastgāh with free improvisation and live electronics.

Audio recorded and mixed by Matt Davison.

Abstract 2

The Postmodern Approach to Traditional Music Themes in the Guitar Repertoire: Cases of Interculturalism

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Since 1970 Postmodernism has dominated the compositions for guitar. Nowadays, composers, after a variety of compositions within the framework of Modernism, using the twelve-tone and serial technique, use elements of traditional music combined with modern compositional techniques. The top foreign guitar composers have already adopted postmodernism in their works, making it a global trend in guitar composition.

The research question concerns the degree of musical proximity of a particular guitar repertoire to eastern refugee communities as well as how Greek traditional music can be transmitted in postmodern prism to these communities as the particular movement deepens, on issues of identity and diversity as well as "underlines the move away from societies built up by industrialization and class allyism into ever more fragmented and pluralistic societies of "information", according to Heywood.

The main purpose of this report is to analyse specific works, which are cases of interculturalism, by Carlo Domeniconi regarding musical references to Eastern music and works by Ioannis Andronoglou regarding the Greek musical tradition and its communication to these communities through the guitar.

The Other Within: Nationalism and Otherness in Brazilian Concert Music

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This presentation aims at discussing how composers who looked into their own countries in search of materials to create some fashion of national music in fact engaged in a form of intercultural endeavor. In order to approach the problem, Brazilian composer César Guerra-Peixe's research in the countryside of his country during the 1950s are considered from the perspective of his compositions from the period. A follower of Brazilian modernist thinker Mario de Andrade, Guerra-Peixe affirmed that, as a composer, he adhered to some form of mission to create Brazilian music. At the same time, he was emphatic in saying that his music fed on his fieldwork both in terms of materials and compositional procedures. Through analytical comments on the works, and looking at remarks Guerra-Peixe made about the music of his peers, the presentation shows how he tried to steer away from some of their compositional practices—which he dubbed “sterile routines”—, and how he stood close to them in others. This offers an entry point into how he tried to strike a balance between difference and familiarity in his works, presenting himself as someone who knew and understood Brazilian “folklore”—in that time's parlance—better than any of his composer peers or the public. Finally, the apparent paradox of going deep into the country to create music that could be called national and, in the end, dealing with elements that can be considered strange to one's own culture raises the discussion of the fundamental, constituent tensions that stood at the basis of Brazil's nationalist approach to Modernism.

Between Celebration and Systemic Violence: Whose Interculturalism?

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In recent decades, there has been a proliferation of terms which aim to capture the hyphenated and multiple nature of globalising subjectivities, as people interact in more intense and immediate ways than at any other time in human history. Specifically, terms such as ‘cross-cultural’, ‘multicultural’, ‘transcultural’, ‘intercultural’ ... reflect our need to make sense of an ever more interconnected world. But what are the implications for our understanding of musical practice? Do such discourses transcend, or rather, reinforce difference? And whose purpose do they serve? Many have sought to clarify the meanings of such terms and their relationship to one another, but relatively little of this work has problematised the notion of ‘culture’ itself in this context. Specifically, in relation to music, there is a growing literature documenting collaborative projects of various kinds, mostly based – and led and funded by musicians and organisations – in the cosmopolitan urban centres of the ‘global north’. Such collaborations are not new, of course, but have received added impetus by factors such as the emergence of the ‘world music’ industry from the 1980s, the rise of digital communications technologies, and increased human mobilities of various kinds. Like the broader lay and marketing discourses, much of this scholarly work is celebratory in tone; there is relatively little critical engagement with issues such as the power relations involved in such cultural ‘exchanges’. In particular, the language of interculturalism - talking about exploring the spaces ‘between’ cultures - is predicated on a view of culture as relatively stable and bounded, rather than as a fluid and ongoing process. Viewed from the latter perspective, all cultures are arguably ‘inter’, ‘multi’, and so on.

With reference to several ‘cross-cultural’ projects, this paper will present diverse perspectives on musical practices through which individual musicians learn more about their own culture and the culture of others. We will explore the discourses by which these musicians and others position their work in relation to perceived cultural boundaries and ask whether those participating in such projects are not in fact often from the same cultural formation (Turino, 2003) sharing more culturally than the discourses of ‘interculturalism’ or ‘multiculturalism’ allow for, and reinforcing an essentialised privileging of difference over shared commonalities (Agawu, 2003).

Language Revitalization Through the Intercultural Orchestra and Choir of León (OCIL), Mexico

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The OCIL is a community music group that uses music as a tool for linguistic revitalization, multicultural coexistence, as well as the recognition of composers, artists and performers who, for reasons of discrimination or exclusion, were or are censored from the music scene in Mexico. This contribution will provide a multimedia presentation of the OCIL, including interviews with (former) members and teachers, and musical performances. Its aim is therefore to introduce the initiative to a new audience, but also to highlight the importance and utility of music in intercultural communication and development.

For ten years the OCIL has worked with different groups, including migrant children and adults, descendants of P'urhepecha and Nahuatl speakers who want to recover their heritage language, and other people interested in learning these two indigenous languages that are found in León largely through in-migration to the city. It offers music and language education, to native speakers and learners alike.

López (2021) offers an initial of qualitative and quantitative analysis of the effectiveness of the OCIL's work. Three key findings are as follows: First, participants valued their own language, and that of others, more highly, after having participated in the OCIL. Second, they were able to more effectively memorize and apply words and concepts from P'urhepecha and Nahuatl. Third, they were able to use the indigenous language in new spaces. In addition, they also experienced a reduction in the feeling of shame they had previously had when using the indigenous language in other spaces.

Inside Out Perspectives of Music and Culture in Education: Towards Intercultural Competency and Understanding

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The increasing mobility of people and internet use around the world have exposed us to frequent encounters of diverse cultures through people, music and the arts, like never before. Developing intercultural competency and understanding has become necessary for living harmoniously in today's world. Recent events in the United States such as the Black Lives Matter-led demonstrations and the increase of anti-Asian hate crimes due to the origin of the pandemic have raised our attention to the inequalities that the racial minorities of our nation have been facing for centuries. I believe that racism is rooted in the lack of understanding of people who are different from us. Under these circumstances, I feel that music educators have an important mission, as music and culture are closely connected, and a number of studies have already shown that learning the music of a culture can enhance students' understanding of that culture. We need to provide an opportunity to learn about the music and cultures of each other so that students will be able to increase their cultural understanding and appreciation of other people, and thereby reduce their chance of developing racial prejudice. In this presentation, I will explore my on-going personal and professional journey in discovering the path towards true cultural understanding. It starts with an internal exploration of self, musical and cultural identities, and then shifts outside to look back into our cultures from an external perspective. There is no such thing as "my culture". Every one of us are the bearers of multiple cultures that are intermingled. Through an inside out approach, we will be able to engage in an in-depth reflection of both our uniqueness and commonalities. Applying this to a culturally responsive music classroom can thereby help students in achieving cultural understanding and appreciation of all those around us.

“The Symphony of the Front”: Ralph Vaughan Williams’s Intercultural Disjunctions in the Pastoral Symphony

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Critics have long cast Ralph Vaughan Williams as an isolated pastoralist, and such characterizations misrepresent his *Pastoral Symphony* (1918-1922) and its genesis on the Great War’s Western Front. The work’s pastoral features—low dynamics, double reeds, and modal pitch language—often overshadow the pervasive disjunctions in rhythmic, pitch, and phrase parameters. I highlight the formal and expressive functions of these discontinuities, illustrating how Pvt. Vaughan Williams engaged with continental trends in disjunction while recalling the soundscape of the trenches.

Unlike disruptions in Vaughan Williams’s other symphonies, the *Pastoral*’s ruptures generate harmonic and rhythmic stasis, a device unique to the composer’s WWI-era works. Discontinuity first appears in the opening sonata-form movement, where passages of extended rhythmic values and oscillating, distantly related harmonies separate the primary and subordinate theme groups. Replacing the typical energy-gaining transition, these intervening passages arrest the movement’s established rhythmic activity and harmonic dynamism. The ternary second movement replaces its entire B section with an unmetered trumpet solo above a sustained triad, a direct quotation of an army bugler’s sunset practice.

Vaughan Williams only included these disjunctions after experiencing the continuous shelling of the Western Front. Like his comrades-in-arms, the composer was forced to navigate an endless din that could bring death at any moment. He would have recognized stillness as a marker of safety, and with this newfound appreciation of inaction, Vaughan Williams incorporated it into his symphony. He enriched his compositional practice with lived experience that inflects his expressions of form and commitment to musico-cultural transfer.

Singing Songs Facilitates a Shared Common Humanity

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Traditional songs are an integral component of many social and cultural rituals. One compelling evolutionary explanation for the prevalence of group singing is that it enables social groups to develop and maintain social bonds, leading to a more coordinated and cooperative social group. Social psychological research provides evidence that moving in synchrony with others (e.g., during group singing) blurs individual boundaries, highlights commonalities, and generates a collective social identity, even across cultural and ethnic boundaries. Supplementing cultural and prejudice-reduction programs with traditional songs combines the rich cultural and language information available through song with the potent opportunity to generate a shared common humanity. This presentation will dive into recent research exploring the impact of singing traditional songs on cultural awareness, language learning, and social bonding, within and across cultural boundaries. Although group singing is an evolutionarily ancient tool for social coordination, this presentation will explore how we can strategically apply the same mechanism to address present-day social challenges.

Adoption, Adaptation and Acceptance of Western Rock Music in Soviet Russia

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Starting in the late 1960s, Western popular music entered Soviet Russia via unofficial channels and inspired local youth to step out of official life and take up something beyond the Soviet every day. Initially songs by the Beatles and T-Rex were simply copied and performed at unofficial concerts, then songs were written in English as it was believed Russian would not suit Western song rhythms and metres. Eventually Russian became the language of choice and official bands were even created around this new rock sound.

Officially, reception of this 'Western' culture was mixed: initially there was a reluctance to accept any sort of Western music since the West represented a competitor. As unofficial reception and performance increased, officials saw they needed to accept some form of rock in order to keep the youth engaged in Soviet life. The music itself was not deemed anti-Soviet so bands were allowed to play all styles from pop to heavy metal, but lyrics were scrutinised before concerts to ensure compliance with official doctrine and fans were rarely allowed to dance.

Unofficially, the dichotomy of East v West did not truly exist. A large part of youth culture existed outside the Soviet and anti-Soviet in a space termed by Yurchak (2005) as *vnye*. The subversive nature of especially Western rock music was appealing but it evolved beyond simple anti-official Adoption and then adaptation of Western themes in rock music drove not the desire to be anti-Soviet, but to find something more interesting than everyday Soviet life.

Interculturality in Live Interaction: British Rock and Chinese-Speaking Audiences

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This presentation approaches intercultural practice from the perspective of musician–audience interaction in live performance. For over a decade, British rock band Transition (前進樂團) have forged a career in the Chinese-speaking popular music world, releasing albums in Mandarin, engaging in cultural exchange activities, and extensively performing live. Their shows feature a developed range of audience engagement strategies, including extensive talk (in Chinese) before and between songs, use of props to highlight band members’ individual characters, encouragement for audiences to disrupt established patterns in use of arena space, and facilitation of cooperative physical participation. Some recent popular music fan research has brought musician–audience interaction into the foreground of live performance, conceptualising it variously as ‘conversation’ (Bradby 2017), as rooted in negotiation of ‘we-relations’ (Hytönen-Ng 2017) or as manifestation of a symbolic economy (Duffett 2009). But what angles on these understandings is opened up by taking the band’s live shows as examples of intercultural practice? I offer close analysis of video footage from live shows (complemented by testimony of band members) to highlight how relations between Transition and audiences are founded on a complex intercultural power dynamic. Crucially, the band’s lower status in this Chinese linguistic environment intersects with a prized fluency in the physical codes of Anglophone rock performance, all adding up to an interculturality notable for its visibility in the immediacy of the interactive sphere.

Affective Musicianship and the World Music Paradigm: Experimental Music Projects across Germany, Lebanon and Jordan

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This paper is concerned with the social and cultural significance of emerging networks between musicians, cultural institutions and funding bodies aiming to challenge the dominant narratives on Arab musicianship in Western Europe. The study of popular music from the MENA region has long been dominated by narratives that not only reproduce orientalisating and politicising stereotypes of musicians, but subsume their music under the umbrella of "Arabic music" and "sounds of resistance". In our digital age, many musicians with kin relations to the MENA regions have found ways to create opportunities from such narratives through collaborative experimentalism and self-exotisation strategies in DIY music productions, multimedia performances and the sonic reclaiming of public space. This paper aims to challenge notions of neo-orientalism present in the study on musicianship by offering an insight in experimental musical activities and affective encounters between musicians and curators that influence the ways in which musicians disguise their identity when they want to, and use their cultural capital and imagined markers of Arab identity when they need to. The resulting experimental music projects illustrate Mieke Bal's notion of migratory aesthetics as the underlying logic of contemporary cultural production, creating opportunities for changing discourses and commercial, as well as academic, narratives on music from the MENA region.

Interculturalism in Music of Trumpet Orchestras of South-eastern Serbia: Cases of study of Roma's Trumpet Orchestra by Junuz Ismailovic from Prekodolce near Vladicin Han and Trumpet Orchestra by Bajika Bakic from Vranje Sixties and Seventies of the Twentieth Centuries

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In the sixties, and especially in the seventies of the twentieth century, in the review of the repertoire of Roma's trumpet orchestras from south-eastern Serbia, it was noticed that performances of melodies of round circle dances (kolo) were recorded to a large extent, which are not typical for the traditional musical practice of the mentioned trumpet area, but for the central and western part of Serbia. In this tendency, which was primarily encouraged by the then propositions of the Dragačevo's Trumpet Assembly in Guča (which originated from the current cultural policy of the state), the orchestra of Junuz Ismailović from Prekodolce near Vladičin Han and the orchestra of Bakija Bakić from Vranje stood out the most. The methodological part of the paper consists of transcriptions of short segments of several round circle dances, analysis according to certain musical parameters, as well as the use of Boris Asafjev's theory of intonation. It is interesting that, especially in the opus of Junuz Ismailović's orchestra when it comes to performing melodies of round circle dances, they were performed entirely in the stylistic-performing manner of melodies of round circle dances from central and western Serbia, which is especially reflected in the typical melodic-rhythmic level, orchestration, as well as used ornamentation and articulation.

Liminality in Cross-Cultural Composition

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This paper will discuss my compositional practice, which explores the concept of liminality, a state of transition or space of in-betweenness. Liminality takes form in my work in two main ways: examining liminal qualities between sound and silence and exploring liminality as cross-cultural practice. The concept of liminality is useful in articulating a feeling of in-betweenness – of being between two spaces in terms of identity: one white and Western, the other of colour and Asian – while often at times not feeling entirely home in either space. Learning about musical practices and philosophies from Japan, Korea, and India, as well as my interactions with performers have shaped my compositional identity and approach to sound. My notational practice has also been influenced, from developing notation which reflects negative space and silence, to text-based scores, in order to best accommodate different performers' approaches. My work challenges modes of listening and the perceptions of listeners, both performers and audience. I also aim to challenge notions of existing cultural boundaries by exploring what cross-cultural engagement means as a person of mixed heritage.

Abstract 14 (Keynote)

Musical Emotion, Culture and Congenital Amusia

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Emotions in music are conveyed both through psychoacoustic cues such as tempo and timbre, and through culture-specific tonal systems such as major/minor scales in Western tonal music. The ability to recognise musical emotions thus depends not only on auditory sensitivity, but also on implicit knowledge of musical structure of one's own culture. In this talk, I will present our recent studies on how congenital amusia, a neurodevelopmental disorder of music processing, impacts processing of musical emotions across different cultures. Implications for cognitive and neural bases of musical emotional processing will be discussed.

Intercultural Music Education: Designing and Delivering the Chinese Whispers Singing Curriculum

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The teaching of language through music, including singing, has been widely explored in different language settings (Salcedo, 2002; Schon et al., 2008; Zeromskaite, 2014). Existing studies on the teaching of Chinese through music focus on using traditional Chinese songs or folk songs (Ai, 2018; Zhao, 1988; Hu, 2007); learning songs as part of cultural exchange experiences (Ilari, B., Chen-Hafteck, L. & Crawford, L., 2013); supplementing language classes with singing materials (Wang, 2011; Zhou, 2016); and methods for teaching college students (Wu, 2011; Bi, 2016; Chen & Guo, 2018). The development of tailored singing materials and teaching approaches to support novice Mandarin learners is underexplored. This paper will illustrate the design and delivery of a novel “singing curriculum” in the UK aimed at supporting novice Mandarin learners in school and community choir settings across different age groups (school-age to adult). Five types of core songs and selected concert songs will be discussed in terms of how they aid language development and intercultural awareness, while reflections about authentic teaching and engagement on the first term of teaching delivery will be provided.

Intercultural Practices in Leopoldo Miguéz's Work

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Leopoldo Miguéz (1850-1902) was a leading figure of absolute music in late nineteenth-century Brazil. He advocated for instrumental music written with German aesthetics in both character and structure, and composed the first Brazilian symphony, symphonic poem, and violin sonata. The change in regime from monarchy to republic, in 1889, resulted in a shift in musical aesthetic preferences from Italian opera and sacred genres to German instrumental music, which was considered to represent the “elevation of the intellect,” coming from cultures seen as “civilized” and “modern.” This paper argues that Miguéz’s life and works relied on intercultural practices in accordance with the positivist guidelines for music set by the country’s new republican government (Andrade 2013). Miguéz adopted formal and stylistic elements the republicans associated with *Zukunftsmusik* (Volpe 2001), and in consonance with the romantic *Zeitgeist*, he assimilated the style by studying the scores of European composers. Two case studies for piano demonstrate this: a structural analysis of his piece *Allegro Appassionato* (1883), where he uses sonata form; and an analysis of his set *Bluettes* (1899), ten short pieces that reflect the influence of Schumann’s *Album for the Young*. I show how Miguéz modelled European composers and introduced their practices into national music, adhering to the project of “modernization, progress, and education,” so that the German aesthetic was “reshaped by a local culture to mean something else” (Magaldi 2004).

Chinese Whispers: Choral Singing in a Non-Native Language

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This study investigated the emotional experiences reported by singers when rehearsing and performing songs in a non-native language and examined how learning experiences changed as repertoire and language became familiar. An online questionnaire took place with adult choir members in the UK who had taken part in a choir within the last 18 months. As this project is currently ongoing, the presentation itself will reveal preliminary findings. However, there are several assumptions based on previous research that we expect to see in this data. First, age being a noteworthy factor in the learning process and in retaining text. Second, repetition of non-native text within songs and use of familiar tunes will help to ease the learning process. Third, having native speakers within the choir aids the learning of the other choir members. Finally, the emotional experiences of members will align with previous research, namely singing together creates bonds between choir members and creates an overall positive experience (Gabrielsson 2011). This project develops research on second language learning through music, specifically choral singing. It builds on previous research about listeners' responses to music (Juslin & Sloboda 2001, 2011; Gabrielsson, 2011) and second language learning theories; (Jackson & Ruf, 2018; Patel, 2017). Further research will provide insight into experiences of other choir participants and explore the benefits of specific Mandarin choir rehearsals in supporting language tuition.

**The Annual Concert Series of the Centre for Intercultural Music in Kassel, Germany:
Objectives, Processes, Challenges**

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The Centre for Intercultural Music in Kassel, Germany, emerged from the idea to offer exciting and thought-provoking opportunities to get to know musical cultures from around the world. Since its creation in 2017, the Centre aims to facilitate musical encounters in order to broaden one's horizons, to build respect and to foster mutual understanding among various communities. One of the Centre's main activities is its annual concert series, which puts emphasis on the participants' creation of a context in which the definition and dimensions of interculturality can be negotiated, according to varying co-created listening and performance spaces. Here, the Centre seeks to make cultural diversity tangible, not only by encouraging dialogue between the performers on stage but also with audience members. In this paper, we explore the Centre's annual concert series and question to what extent the core objectives of the Centre are being met. By using best-practice examples, we examine the dynamics, the positive outcomes, hurdles and pitfalls of facilitating intercultural music-making and discuss questions that continuously arise from this process: Are the musical interactions equal? How is musical culture recontextualised into the concert setting? And how is the idea of interculturality conveyed to the audience?

Teaching Music and Learning Culture Through the Calendário do Som

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The *Calendário do Som*, a collection of 366 miniature compositions by Brazilian composer Hermeto Pascoal, provides a wealth of pedagogical examples for students of musicology and improvisation-based musical genres, particularly jazz. The music it contains is technically demanding, references a plethora of musicians and styles, and the pieces draw on multiple systems of tonal organization. These pieces were primarily composed in lead sheet form, which necessitates interpreters of the music to use their knowledge and creativity in creating arrangements and realized performances of the works. The composer does not give musical directions for most pieces, though he does leave hints to performers through short diary entries that more often discuss the composer's life more than they do the music on the page. These entries are rich with cultural references, idioms, and insights into the composer's home life, some of which have musical implications if interpreted carefully. Learning about Brazilian culture and musical traditions is then a necessary step to understanding these entries, and by extension, fully learning the pieces.

This presentation considers the ways in which the *Calendário* may be used as a pedagogical tool and for intercultural artistic exploration. It discusses the initial work with the collection as a student, as well as their pedagogical use of it in lecture courses and as an ensemble director. Examples will show the rich variety of musicological, theoretical, and performance lessons found in the collection and introduce the cultural lessons placed alongside the pieces.

**Cultural Unfamiliarity in Electronic Music: The Status of Normalisation in ‘Sampling’
Non-Western Music**

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This paper focuses on the cultural exchanges enabled by and embedded within the compositional methodologies of Electronic Music. The first centre of analysis within this paper considers the development of methodologies integral to Electronic music-making and how its inherent transitions from acoustic, through analogue, to digitised domains have applied subtle alterations to our perceptions of musicality (Chagas, 2014).

This paper seeks to explore how the emergent cultures of digitisation create social avenues for the extension of intercultural musical identity. The social precedents of Electronic Music, as a creative process and a listening experience, often interact with what equates to a normalisation of the unfamiliar. As such, we ought to consider the notion that these social characteristics and precedents may enable an engagement with non-Western music culture in a culturally accessible manner. We can view the contrasting expositions of international, trans-national and postcolonial identity exhibited in the Cornershop album *When I Was Born for the 7th Time* (1997). This becomes a case study from which to navigate the deliberateness of musical interculturalism and the conditionality of multiculturalism and postcolonialism (Coulombe, 2008).

In light of this, we can begin to analyse crossovers of non-Western culture into Electronic Music with respect to their normativity, ascribing new methodologies as socially enabling an inclusion of the unfamiliar. It becomes necessary to query this as exhibited experimentalism and consider whether its publication as experimentalist Electronic Music acts as exoticisation in the contemporary (Said, 1978; Taylor, 2007).

Abstract 21 (Performance)

Intake

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Hull based composer James Rushworth brings his distinctive style of whirling soundscapes and shuffling rhythms to life for his performance "Intake", merging traditional Chinese music and instruments with analogue synthesisers and production techniques from contemporary electronic music.

"Intake", the title track, fuses skipping rhythms with tender melodies processed and brought out from explorative recording sessions. This combination of sampling, processing, recording and performance explores a new creativity amongst music. The thematic crossover between historicised traditions and the hyper-modernity of a dark electronic production perhaps becomes emblematic of our contemporary globalisation. "In Passing" explores how a more future-facing electronica operates in a socio-cultural middle-space, the mixture of beat-driven electronics and ambient improvisations all overlapping into contemporary listening behaviours.

The live performance integrates a multi-media dynamic, with projected visuals offering a potential analysis of performativity amongst processed music. However, it also sees the artist explore how similar creative themes - such as sampling - might be explored in alternative domains. Ultimately, the performance engages with how electronic music might represent a new field for cultural exchange. Yet, the inherent differences between our traditional understanding of music and performance might inhibit, shift or transform our awareness of fusion.

**Thomas Binkley, the Studio der Frühen Musik and their Journey from “Arabic style”
to the Arabo-Andalusian Nuba (1960-77)**

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My research has traced how Thomas Binkley and his ensemble, the Studio der frühen Musik, established a new way to perform medieval monophonic music by using what some have called an “ethnographic approach” in the period 1960-77. The group were responsible for the creation of a notorious “Arabic style” for performing medieval music, as christened by John Haines. Haines criticised the group’s stylistic choices as exploitatively orientalist, a rebuke that was answered by Kirsten Yri some years later. She drew on Menocal to point out the ways in which non-Western elements, in particular those of Arabic origin, have been consistently written out of European medieval history and called the Studio’s work a much-needed corrective to this pattern. I looked again at the question, drawing on a wide variety of written, interview and sound sources. This revealed a story of tension between respect for and learning from Moroccan nuba practitioners and the needs of participants in the early music revival to appear as authentic as possible. My close analysis of live and commercial recordings of medieval monophonic repertoire by the Studio shows how a nuanced view of their intercultural practice allow it to be evaluated as innovative, relevant and valid.

In my paper I will discuss several performances by the Studio that elucidate the evolution of their use of materials from non-European models, as they developed their practice from the addition of surface colour, to the insertion of Moroccan and Tunisian melodies, to the embedding of large-scale structural concepts inspired by the classical North African nuba.

Abstract 23 (Performance)

Kokoro (still drifting...)

by Rita Ueda performed by the AU Ensemble (Vancouver, Canada)

Rita Ueda

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AU Ensemble (Vancouver, Canada) is an intercultural chamber ensemble that explores and celebrates the Canada's multicultural society. Its instrumentation represents the various hyphenated identities that make up Canada's lively diasporic communities – pipa (Chinese lute), dan bau (Vietnamese monochord), oud (Persian lute), Santur (Persian dulcimer), sho (Japanese mouth organ), shakuhachi (Japanese end-blown flute), French-Canadian folk guitar, and cello. Since its founding in 2016, the ensemble has toured extensively throughout Canada, Europe, and Japan. Through its international collaborations and performances, AU Ensemble seeks the meaning of Canadian multiculturalism by constantly reinventing the sound of Canadian culture.

Kokoro (still drifting...) is the overture to Rita Ueda's chamber opera, *Debris*. Nearly 20 million tons of tsunami debris was swept away into the ocean towards North America during the 2011 tsunami disaster in Japan. To this day, it is still possible to find the victims' personal belongings washed up along Canada's west coast beaches. The residents of Tofino and Ucluelet on Vancouver Island collected and sorted through all debris that landed on their beaches so they could return any salvageable items to their owners in Japan. This is one of the most extraordinary gesture of international friendship and cooperation in the history of Canada.

YouTube link: https://youtu.be/6PgZkh_IjcA