

## Music, Research and Activism II: Solidarities and Urgencies (14-16 May 2025, Helsinki, Finland)

### ABSTRACTS

#### Table of Contents

<i>Session 1: Activism &amp; Pedagogy</i>	6
Jenna Ristilä: A Subtle Activism: Calling for humaneness in classical concert culture	6
Pushpa Palanchoke: Women as educative agents and public pedagogues: Pathways toward gender-inclusive heritage activism in music and music education in Nepal	6
Paula Mladin: IncluMusic. Increasing Skills for Building More Inclusive Conservatories	7
<i>Session 2: Feminist Practices</i>	8
Siboné Oroza: Entrepreneurship as Social Activism: Cholita Music and Fashion Markets against Racism, Sexism, and Poverty	8
Tianyu Jiang: Practicing Feminism in Shanghai's Electronic Music Scene: Strategies and Challenges	9
<i>Session 3: Languages &amp; Discourse</i>	10
Anna Mach: Song translation as a tool of social protest: the case of "Bella Ciao" / "Tortury ciato"	10
Allison Rollins: Singing a "Butchered Tongue": The Irish Language and Hozier's Unreal Unearth.	11
Johan Franzon: Translating Baraye. How was it done and where does it go?	11
<i>Session 4: Resilience &amp; Resistance I</i>	12
Sami Alanne: Music Building Resilience for Trauma Victims and Refugees	12
Andrea Dankić & Nicola McAteer: Re-imagining storytelling as a methodology for music scholar-activism	13
Marju Raju and Brigitta Davidjants: Performativity in musical activism: the case study of Rhythms of Resistance in Tallinn Pride	14
<i>Session 5: Stage Works (presentations ONLINE)</i>	15
Zhu Tianshuo: An Analysis of the Phenomenon of "Female Awakening" in Xuzhou Liuqin Opera Scripts after 1949	15
Maria Grajdian: Embracing the Youth, Healing the Future: Takarazuka Revue's Strategic Activism	16
Luyin Shao: The beauty of harmony lies in the combination of differences" –Acculturation in Mongolian-Chinese Er Ren Tai Folk Opera	17
<i>Session 7: Panel: Music and Cultural Appropriation</i>	18
Anna Näkkäläjärvi-Länsman (co-author: Jaime Belmonte):	18
Ráidu: Challenging Power Dynamics Through an Intercultural Artistic Collaboration	18
Reetta Näätänen: Social Responsibilities in Cross-Cultural Music Performance	19
Marika Kivinen: African American Spirituals as Forgotten/Erased Parts of Classical Concert Music: The Ethics of Challenging White Normativity in the Finnish Musical Context	19
Helen Metsä: Exoticist stereotypes in composer Sulho Ranta's music and writing	20
<i>Session 8: Intersectional Methodologies</i>	22
Lisa Gaupp: Critiques and Disruptions of Power in Music	22

Shanti Suki Osman: Intersectional Epistemologies (WT) _____	23
Francesca Maria Villani: Sound as Borderland: Identity and Resistance in Women's Contemporary Music. _____	24
Emmi Kujanpää: Becoming a goddess in music video trilogy: applying intersectional feminism in transnational folk singing collaboration in Finland and Bulgaria _____	24
<i>Keynote: Patricia Hill Collins</i> _____	25
<i>Session 9: Strategies of Protest I</i> _____	26
Winnie W. C. Lai: Archiving Affective Acoustics: Film as Engaged Scholarship with Hong Kong as a Case Study. _____	26
Ricardo Alvarez: Brass Bands and Social Movements in Central Chile (2019-2024): Reflections on Activism and Ethnomusicological Methodologies _____	27
Kai Arne Hansen: Antiracist Activism in Norwegian Hip Hop: The Case of Hkeem's Ghettoparasitt _____	28
<i>Session 10: Corporeality &amp; Positionality</i> _____	29
Barbara Kinga Majewska: Voice based discrimination in contemporary vocal music _____	29
Sarah Mengede: Feminism, Solidarity & Shared Positionality in Contemporary Rock Journalism _____	30
Charlotte Müller: Women* orchestra conductors and the embodiment of music – performative subversions of a gendered professional practice _____	31
<i>Session 11: Groups &amp; Communities</i> _____	32
Xinjie Chen: Entering Cultural Communities through Musical Practice: Perceiving "Collective Consciousness" in the Fieldwork of Gamelan Gong Kebyar _____	32
Luis Alejandro Villanueva: Musical practices and political activism in the re-establishment of a community way of life. A case study of the Totonac population in Puebla, Mexico _____	32
<i>Session 12: Decolonial Perspectives I</i> _____	33
Dan Mollenkamp: The Coloniser's Lens as an Activist's Frame: Can Post-Colonial Artists Find Authenticity in 'Anglo-American' Music Genres? _____	33
Cayenna Ponchione-Bailey: Co-Authoring the Past and Future of Afghanistan's Orchestral Practices _____	34
Maria Konoshenko: Songs of grief and protest after 2022: Communicating the experiences of war and emigration through music _____	35
<i>Session 13: Feminist Solidarities (Presentations HYBRID/ONLINE)</i> _____	37
Cassandra Gibson & Anna Ramstedt: Prepare them for abuse: how to collectively equip young musicians to navigate the unsafe spaces of classical music culture _____	37
Peng Wu: Telling Bottom Story, Being Questioned, Counterattacking Authority: How Xinjiang Musician Daolang is Mythologized as an Underclass Hero? _____	38
Zhang Jieyi: Sonic Orientations: Israeli Composer Chaya Czernowin's Search for "Homecoming" along the Text of Can Xue's Homecoming _____	39
<i>Session 14: Past &amp; Presents</i> _____	40
Marc Brooks: The Lessons of Pink Floyd's Animals for Popular Music and Animal Studies _____	40
Nayive Ananías: La voz de los '80 (The voice of the '80s) by Los Prisoneros: four decades addressing a mobilized Chile _____	41
Jifang Sun: Legal Discourses in Opéra-Comique, 1762-1814 _____	41
<i>Session 15: Individual Artists &amp; Musical Works</i> _____	42
Eva Dieteren: Sounding the Erotic: Millie Jackson's Music through Feminist New Materialisms _____	43

Chase Castle: Battle Hymn of Anita Bryant: Gay Liberation and Musical Activism in the United States	43
<i>Session 16: Soundscapes &amp; Soundworks</i>	44
Robert Coleman: Ecological Soundwalks: Balancing Activism and Abstraction through Interdisciplinary Exploration	44
Małgorzata Heinrich: Sound, Symbol, and Metaphor: The Environmental, Cultural, Societal, and Political Meanings of Hildegard Westerkamp’s Soundscape Compositions	45
Susanne Heiter: Eco-activism through multispecies sound art? Expectations and potentials	46
Spy Dénommé-Welch: Visiting with the Land: A strategy for building sound works	47
<i>Keynote: Pirita Näkkäläjärvi</i>	48
What are possible motives for cultural appropriation of Sámi yoiking in Finnish music?	48
<i>Workshop 1</i>	49
Tuulikki Laes & Taru-Anneli Koivisto: Activating public pedagogy in music performance studies: Transition designs for socio-ecological responsibility and institutional change	49
<i>Workshop 2</i>	51
Tomi Rantanen: Framing Gender Equality Transition in the Finnish Popular Music Sector	51
<i>Workshop 3: Ecomusicology and Improvised Music (Ensemble Workshop Performance)</i>	52
Michael McEvoy: Relational Audio-Visual Encounters with Nature: (Re)Connection and Conversation through Improvisation	52
<i>Panel + Q&amp;A: On Freedom &amp; responsibility – the artists’ role in a changing world (HYBRID) (in collaboration with UrbanApa and #StopHatredNow)</i>	53
<i>Session 17: Gender &amp; Artistic Identity (Presentations HYBRID/ONLINE)</i>	53
Zu Zhuo: A Futuristic Musical Epic of Gender Transition – Analysis of Electronic Musician Arca’s work “@@@@@”	54
Rosie Middleton: Navigating ‘Consent’ and ‘Risk’ for Classically Trained Singers	55
Dori Howard: Body positive role models and weight loss inspirations: The political intersections of fatness and gender in popular music	57
<i>Session 18: Sustainability &amp; Pedagogy</i>	57
Marja-Leena Juntunen: Sustainability-Related Themes in Recent Master’s Theses in the Music Teacher Education Program in Finland	57
Anita Savolainen: Climate anxiety and the effects of music to the emotion regulation and experience of agency from the perspective of young adults	58
Friederike Köhler: The relevance of music in environmental awareness and advocacy: A qualitative study protocol	60
<i>Session 19: Communities &amp; Resistance</i>	60
Elizabeth Falade: A New Queer order: Black Queer musicking & Pleasure Activism	60
Ruari Paterson-Achenbach: The Scratch Cottage: On Solidarity, Sociality and Musical Anarchy	61
Susan O’Shea: Creative Agents of Climate Change: Using music to help with the Climate Crisis.	62
<i>Session 20: Resilience &amp; Resistance</i>	63
Marianne Brown: Music for all: transformative elements of music projects for women and children fleeing domestic violence	63
Celeste Cantor-Stephens: Listening to Borders: Sound and Musicking as Resistance and Solidarity at the Franco-British Border	64

Sarah Cooper: Stitching Together Resistance: ‘Spliced Collage’ as a Sonic Method of Transcoded Activism in Bristol Drag _____	65
<i>Session 21: Panel: Power, Politics, and Activism (HYBRID)</i> _____	66
Beatriz Nunes : “The Door is Open”: the paradox of gender equality in jazz education access _____	66
Caio Mourão: “Fado Bicha kills fado, with love”: musical activism and the relational crisis in Portuguese queer music. _____	67
Andrew Snyder: Colombina Clandestina: Intersectional Carnival Activism in Lisbon’s Brazilian Carnival _____	67
Marco Freitas: From Madness to Culture: LGBTQIA+ Activism Through Lisbon’s Longest-running Drag Queen Show _____	68
<i>Session 22: Strategies of Protest II</i> _____	69
Libbie Katsev: What did unity sound like?: The music of the 2020 Minsk courtyard concerts _____	69
Helena Marzec-Gotąbis: Between Academia, Activism and Music-Making, the example of Girls and Queers to the Front from Poland. Co-author: Aleksandra Kamińska _____	70
Johann Jacob Van Niekerk: Musical Culture, Transition and Sustainability: An Appalachian Ecomusicological Case Study _____	71
<i>Session 23: Decolonial Perspectives II</i> _____	72
Aizhan Sultanova: Artistic process of Kazakhstani woman: first steps and hardships towards decolonisation _____	72
Zichen Lin: Musical Trajectories of Resistance: Indigenous Singer-Songwriters and the Environmental Justice Movement in Taiwan's Path to Transitional Justice _____	73
Olutomi Kassim: 'FELA' - An existential prophet ahead of his time: The protest music giant of Africa _____	74
<i>Session 24: Panel: Nordic Noise. Hip-Hop, Culture, and Community in Northern Europe</i> _____	75
Susan Lindholm & Alexandra D’Urso: Re-imagining ‘Swedishness’: Intersectional Feminist Resistance and Reflection on the Work of Swedish rapper Silvana Imam _____	75
Andrea Dankić: Navigating Stereotypes, Becoming Credible: Skills, Gender, Race and Nation Among Swedish Hip-Hop Practitioners _____	75
Inka Rantakallio: Religion, Vulnerability and White Masculinities: A Case Study of two Finnish Male Rappers _____	75
<i>Keynote: Shzr Ee Tan in partnership with Bhing Navato and in memory of Rubel Fazli Elahi</i> _____	76
"Walking Together on Uneven Playing Fields: Musical challenges and sounded learnings in collaborative citizen research" _____	76
<i>Session 25: Religion, Nationalism &amp; Locality I (presentations ONLINE)</i> _____	77
Sandra Sinsch: Breaking the Nazi legacy: Community music and forensic psychiatry in Germany _____	77
Júlia Durand: “Music for MAGA”: music and misinformation in online audiovisual media _____	78
Zhang Yifei: Sustainable Development Through Sound: The Role of Western Influences in Chinese Music Culture _____	79
<i>Session 26: Gendered Norms in the Music Industry</i> _____	80
Helen Elizabeth Davies: Seeking solutions to gender related challenges in popular music higher education and the music industry _____	80
Maho Harada: Costume for Violinists in Japan – Dual Gender Biases Which Asian Female Musicians Face _____	81
<i>Session 27: Activist Methodologies (HYBRID)</i> _____	82

Oluremi Abati: Music production education, and accessibility to visually impaired producers _____	82
Nina Himmelreich: Gender Inequality in the German Music Industry – an Analysis of the German Charts, Festival Stages, and Record Company Rosters _____	83
Grace Goodwin: GENIE: Spreadsheets as activism _____	84
<i>Session 28: Memory, Commemoration &amp; Protest</i> _____	85
Safiyah Nawaz: Memory Records: designing a citizen-science fuelled archive of musical memories	85
Maria Bianca Stoicescu: <i>Filling the Silence: The Soundtrack of Solidarity for Ukraine</i> _____	86
Isang Emeneka: A cross-cultural analysis of music-evoked autobiographical memories (MEAMs): Comparing the distribution and nature of musical memories across Black and White heritage groups _____	87
<i>Session 29: Ethics &amp; Methodology</i> _____	88
Mark Katz in collaboration with Alim Braxton: When “Do No Harm” Is Impossible: The Ethical Challenges of Collaborating with an Incarcerated Musician _____	88
Kim Ramstedt & Jasmine Kelekay: Naming Racism in European Music Research _____	89
<i>Session 30: Religion, Nationalism &amp; Locality II</i> _____	90
Margarita Moisejeva: Improvisation in Church Music – a Bold Statement in the Orthodox Tradition __	90
Ruirui Ye: A Study on Music Sustainability and Urban Culture _____	90
<i>Session 31: Memory &amp; Cultural Heritage</i> _____	91
Vilma Timonen: Heritage activism as a means for sustainable development in and through music education. Synthesis of two case studies conducted in Mauritius and Nepal _____	91
Seonhwa Lee: A Gender Perspective on 19th-Century German Female Composers _____	92
Am Ubhi: Towards a dub epistemology _____	93
<i>Session 32: Instruments &amp; Traditions</i> _____	94
Spiros Delegos: Decolonisation of Rebetiko and Heterotopia _____	94
Benjin Pollock: Nyckelharpa: Folk Identities, Materiality and the Politics of (Inter)Nationalism in Keyed Fiddle Music _____	95
Hwan Hee Kim: Preserving Korean Cultural Identity: Kuk Jin Kim’s Piano Music as a Reflection of Tradition _____	95

**Session 1: Activism & Pedagogy**

Language Center: Festive Hall

Wednesday 14th of May 10:30–12:00

Chair: Anna Ramstedt

**Jenna Ristilä: A Subtle Activism: Calling for humaneness in classical concert culture**

In my presentation I examine how a musician can create concert experiences that challenge the patriarchal norms and conventions of the classical music concert, without necessarily destroying the whole concert concept in the process. In other words, I investigate how one can engage in subtle activism within the field, making small changes towards a more equal, humane concert culture. I use my third doctoral recital, “Dancing Woman” (14.11.2024, Organo, Helsinki Music Center) as a case study. I gave three lectures on music and gender equality Finnish music schools in 2024. The adjoining discussions with the schools’ music students and staff revealed a need for what I call the practicalities of change – there is a willingness to participate, but an uncertainty as to how. In my presentation I give a collection of answers to this “how” from my personal standpoint. I am calling for a concert culture that would be warmer and more inclusive for all of us.

*Jenna Ristilä is a Finnish pianist and doctoral researcher at the Sibelius Academy, University of the Arts, Helsinki, where her artistic research focuses on Finnish composing women from the 19th century until today and feminist music analysis. Ristilä is a member of the research association Suoni ry.*

**Pushpa Palanchoke: Women as educative agents and public pedagogues: Pathways toward gender-inclusive heritage activism in music and music education in Nepal**

This presentation exhibits a doctoral research study to be completed as a substudy of the project Transition pathways towards gender inclusion in the changing musical landscapes of Nepal (amplifyHer), funded by the DEVELOP2 program of the Research Council of Finland. The research aligns with Finland’s emphasis on the Agenda 2030 cross-cutting objectives of gender equality and equality within and among countries. This doctoral study’s objective is to address the gender bias in Nepali music culture and the lack of discussion globally on gender in heritage activism toward sustainability. Two main research questions guide the study: 1) How do Nepali female music practitioners perceive their gendered roles within their music heritage, and what politics do they engage with as they negotiate stigmatised practices and social expectations? And 2) How can gender-inclusive heritage activism and community interventions transform the boundaries of patriarchal music practices? The inter/transdisciplinary research draws from the fields of critical theories on music education, feminist theorisation with wider socially transformative goals, placemaking in music heritage studies, heritage activism, applied ethnomusicology, systems thinking, and public pedagogy. Experimental methods (e.g. photovoice and critical incident charting) will be used to translate experience into actionable knowledge. Qualitative approaches, for instance narrative analysis,

creative nonfiction, and systems stories will be used in the analysis. The study will demonstrate the importance of hitherto missing perspectives in music education: gender-inclusive heritage activism; systems understanding of gender exclusion in Nepal; and the socially transformative potential of female public music performance where female music makers are seen as educative agents.

*Pushpa is a composer, Applied Ethnomusicologist and a Music Educator from Nepal. She is currently a doctoral researcher at Mutri Doctoral School, Sibelius Academy, Helsinki. She is a recipient of Nepal Chatra Vidya Padak and Nepal Vidhya Bhusan (Ga) & (Kha), three highly prestigious national awards in the field of education. She is an academician with interests in gender-inclusive placemaking, music heritages, and sustainability of and through them. As an artist, Pushpa is a vocalist and spoken word poet whose stage performance is a blend of melodies she has learned from different indigenous masters, and poetry that tells stories of nature, mother deities and gender-based struggles. She is the mind and heart behind the program Folk Lok. Folk Lok is a community-based arts program focused on the revitalization of indigenous music practices, earlier supported by the U.S. Embassy's Book Bus and managed by Satori Centre for the Arts.*

### **Paula Mladin: IncluMusic. Increasing Skills for Building More Inclusive Conservatories**

Seeking to foster the inclusion of students with Special Educational Needs and disadvantaged background in HMEIs by providing training for music teachers in innovative pedagogies, to increase access, participation, and completion rates of music students with fewer opportunities, the IncluMusic (Increasing Skills for building more inclusive conservatories) project, initiated in 2022 and funded by the European Union, has mobilised the expertise of music teachers and researchers across Europe. Under the coordination of the National Academy of Music “Gheorghe Dima” in Cluj-Napoca, Romania, the partners of the IncluMusic consortium – the European University Cyprus, Conservatorio di Musica di Stato “Alessandro Scarlatti” Palermo, Royal Irish Academy of Music, Libera Università Maria Ss. Assunta di Roma, Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC) and Resolvo.srl – have fulfilled the main phases of the project, aiming at providing innovative training courses for Higher Music Education communities: a detailed analysis of the state of the art (desk research on training practices already adopted in Higher Music Education Institutions) at European level, the proposal of the design principles, possible contents and their validation through focus groups with experts, the elaboration of training materials and tools for the two course versions, respectively addressed to i) teachers and ii) administrative staff / tutors specialized in Special Educational Needs, among others. IncluMusic will also contribute to creating a new professional role – the Academic Tutor – that is aimed at monitoring social inclusion practices and the training process within each Higher Music Education Institution. The course piloting at internal (project members, teachers and administrative staff from the partner institutions) and external levels (Higher Music Education Institutions outside the partnership), as well as the dissemination actions foreseen in the project aim to facilitate the achievement of additional objectives, among which the communication with relevant stakeholders, the creation of a community of Higher Music Education Institutions adopting social

inclusion practice that can lay the foundation of further exchanges of good practices and promoting advocacy activities at different policy levels.

Keywords: inclusion, innovative pedagogies, special educational needs, academic tutor, adaptive teaching

*Paula Mladin (Şandor) is a scientific researcher at the National Academy of Music "Gheorghe Dima" in Cluj-Napoca, Romania. She graduated the Musicology program of the same institution, obtaining her PhD title in 2020 (summa cum laude), following the defence of the thesis *The Chamber Oeuvre of the composer Adrian Pop* (later published under the title *Stylistic Aspects in the Chamber Music of Adrian Pop*). Paula Mladin's musicological activity has been manifested, over time, through her presence at national and international scientific events – such as *The Science of Music – Excellence in Performance* (Brasov, Romania), *International Music Therapy Symposium* (Cluj-Napoca), *The AEC Annual Meeting for International Relations Coordinators 2023* (Leuven, Belgium) –, through publications in specialized journals as well as through the coordination of large-scale projects, the most recent being *IncluMusic – Increasing skills for building more inclusive conservatories* (KA220-HED- 80543879) initiated in 2022.*

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## **Session 2: Feminist Practices**

Language Center: sh205

Wednesday 14th of May 10:30–12:00

Chair: Nuppu Koivisto-Kaasik

## **Siboné Oroza: Entrepreneurship as Social Activism: Cholita Music and Fashion Markets against Racism, Sexism, and Poverty**

The dance and vocal groups created by young women of Quechua descent known as cholitas took the popular music stages of Bolivia by storm in a time of a social revolution at the turn of the millennium. In 2012-13, at the time I was doing field research for my PhD in Cochabamba, Bolivia, the cholita groups were immersed in the invention of ravishing shows, experimenting with their Quechua heritage and creatively borrowing from international music styles and technologies to empower themselves and their supporters to challenge the oppressive forces of racism, misogyny, and poverty, and transform their realities. Inspired by Andean, Black Feminist and Afrofuturist ideas that musical performance has transformative power, I conceptualized these experimentations as cholita futurism.

The cholita groups who participated in my research form small enterprises often involving a mother-daughter business partnership. They arise from the historic background of Andean women who worked to survive and thrive in a capitalist market economy imposed by colonial rule. At the time of the COVID-19 dancehall lockdowns, the cholita group Las Florecitas de Mizque began to produce copies of their stage outfits, eventually opening several fashion stores. In this paper, I examine the potential of cholita music and fashion entrepreneurship as a venue through which working-class women from an Indigenous background can strengthen culture, alleviate poverty, and challenge alienating life situations through artistic self-representation and economic self-reliance. From the framework of cholita futurism

and adding fashion to the picture, I ask how is the cholita music and fashion marketplace different than other markets of popular culture? Does it embody Indigenous ideologies of solidarity and reciprocity, including a reciprocal relationship with the non-human environment? Does it constitute an alternative to destructive capitalist development or is it one of its local variations? Keywords: Bolivia, cholita music, cholita fashion, entrepreneurship, popular culture, capitalism, cholita futurism.

*Rotating the kaleidoscope of identities, Siboné Oroza is sometimes more Bolivian, Finnish, tango singer, ethnomusicologist, or grandmother. Her research interests lie in popular culture, intersectionality, and freedom. Her doctoral dissertation "When I'm on Stage, I Rule."; Cholita Futurism in Cochabamba, Bolivia (2023) can be found in Helda, University of Helsinki's digital repository.*

### **Tianyu Jiang: Practicing Feminism in Shanghai's Electronic Music Scene: Strategies and Challenges**

In nightlife studies, increasing attention has been drawn to the gendered dynamics in the situated DJ cultures and electronic dance music cultures (EDMC). Situated in Shanghai's vibrant and competitive club scene, feminist practitioners have also started to initiate discussions of the pervasive yet hardly-discussed gendered dynamics. This paper studies the case of a feminist label Scandal to exemplify strategies to raise awareness and advance feminist practices in Shanghai's electronic music community, alongside the various challenges encountered in this pursuit. Drawing on interviews with the label founder and other local female DJs and promoters, ethnographic observations at club nights, and analysis of media publicity materials and online discussions, I offer a nuanced view of feminist practices within the scene. Findings reveal that, in the case of Scandal, a series of creative strategies have been adopted, including the organization of parties and workshops, the creation of digital spaces for discussion on feminist topics, and the use of social media platforms to challenge industry norms openly. The study also suggests that Scandal's feminist work has been a rather winding process; one example showcasing such "detour" is the label's shifting understanding towards the hypersexualized femininities in the scene. Despite these efforts, feminist practitioners like Scandal also face significant challenges, including limited financial support, the overall tendency of commercialization in Shanghai's club scene, which often dilutes feminist objectives, and critiques concerning intersectionality and inclusivity. This paper highlights tactics and obstacles in such cases as Scandal, contributing to a broader understanding of feminist practices in contemporary cultural production in urban China. It also empirically shows the adaption of global feminist discourses within local contexts, which may offer insight into movements similar to those in other urban electronic music scenes.

*Tianyu Jiang (they/she) is a PhD candidate at the University of Music and Performing Arts Vienna. Their doctoral project is an ethnography on the recent years' proliferating underground queer and women-centered music scenes in Shanghai. Their main research interests include electronic dance music culture, digital culture, urban space/place, and time-based media.*

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**Session 3: Languages & Discourse**

Language Center: sh206

Wednesday 14th of May 10:30–12:00

Chair: Wilhelm Kvist

**Anna Mach: Song translation as a tool of social protest: the case of “Bella Ciao” / “Tortury ciało”**

On the 22nd of October 2020, Polish Constitutional Tribunal issued a ruling significantly restricting the – already limited – right to abortion. This event triggered a wave of social protests on an unprecedented scale, commonly called the Women’s Strike. As the Tribunal was widely perceived a tool in the hands of the ruling party Law and Justice, the demonstrations targeted not only its decision, but also the government as such and what was perceived as the political turn towards right-wing conservative populism. Hardly any protest, or any social movement in general, can ever exist without a song. And indeed, as soon as on the 26th of October a video of a young woman standing in a street in Krakow and singing a song “Tortury ciało” with the accompaniment of an accordion appeared in the media. The lyrics were written by Łaja Szkło (the artistic pseudonym of screenwriter, film director, and actor Justyna Bilik) and performed by Maja Luxenberg to the tune of a well-known protest song “Bella Ciao”.

The song gained significant popularity and soon became the unofficial anthem of the Women’s Strike. Except for the – undoubtedly intentional – phonetic similarity of “ciało” (Polish for “body”) and the original “ciao”, repeated throughout the song, the Polish text bears little resemblance to its Italian predecessor. Thus, it cannot be labelled a “faithful” translation – some would probably even say it is not a translation at all. In fact, song translation studies offer a range of terminology to describe this kind of deviation from the source text: transcreation (underlining the creative element in the product), replacement text (Peter Low), interlingual cover version (Sebnem Susam-Saraeva), or appropriation (most recently discussed with regard to song translation by Johan Franzon). However, do we really need to search for the most accurate term to describe what is going on here? Maybe, as long as the resulting song fits the purpose of constituting the soundtrack of the social protest, it works as intended by its creators? The popularity of “Tortury ciało” becomes its ultimate test of effectiveness – a criterion I consider more valid in the area of song translation than “faithfulness”.

***Anna Mach** is currently working on her Ph.D. in translation studies at the University of Warsaw, about the transformations introduced by Polish translators in their renditions of The Tiger Lillies’ songs. She holds a degree in applied linguistics from that same university. She is also a graduate of the law school at the Jagiellonian University and had been a practising lawyer for almost twenty years. Currently, her main field of academic interest is music-linked translation, with a particular focus on alternative genres, such as punk cabaret, and on the authorial competence of a song translator. As she is a song translator herself, she combines theoretical research with translational practice.*

### **Allison Rollins: Singing a "Butchered Tongue": The Irish Language and Hozier's Unreal Uneath.**

Since the twentieth century, individuals have sought to revive the Irish language. This paper explores the significance of the Irish language in Hozier's most recent album, *Unreal Uneath*. I focus on two tracks from the album: "De Selby (Part 1)" and "Butchered Tongue." "De Selby (Part 1)" contains lyrics in Irish, while the lyrics of "Butchered Tongue" are in English and discuss the effects of colonialism on indigenous languages. In this three-part paper, I first examine the current literature surrounding the decline and preservation of the Irish language—historically and currently—while paying particular attention to literature that focuses on Irish preservation through the arts. Next, I analyze the lyrics of both tracks along with interviews in which Hozier discusses the Irish language and its role in his music. Finally, I review the significance of these songs in today's greater movement to preserve the Irish language.

*Raised in Appalachia, Allison Rollins received their BA in Music from Ohio University and is currently working toward an MA in Information at Florida State University. Their recent Honors Tutorial College thesis, "Transitive Property: An Interdisciplinary Collaborative Performance," delved into the community-building value of process-based artmaking. Their research interests include interdisciplinarity in the arts, (de)colonialist narratives in art and literature, and the strengthening of communities through equitable access to libraries, information, and the arts.*

### **Johan Franzon: Translating Baraye. How was it done and where does it go?**

Less than three years ago, "Baraye" quickly climbed the list of songs that have made the biggest impact in the shortest time. From October 2022, after its release on the Instagram account of the Iranian songwriter Shervin Hajipour, there appeared a multitude of different translations: literal, singable, with added footnotes and comments, tutorials for playing and pronouncing Farsi, recordings from homes, concerts and AI-generated music videos, covers sung in most of the world's major languages (at least European). I will discuss this viral, global phenomenon through the lens of Translation Studies. Drawing from what I see as the three bases of song translation studies (presented in Franzon 2024, *Studia Translatica*, vol 15: Song Translation Studies < <http://www.studia-translatorica.pl/en/issues/15> >) – a musical verse form, a multimodal presentation, and post-translation function as a cultural item – , I ask the following questions: With much of the song's impact built not just on its simple, rhymed list form but on actual facts, what can translators do with the sociocultural resonance of such specific references ('Valiasr Street', 'Afghan children', etc.)? What concept of translation covers these multimodal transformations? Can the long-term impact of the song be measured? Does it compare to other political songs such as "We shall overcome" or "Bella ciao"? What help is there in having a "soundtrack of the protest movement", as it was called at the first Music, Research, and Activism conference, Helsinki 2023)? Are the semiotic categories of icon, index, and symbol any help in the analysis? Why is sometimes the phrase "Baraye Azadi" kept as such in sung covers? Is it due to the sensory/material quality of song (music and lyrics merged) or an indexical reference back to the events in Teheran of August 2022, and is it also kept when the word

“Pray” appears in a new song by Coldplay in August 2024 – as a symbolic interpretant?

**Johan Franzon**, Ph.D., teaches translation and interpreting, as well as Swedish and Scandinavian studies at the University of Helsinki, Finland. He wrote his dissertation on musical comedy translation in 2009, studying the musical *My Fair Lady* as translated into Scandinavian languages, and has since then published articles on various aspects of song translation. He is currently translating the Off-Broadway musical *Between the lines* into Swedish and is a co-editor of a themed issue of the journal *Studia Translatorica*, vol. 15: *Song Translation Studies* (published online in 2024).

#### **Session 4: Resilience & Resistance I**

Topelia: C120

Wednesday 14th of May 10:30–12:00

Chair: Inka Rantakallio

#### **Sami Alanne: Music Building Resilience for Trauma Victims and Refugees**

In this presentation, music as torture and violence from World War II to present will be discussed in the light of recent research (Alanne, 2019; Brauer, 2016; Papaeti, 2020). Music and sounds have been used as a weapon in interrogations, detention centers, and concentration camps to break the detainees' personalities and identities including the extermination of detainees. At the same time, music has also represented hope and empowerment towards oppression as a form of resistance and cultural activism for the detainees and citizens. Similarly, music and culture may produce resilience and be rehabilitation in trauma work with refugees (Castaneda et al., 2018). As such, they may be a part of human rights and cultural dialoguing between therapists, clients, and educators in creating contact and communication among refugees and immigrants in the host country. For example, music can elevate from trauma and make connections between the mind and body, conscious and unconscious, verbal and nonverbal systems of the interception (looking inside) in the brain. This can be useful in the rehabilitation and music psychotherapy of trauma survivors including refugees of different ages (Alanne, 2023; van de Kolk, 2014).

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*Dr Sami Alanne, DMus, MPhil, is an Adjunct Professor/Associate Professor of music therapy and a researcher at the University of the Arts Helsinki, Sibelius Academy, and the Educational Research in the Arts (cERAda). Currently, he is also working as a visiting researcher at the University of the Arts Research Institute. Adjunct Professor Sami Alanne`s research topics include traumas, refugeeism, mental health and psychotherapy in the point of views of music, arts, culture, philosophy, and society among others. In addition, he works as a music therapist, training psychotherapist (music psychotherapy and psychoanalytic psychotherapy), psychoanalyst, and music psychotherapist of children, adolescents, and adults in the Helsinki metropolitan area.*

### **Andrea Dankić & Nicola McAteer: Re-imagining storytelling as a methodology for music scholar-activism**

In recent years, the topic of scholar-activism has gained increased interest among scholars (Apple, 2016; Collins, 2013; Cox, 2015; Quaye et al., 2017). However, there is a lack of literature which conceptualizes scholar-activism (Bashiri, 2024, p. 61). “If research involves people and places, then it should matter to the people in the places where scholars conduct research” (Buras, 2021, p. 42). As scholars of hip-hop and community music practices, we take a standpoint that the music and musical communities we are researching are inherently political and intrinsically activist. Therefore, our choice to commence research in the first place, and in turn how and why we then do research is deeply interconnected with our personal moral compass and political identity. Navigating these close personal boundaries of our subject matter within the neoliberal university (Richter et al, 2020) can be personally and professionally challenging yet brings opportunities to explore what scholar-activism within music research could entail. Such precarity brings questions such as who gets to be a (music) scholar-activist and the ambiguity of claiming such a label? Whilst also considering how does scholar-activism subsist within the limitations and dimensions of institutional structures of oppression? These reflections whilst also drawing from our own experiences of methodologies including ethnography, autoethnography and participatory action research, aims to illustrate how storytelling is central to the creative process of our scholar-activism. Based on interdisciplinary research on the topic of scholar-activism, this paper aims to unpack 1) the complexities of the term scholar-activism since both “scholar” and “activism” relate to shifting power dynamics, and 2) the experiences of working within the limitations and dimensions of institutional structures of oppression.

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**Andrea Dankić**, PhD in Ethnology, works as a Senior Lecturer at Umeå University. Her research interests include musical practice, creative processes, knowledge production and power structures, mainly focusing on hip-hop, as well as methodological concerns.

**Nicola McAteer** is a community musician based in the UK and PhD candidate at The Institute of Social Justice, York St John University. Her research interests include community music, music education, class, feminism and participatory and collaborative methodological processes. Nicola's PhD explores community music and women amongst a post-pandemic world in crisis.

### **Marju Raju and Brigitta Davidjants: Performativity in musical activism: the case study of Rhythms of Resistance in Tallinn Pride**

In our presentation, we will introduce on-going research project where we examine performative activism through the case study of the grassroots activist percussion ensemble, Rhythm of Resistance (RoR) Tallinn. Our main focus will be on identifying the forms of performativity that characterize this type of participatory creative activism by analyzing one specific performance: its musical codes, verbal shouts, visual codes, and the social context of the performance. Additional focus is placed on the impact of collective musical activities on participants' mental well-being. Data (videos) were collected through fieldwork during the 2023 LGBTQ+ Pride in Tallinn, along with focus group interview with three RoR members who participated at the event. Data was analysed using multimodal analysis approach (D'Angelo & Marino 2024). Preliminary findings suggest that participation in RoR provides an opportunity to participate in creative political movement and supports its members' mental well-being at the same time, but the non-hierarchical and inclusive nature of RoR's governance processes can also present challenges to the practical organisation. The spontaneous creative musical processes as a form of activism, provides an equal opportunity for all participants to assume a leading role, which can be both empowering and, for some, more challenging and anxiety-provoking. Despite the fact that the members placed great emphasis on activism and political messages and did not perceive their participation in the Pride as a performance, it can still be perceived as such by the audience. As RoR does not utilise a dress code or other distinguishing signs, participants exercised their freedom in performative aspects to

varying degrees, with some being highly expressive and noticeable, while others were more discreet in their identification. Keywords: music activism, identity politics, performative activism

*The study is a part of a project titled “PSG838 Impact of subcultural (pop) music on the ideologization of 21st-century Estonian youth and on youth mental health” (2023–2027) funded by Estonian Research Council. The study has been approved by the University of Tartu Ethics Committee (No 374/T1).*

**Dr. Marju Raju** is a music psychology researcher, lecturer, and appointed advisor for research ethics and integrity at the Estonian Academy of Music and Theatre. Together with Dr. Brigitta Davidjants, she has established the Music and Social Sciences research group at the Estonian Academy of Music and Theatre, dedicated to exploring the connections between music, society, and mental well-being. She is also a well-known populariser of music psychology in Estonia, having written several newspaper articles on topics such as the link between music and violence, and music as a source of trauma. She is a founding member of the Estonian Young Academy of Sciences and, since autumn 2024, the chairwoman of the Estonian Musicological Society.

**Brigitta Davidjants** is a researcher at the Estonian Academy of Music and Theatre, focusing on subcultural dynamics during the transition from late socialism to post-communist society and doubly marginalised identities – those excluded both from mainstream culture and within their own subcultures on the basis of gender, ethnicity or gender expression. Her current project is 'Impact of subcultural (pop) music on the ideologisation of 21st-century Estonian youth and on youth mental health' (2023-2027) and her recent publications include 'J.M.K.E.'s To The Cold Land' (Bloomsbury Academic). Davidjants has previously worked in the field of human rights (Estonian Refugee Council, Estonian LGBT Association).

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### **Session 5: Stage Works (presentations ONLINE)**

Language Center: Festive Hall  
 Wednesday 14th of May 13:00–15:00  
 Chair: Jenna Ristilä

#### **Zhu Tianshuo: An Analysis of the Phenomenon of “Female Awakening” in Xuzhou Liuqin Opera Scripts after 1949**

After 1949, with the founding of the People’s Republic of China, Chinese feminist thought gradually emerged amidst global political changes, constitutional revisions, and social movements. These ideas began to influence various cultural forms, including Xuzhou Liuqin Opera, a traditional regional opera. In this process, the portrayal of women in Liuqin Opera underwent significant changes, evolving from early depictions of obedience and dependence to later expressions of awakening and resistance. The transformation in these scripts reflects a broader shift in women’s roles, from the domestic sphere to the social, and mirrors the rising status of women in Chinese society. Liuqin Opera uses unique dramatic language, character

development, and plot structure to convey the struggles and awakening of women under social, political, and economic pressures.

This study combines ethnography and textual analysis to systematically examine Liuqin Opera scripts produced after 1949. Through interviews, participant observation, and analysis of female characters, their motivations, and the societal context in the scripts, the study explores the factors influencing the transformation of female roles. These factors include shifts in social attitudes, national policy directions, economic conditions, and the role of cultural communication in shaping gender concepts. The findings show that Xuzhou Liuqin Opera not only preserves local cultural traditions but also reflects profound changes in women's roles, family responsibilities, and self-awareness, highlighting the process of female awakening within the larger social transformation. Keywords: Xuzhou Liuqin Opera, Women's Awakening, Feminism, Social Role Transformation, Opera Text Analysis

**Zhu Tianshuo** is a Member of the Chinese National Orchestra Society and the Hebei Musicians Association. Graduated from Tianjin Conservatory of Music, She was awarded many honors such as Outstanding Graduate, First-Class Scholarship for Master's Degree Students, and Outstanding Student for her excellent academic performance. Currently teaching at Hebei Academy of Fine Arts as a full-time teacher of Liuqin. She has participated in many cultural exchange activities, such as The Seventh China-Africa People's Forum & the Seventh China-Africa Young Leaders Forum, the China International Friendship Conference and Events Marking the 70th Anniversary of CPAFFC (1954-2024), Chile-China Trade Culture Event, and has won the title of "Chile-China Cultural Exchange Envoy".

### **Maria Grajdian: Embracing the Youth, Healing the Future: Takarazuka Revue's Strategic Activism**

In a mixed methodological approach, this presentation investigates the Japanese all-female musical theater Takarazuka Revue's ongoing paradigm shifts in its business model, visible in the departure from its decade-long performance and marketing strategies commonly adhering to *shōjo* aesthetics and to what might be labeled "deep fandom" ideology, towards a radically progressive, even revisionist, approach to history and global intertwinings, by bringing into foreground anti-social – or para-social – elements: antagonists such as gangsters, assassins and terrorists without, crucially, turning them into heroes on their initiation journeys seeking enlightenment towards maturity through overcoming hardships and achieving greatness. The research goal is the exploration of Takarazuka Revue's pivotal turn initiated by snow troupe's performance *City Hunter* (2021, based on the eponymous manga serialized in *Shonen Jump*, 1985-1991, by Hōjō Tsukasa) and continued with cosmos troupe's *High & Low* (2022, based on the television and film series *High&Low: The Story of S.W.O.R.D.* by Team HI-AX, 2015-2016, LDH and Nippon TV) towards dismantling the preoccupation – and stage representation – of plots decoupled from the quotidian reality of its audiences. The analytical approach addresses the two performances in terms of dramaturgic design, character construction and message mediation, while observing potential parallels to – or divergences from – its traditional business model and performance strategy: the strictly reinforced "Japanisation" of Western artifacts. The investigative endeavour draws on decade-long on-site fieldwork consisting of phenomenological experiences and empirical

experiments as well as on hermeneutic discourse analysis and historic-geographic contextualization. Takarazuka Revue Company's current efforts – of its administrators, actresses, directors, composers, script-writers, conductors, etc. – to part with its own past while forging new avenues of artistic expression and creative impact reveal a more deeply seated quest for ideological alignment with global challenges in recent years, in contrast with previous staging protocols, proactively overcoming Japan's historically displayed reluctance to play a (more) active role within the international community. The key-element in this endeavour is the redefinition of "love" as a self-aware choice, empowering the late-modern individual to manifest powerful contributions as part of a greater whole and liberating him/her from the constraints of an existence in the shadows of mindless consumerism and "quiet desperation".

***Maria Grajdian** is associate professor of media studies and cultural anthropology at Hiroshima University (Hiroshima/Japan). An anthropologist with a very strong background in musicology, Japanese studies and French philology, she holds a PhD in (ethno)musicology from Hanover University of Music, Drama and Media (Hanover/Germany). In addition to numerous publications, she is currently leading three international research projects – Loving Futures: Artificial Intelligences, Digital Media, Alternative Realities and the Meaning of Life (2023-2027), Digital Humanities in Asia and Europe: Emerging Ecosystems, Creative Industries and Virtual Solidarities (2024-2027) and Therapeutic Economies: The Representation of Trauma, Recovery and Transcendence in Phenomena of Mass Media (2024-2027) – as well as preparing the next book to be released in 2025, Fast-Forward the Future: Takarazuka Revue's Discourses of Anti-Nihilism.*

### **Luyin Shao: The beauty of harmony lies in the combination of differences” – Acculturation in Mongolian-Chinese Er Ren Tai Folk Opera**

Er Ren Tai, is a genre of folk opera that originated in the upper reaches of the Yellow River. It is popular in many regions and provinces in People's Republic of China, including Inner Mongolian Autonomous Region, Ningxia Hui Autonomous Region, Shanxi Province, and other three provinces. Literally, "Er Ren" refers to "two performers," and "Tai" means the stage. Therefore, it refers to a performance in which two musicians sing and dance together on the stage with instrumental accompany. Er Ren Tai is an intangible cultural heritage, which is born from acculturation of Mongolian and Chinese ethnic groups. Its regional spread, historical origins, and artistic expressions all reflect the exchanges and mutual learning between Mongolian and Han cultures. Taken from Records of the Three Kingdoms, Book of Wei, Biography of Xiahou Xuan, the phrase "The beauty of harmony lies in the combination of differences" originally referred to the deliciousness of soup, which comes from the blending of different flavors. In the context of the Er Ren Tai folk opera, the phrase reflects remarkable inclusiveness and openness of both ethnic groups in the invention of this musical-cultural heritage. The regional spread of Er Ren Tai showcases the ethnic integration between the Mongolian and Han peoples as early as the fourth century. After the early fourth century, several large-scale population migrations create conditions for acculturation of the Han agricultural civilization and the Mongolian nomadic civilization. Influenced by diverse cultural and musical traditions, the artistic expression of Er Ren Tai demonstrates structural unity within musical and cultural diversity. Er Ren Tai's singing technique is a combination

of “pa shan diao” (“mountain climbing tune”) of Han ethnic group and “zuo chang” (“sit and sing”) of traditional Mongolian choir. In addition, the instrumental orchestra of Er RenTai is a blending of Han musical instruments such as wooden flute, Chinese hammered dulcimer, and Mongolian folk instruments such as horse fiddle, yatga (Mongolian zither) and tovshuur (Mongolian lute).

***Luyin Shao**, assistant professor at Fine Arts School of Shandong University (China), holds the Ph.D. degree in music theory from the University at Buffalo. Her work focuses on the applied ethnomusicology, especially on the acculturation of diverse ethnic groups in China. Her scholarly interests also include women composers in twentieth century, twelve-tone theory and analysis, and transformation theory. Her latest published works have been explored the influence of the epistemology of Chinese ancient philosophy and the art form of minority music on the creative thinking of contemporary composers.*

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### **Session 6**

Language Center: sh205

Wednesday 14th of May 13:00–15:00

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### **Session 7: Panel: Music and Cultural Appropriation**

Language Center: sh206

Wednesday 14th of May 13:00–15:00

Chair: Juha Torvinen

The papers of this themed session discuss the problematics of cultural appropriation in Western classical/Art music in history as well as today.

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### **Anna Näkkäljärvi-Länsman (co-author: Jaime Belmonte): Ráidu: Challenging Power Dynamics Through an Intercultural Artistic Collaboration**

This presentation explores "Ráidu," an intercultural artistic collaboration between Sámi musician and yoik artist Anna Näkkäljärvi-Länsman and composer Jaime Belmonte, as a case study of solidarity and intercultural dialogue. The project was initially conceived as a piece for *luohiti* (North Sámi word for yoik) and a Western classical ensemble but evolved into a profound exploration of how to create an environment where both Sámi and Western musical traditions could coexist freely without one subordinating the other. The piece portrays the complex history of Sámi human remains being stolen and the continuing struggle for repatriation—themes deeply embedded in Anna Näkkäljärvi-Länsman's cultural heritage.

In "Ráidu," the collaboration process led to a non-linear, modular score that respects the *luohiti's* nature, breaking away from the conventional Western structures

of rhythm, tuning, and formal development. This approach not only preserved the flexibility of the *luhti* but also brought the ensemble closer to an organic and collective form of music-making. This process was informed by the ontological turn—a shift in the way Jaime Belmonte approached music creation by embracing the *luhti*'s principles of spontaneity, circularity, and improvisation.

The project also confronted the colonial power dynamics that often characterize intercultural collaborations. Drawing inspiration from both Western and Indigenous scholarship, such as Dylan Robinson's concept of "hungry listening" and Emmanuel Levinas's notion of responsibility towards the vulnerable Other, we recognized the need to address structural inequalities and embrace an ethical approach to artistic dialogue. The collaboration ultimately influenced both artists' practices, fostering a space of mutual learning, humility, and growth. Through the analysis of our creative process, performance, and reflections on the challenges and successes of "Ráidu," this presentation aims to contribute to broader discussions on decolonization, solidarity, and the role of artistic activism in intercultural contexts.

### **Reetta Näätänen: Social Responsibilities in Cross-Cultural Music Performance**

Cross-cultural music is a natural product of human interaction with one another. Its products are often inspiring and contribute to a greater understanding of other cultures, especially when produced in collaboration with members of different cultures. However, many works in the Western classical music genre are still performed without acknowledging cultural sources.

Examples can be found in older music, but also in contemporary music. How should a performer deal with works that repeat harmful, stereotyping and perhaps racializing images of other cultures? In March 2024, I organized a chamber music concert in which I performed chamber and solo clarinet music with problematic applications of cultures that were foreign to the composer, as well as to the performer. I introduced the works to the audience, highlighting the context of the time of composition and the composers' connections to the cultural material they used. In the concert, the use of minority cultures (in this case, Indigenous Australian cultures) in Western art music without legitimate collaboration with cultural representatives was seen as unequal. Primitivism and imitation of Black culture were fashionable in early 20th-century Paris, but how should such a work be interpreted in 2024?

Awareness of the social responsibility of the performer and composer, and recognizing the use of power, is important when performing works that do not stand for an ethically sustainable representation of foreign cultures, as we understand it in the 21<sup>st</sup> century. Audiences need to be informed of any perceived problems - simply canceling works will not lead to a collective awareness of historical and contemporary cultural inequalities. Contemporary composers and performers can act for a more equal representation of cross-cultural Western art music.

### **Marika Kivinen: African American Spirituals as Forgotten/Erased Parts of Classical Concert Music: The Ethics of Challenging White Normativity in the Finnish Musical Context**

In my work as a singer and researcher I combine historical research with artistic work. In recent years I have focused on the historical performances of the African American contralto Marian Anderson (1897–1993), who gave over twenty concerts in Finland between 1930 and 1934 together with the Finnish pianist Kosti Vehanen.

Anderson's concerts have inspired me, together with pianist Jenna Ristilä, to challenge anti-Black racism and the erasure of African American concert music within the classical music sphere. However, as a white Finnish singer I see significant ethical challenges in my artistic work.

Anderson ended all her concerts with African American spirituals in arrangements by composers such as Harry T. Burleigh, Edward Boatner and others. Anderson challenged racist notions of Blackness through her programming and performances. However, my study of the reception of her concerts in Finland shows that her concerts and specifically her performances of the spirituals were interpreted through anti-Black racism and paternalizing and sentimentalising abolitionist discourses.

In my research I have found that Marian Anderson was not the only, nor the first, African American classical singer to perform in Finland and to sing spirituals in concerts. However, the presence of these singers has largely been forgotten or erased within the classical music history of Finland. Concerts can be a fruitful place for social change – the stage can be used to bring attention to racism through speaking and it is possible to challenge the previous erasure of African American concert music by performing spirituals and art songs. The arrangements by Burleigh and others were intended for concert performances and published to reach a wide circulation. However, because the classical musical training in Finland for the most part ignores the African American musical tradition and music by African American composers, this artistic work poses important questions: “In what contexts can the spirituals be performed?”, “In what way can I challenge the erasure of Black classical music?”, and, “How can performances of spirituals challenge the white normativity of classical music?”

### **Helen Metsä: Exoticist stereotypes in composer Sulho Ranta's music and writing**

Exoticism is a distinguishable feature in Sulho Ranta's (1901–1960) compositional output from the early 1920s to the 1950s. The largest body of exotically themed compositions are traced to Ranta's most active career in the 1920s and 1930s. The interest in exotic themes is also reflected in Ranta's music historical writings, essays and prolonged career as journalist and critic. Ranta's versatile career and wide networks make him an important influencer of this time. The active use and interest towards exotic topics and the exoticist manner of using them in compositions puts Ranta firmly in the framework of Western orientalism and exotism. Ranta's compositions reflect common Western exotic and oriental stereotypes and perceptions of the exotic and the oriental. These stereotypes include for example the representation of the *topos oblige* in orientalism, the “oriental woman” in Ranta's vocal works *Rarahu* (1922) and *Aziyadé* (1925). However, in his compositional output, Ranta situates his imaginary and exotic East/Orient widely ranging from the sensual harems of the Middle East to ancient Egypt and its mysteries, dreamy visions of mixed Japanese-Chinese landscapes and the Pacific Ocean and Tahitian exotic primitive shores. One of the striking things in Ranta's compositional exoticism is its stylistic variation that follows his overall development as a composer.

From the perspective of current research and cultural appropriation Ranta's composition and writings reflect the common Western stereotypes that carry exoticist attitudes and images. Although considered harmless and trendy at their time due to lack of retrospective understanding these stereotypes can have a long-lasting effect.

Research on Ranta's works at the beginning of the 1900s brings forward exceptionally wide and versatile interest in exoticism emphasized in just one composer's output, and more particularly offers a possibility to interpret the continuum and map out Ranta's actions in the context of the present day and cultural appropriation.

**Marika Kivinen** is historian, gender studies scholar and mezzo-soprano, and is currently working on her PhD in General History at Åbo Akademi University entitled "Tracing Colonialism in Music: Orientalism and Exoticism in Finnish Art Songs 1900–1939". She was principal investigator of the project *Untold Stories* – a project combining music and creative writing with archival research and historical scholarship to tell forgotten stories of the relationship between Finland and colonialism (Kone Foundation 2021–24). The project highlighted processes of racialisation and anti-Blackness and experiences of Black singers and performers in Finland ca 1860 to 1940. Kivinen's previous academic work includes analyses of whiteness and racialisation in Finnish travel literature and feminist magazines. Together with musicologist and pianist Anna Ramstedt she has recently co-written an article on positionality and the embodied experiences of researcher-musicians (forthcoming 2025). She is a member of the Research Association *Suoni*, and works as a singing teacher at the Arts Academy of the Turku University of Applied Sciences.

**Helen Metsä** is a doctoral researcher in the Doctoral Programme in Philosophy, Arts and Society at the University of Helsinki. Metsä's research topic is exoticism and orientalism in music, writings and aesthetics of composer Sulho Ranta (1901–1960). Her research focuses on Finnish modernism and various perspectives of musical exoticism such as the topic of "oriental woman" and sexuality, Finnish Egyptomania, exotic esotericism. Metsä has completed her MA in musicology at the University of Helsinki and graduated from the Helsinki Conservatory of music vocational education majoring in harp playing. From the beginning of 2024 Metsä has been working on her dissertation as a university-funded doctoral researcher. Previously her research has also been funded by the Finnish Konkordia Fund. Metsä's first article "Representations of oriental women in Sulho Ranta's songs *Rarahu* (1929) and *Aziyadé* (1925)" was published in *Musiikki* journal in March 2023.

**Anna Näkkäläjärvi-Länsman** is a musician from the Arctic indigenous people, the Sámi. In recent years, she has been researching her family's *luohti* (Northern Sámi *yoik*) tradition by studying old archival records. This as a starting point, Näkkäläjärvi-Länsman is doing artistic PhD research at Sibelius Academy's *MuTri* doctoral school. Anna Näkkäläjärvi-Länsman is also known by her artist name *Ánnámáret* and her many collaborations with various ensembles have appeared on four albums, the latest of which is *Bálvvosbáiki* (2024). Näkkäläjärvi-Länsman draws inspiration for her music from the nature of Sápmi, as well as from Sámi culture and the Sámi way of life. She makes music and lives in the fells with her reindeer herding family. Anna Näkkäläjärvi-Länsman's strength as an artist comes from growing up between two cultures and through that, understanding these cultures and their clashes and similarities. As a researcher, Anna Näkkäläjärvi-Länsman, trained as a classical

*musician and as an expert in yoik, is at a meeting point where new methods can be used to discover new knowledge about luohi.*

**Reetta Näätänen** works as a clarinetist in the Tampere Philharmonic Orchestra. Apart from concluding a master's degree in music, she has a Bachelor of Arts degree in Japanese language and culture studies at the University of Helsinki. She is currently conducting her doctoral studies at the University of the Arts, Helsinki. Her research addresses cultural sensitivity, cultural intelligence, and the performer's responsibility in the cross-cultural music performance context.

**Juha Torvinen** is Senior lecturer in Musicology at the University of Helsinki.

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## **Session 8: Intersectional Methodologies**

Topielia: C120

Wednesday 14th of May 13:00–15:00

Chair: Alexandra d'Urso

### **Lisa Gaupp: Critiques and Disruptions of Power in Music**

It is now commonly acknowledged that we live in times in which radical global injustices continue unabated. Also in the cultural field, the structural divide along lines of discrimination, sexism, racism, classism, ableism etc. has become even stronger and more evident, connected to an alarming decrease in social justice in many societies. But at the same time, we are also experiencing a phenomenon of growing solidarity that, with a critical eye towards power, is putting up resistance to these drastic and growing inequalities and searching for different ways in which to handle established practices. The presentation will be committed both voicing critiques of power in the field of music as well as to discussing "ways to do it otherwise" while understanding processes of power and inequality as inherently interwoven. It will also be discussed how power laden social and cultural institutions govern how things are handled in the music field as and which strategies of solidarity challenge such hegemonic institutions of power in music. Collaborative counter-strategies such as solidarity, empowerment and participation are outlined as ways to deal with global social injustice without falling into simple dichotomies. The presented strategies for instance expose asymmetries of power, break out of the status quo, contemplate one's own positions and encourage shifts of perspectives, or make visible hitherto underrepresented perspectives. It will be reflected about the extent to which artistic expressions are politically significant and what they can achieve, for example in a post-conflict setting. Possibilities for rethinking concepts of art and ideas of quality will be discussed in order to make musical and performative practices understandable as social practice. Finally, it will be asked whether or not global and local art worlds can also be rethought through the joint development of social platforms of solidarity. Keywords: Power, Social Injustice, Solidarity, Hegemonic, Institutions

**Dr. Lisa Gaupp** is professor of Cultural Institutions Studies at mdw – University of Music and Performing Arts Vienna. She majored in applied cultural studies (Kulturwissenschaften) as well as intercultural and international studies at the

*universities in Lüneburg and Barcelona before earning her doctorate in ethnomusicology at Hanover University of Music, Drama and Media (summa cum laude). She held an interim professorship in cultural sociology at Leuphana University of Lüneburg, which was also where she earned her habilitation in Sociology of the Arts and Culture. She is co-editor of Diversity and Otherness. Transcultural Insights into Norms, Practices, Negotiations, of Arts and Power. Policies in and by the Arts, and of a book series entitled Urban Music Studies(Intellect). Lisa Gaupp has lived in the USA, Guatemala, Haiti, Germany, Austria and Spain, has served as organizational head of the 2009 edition of the International Joseph Joachim Violin Competition Hannover, and has three children. In April 2024, together with almost 40 individuals, Lisa co-curated an international gathering on the topic of Critiques of Power in the Arts:*  
<https://www.mdw.ac.at/ikm/veranstaltungen/critique-of-power-in-the-arts/>.

### **Shanti Suki Osman: Intersectional Epistemologies (WT)**

My dissertation investigates the experiences of Black women\* and women\* of colour in German Music Conservatories. I focused on women\* studying popular music as this is a site where racialised and gendered bodies and identities are frequently subjected to stereotyping, fetishization and appropriation. It was an expectation of mine that the research findings would highlight the insufficiency of dominant epistemologies for the learning and education of Black women\*, women of colour – or indeed anyone represented by marginalised epistemologies – at German Musikhochschulen. I conducted six narrative-like interviews with the aim being to hear the stories of the women\*. My methods draw on Grounded Theory and consider the feminist aspects that Adele Clarke’s Situational Analysis developed from it – such as the importance of social context, and the inherent intersectionality of the interviewees’ positionalities. Leaning on Thwaites’ notion of the feminist interview, I developed a new model for feminist interviewing, transcription and interview analysis that is largely focused on concepts of resonance and listening and includes sufficient space for the womens’ voices to be heard. Gratefully leaning on Patricia Hill Collins’s Black- feminist epistemologies and Naika Foroutan’s work on ambiguity, hybridity and ambivalence in postmigrant perspectives, I discuss the need for intersectional epistemologies to subvert dominant ways of knowing and learning, and to understand and expose power relations in music conservatories. This conference paper will comprise a presentation of some key findings from my main analysis chapters: Positionalities, Racisms and Space-Making.

**Shanti Suki Osman** is research associate for music education at Carl von Ossietzky University Oldenburg. Her research focuses on intersectional and critical music education, diversity in music studies, feminisms and popular music, and listening. Her PhD investigates the experiences of Black women\* and women\* of colour in German music conservatories. Recent and relevant publications include: ‘Hip-Hop and Intersectional Music Education: Learning from Hip-Hop Feminisms’ in *It’s How You Flip It! Transcript*, (2024); ‘Ein dekolonisierendes Zuhören?’ in *Klangakt: Machtkritische Perspektiven* (2024); ‘Towards a Feminist Pop Music Scholarship Mohanty’s Models of Feminist Scholarship in Music’ in *Lied und populäre Kultur* 67, Waxmann (2022); and ‘Powerlessness – Women\* of Colour and Black Women\* in German Music Conservatories’ in *Jahrbuch für Gender und Musik*, Olms (forthcoming). Shanti Suki Osman is also an artist working with song, sound and

*radio and she gives regular talks and workshops in universities and cultural institutions on diversity in music and music education.*

### **Francesca Maria Villani: Sound as Borderland: Identity and Resistance in Women's Contemporary Music.**

In *The Music, the Voice, the Language*, Barthes suggests that the value of music might lie in its capacity to serve as a convincing metaphor, providing a reassuring epithet for a subject already constituted and isolated from relation to otherness. Metaphor, however, has the potential to be transformative: the term intersectionality, popularised by Crenshaw, emerged in this way, defining not only power relations but also the possibility of their deconstruction. By combining these elements, Barthes' question "Are we condemned to the adjective?" is finally answered. Music - understood as a metaphor - becomes a place inhabited by sound, flesh and blood, where it is possible to think from and for the margins. This paper analyses this potential through the works *Indigena* by Tania León and *Freedom Suite* by Leila Adu-Gilmore. The former stems from the surprise (generated by the gaze of the other) of discovering herself a foreigner in her homeland after a period in the United States, and transforms the sense of alienation into a reflection on the concept of identity. León considers her music Cuban in the broadest sense: rejecting the idea of exclusively Afro-Caribbean writing, she emphasises the sonic contribution of all the ethnic groups - Hispanic, Haitian, Chinese - that inhabit the island. This rejection of a single, predetermined identity places the composer within an intersectional discourse, with points of contact with Anzaldúa's idea of the border (with its always unstable symbolic and material meanings). The second piece, Adu Gilmore's *Freedom Suite*, gives voice to the sounds and bodies of black people marked by the effects of racism and social injustice. The titles *Negative Space* and *Ghost Lullaby* emphasise the intention to invert the binary structure between a sound worth hearing and the sound of the other, silenced and deprived of ontological status. This research, following a philosophical, feminist and intersectional approach, analyses how timbre and sound are continuously articulated, categorised and consequently disciplined within the system of power. From this perspective, looking at elements of rupture and contestation present in musical writing allows us to rethink music as a site of resistance and imagination of a different political and social structure.

*Francesca Maria Villani is a PhD student in Gender Studies at the "Aldo Moro" University of Bari. She has a BA and MA in Philosophy from the same university. Her research focuses on the intersection between music and feminist philosophies. She is a classical pianist, who regularly plays in concerts for (Inter)national music associations. She participated at the festival 'A due voci' (Como 2021), the 8th edition of the conference *Le musiciste* (Roma Tre- Roma Tor Vergata), the conference of medieval feminist studies *Exchanging Words* (Oxford University), the World Congress of Philosophy (Roma-La Sapienza), and DARE Project (Roma-Santa Cecilia).*

**Emmi Kujanpää: Becoming a goddess in music video trilogy: applying intersectional feminism in transnational folk singing collaboration in Finland and Bulgaria**

This presentation examines an artistic practice based on collaboration between female folk singers in Finland and Bulgaria from 2018 to 2022. Central to this work is a trilogy of music videos (2019, 2020, 2022) based on my compositions and arrangements from the solo album *Nani* (2020), produced in collaboration with the younger generation of the Bulgarian women's choir, *Le Mystère des Voix Bulgares*. Throughout the artistic and ethnographic research processes, I applied a feminist intersectional pedagogical approach, focusing particularly on power relations and the question of female agency in the arts and wider society. In my presentation, I argue that the incorporation of intersectional feminist perspectives in transnational artistic work can contribute to both artistic practice and transnational interactions in ways that can strengthen women's agency in the folk music field of their cultural and social environments. Alongside the collaborative artistic work, I conducted ethnographic interviews with six Bulgarian singers. Insights from these interviews are woven into the analysis of the collaborative artistic process, offering deeper reflections on the power relations inherent in such transnational work, particularly in relation to economic inequality and gendered roles within folk music. The presentation highlights how feminist folk music composition can construct counter-narratives and transgenerationality spotlighting the diverse stories, voices, and bodies of women of different ages. Ultimately, this work contributes to how feminist intersectionality in transnational artistic collaboration can create transformative spaces for musical performers in contemporary contexts. Keywords: feminist folk music composing, Finno-Karelian folk singing, *Le Mystère des Voix Bulgares*, Bulgarian folk singing, transnationalism, intersectional feminism

***Emmi Kujanpää*** (b. 1980) is a researcher-artist based in Helsinki. She is a folk singer, kanteleplayer, composer and folk music teacher specialising in Finno-Karelian and Bulgarian/Balkan folk music. Her current PhD research at the University of Helsinki (2021–) explores the activist agency and the experiences of gender in transnational European contemporary folk singing. Emmi Kujanpää studied at the Sibelius Academy (M.M., Folk music 2011), the University of Helsinki (M.A., Musicology 2017) and the Plovdiv Academy of Music in Bulgaria (Folk music, Erasmus studies). Emmi Kujanpää is a member of the research association *Suoni ry*, and her doctoral research is supported by the Finnish Cultural Foundation. She also currently works as an hourly-paid teacher at the Global Music Department of the University of the Arts Helsinki and leads a folk singing ensemble, *Kukuvitsa*.

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**Keynote: Patricia Hill Collins**

Language Center: Festive Hall  
 Wednesday 14th of May 15:15–16:15  
 Chair: Nina Öhman

**Keeping the Beat: Soundscapes of Black Activism**

Music has long been central within African American culture and politics. Whether blues, gospel, jazz, R&B, or hip hop, Black musical traditions reflect creative responses to slavery, racial segregation, and colorblind racism. In the US context, Black music invokes distinctive soundscapes of Black activism that are embedded within an ongoing Black freedom struggle. Grounded in diverse musical genres,

these soundscapes express the mood, experiences and political aspirations of different generations of African Americans. In my presentation, I explore how people who come of age during specific phases of this struggle rely upon Black music both to make sense of their common memories and experiences as well as to craft political strategies of Black activism. Using the idea of “keeping the beat” as a musical metaphor for intergenerational Black activism, I explore how soundscapes of Black activism express the political aspirations of Black people within and across generations.

*Patricia Hill Collins is Distinguished University Professor Emerita of Sociology at the University of Maryland, College Park, a Charles Phelps Taft Professor Emerita of African American Studies at the University of Cincinnati, and an activist-scholar. Her books include Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment (1990, 2000, 2022); Fighting Words: Black Women and the Search for Justice (1998); Black Sexual Politics: African Americans, Gender, and the New Racism (2004); From Black Power to Hip Hop: Racism, Nationalism, and Feminism (2005); Intersectionality (2016; 2020, co-authored with Sirma Bilge); On Intellectual Activism (2012), and Lethal Intersections: Race, Gender, and Violence (2024). In 2008, she became the 100th President of the American Sociological Association, the first African American woman elected to this position in the organization’s 104-year history. In 2023, she was awarded the prestigious Berggruen Prize for Philosophy and Culture, an award given annually to an individual whose ideas have profoundly shaped human self-understanding and advancement in a rapidly changing world. A pioneering scholar in Black feminist thought and the study of intersectionality, race, gender, sexuality, and class, her seminal analyses of power, knowledge, and injustice have influenced scholars across social sciences and humanities.*

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### **Session 9: Strategies of Protest I**

Language Center: Festive Hall  
 Wednesday 14th of May 16:30–18:00  
 Chair: Sini Mononen

#### **Winnie W. C. Lai: Archiving Affective Acoustics: Film as Engaged Scholarship with Hong Kong as a Case Study.**

Situated in a “panoptic” (Foucault 1977), “panaural” (Vilanova 2021), authoritarian setting in Hong Kong’s new “lawscape” (Philippopoulos-Mihalopoulos 2015; LaBelle 2021), a reoriented sonic milieu has emerged out of affective material-energetic flows and intensified the interactive dynamics in the everyday politicized infrastructure. Listening to sonic/vocal utterances has become unprecedentedly political when the “sensible” (Rancière [2004] 2022) object (here, the sound object) is articulated to a state of affected sense-making that sustains the “bodies politic” (Protevi 2009). Beyond subjective feeling, affect lays the groundwork for thinking about power dynamics (ibid.); here, “situated listening” (Feld 2015) is a process of “tuning” shaped by affective entanglements and conditioned by “territorial boundaries” (LaBelle 2018). Thus, reoriented listening to utterances is performed, understood, and conditioned through what I call political aurality (Lai 2024)—the

audible immersion in the flux of agential forces that determines, situates, and maintains the body politic.

The advancement of digital tools has facilitated the archiving of field experience through multimodal methods, including films. This 20-minute video-essay takes Hong Kong protests as a case study to explore how ethnographic documentaries can translate the affective sphere and politics of listening that swamp the city into work that evokes an experience so that “readers” may comprehend the local atmosphere and power dynamics. It includes footage taken from my fieldwork during the protests from 2019 to 2020 and visits to the “ruins” of bygone protest areas in the city as they appeared from 2020 to 2023. Putting “intermediality” (Rice 2017; Feld 2020) into practice, ethnomusicological works juxtapose sensory experience in the field and the interplay of materials and media to create experiential and “multilayered archive[s]” (Feld 2020) that challenge the “logocentric” (Dovey 2023), monolingual and Anglocentric nature of written ethnographic representation (Clifford 1986) while translating modes of perception. The film provides an intermediate space and decolonial approach for viewers to engage in social justice issues through sensing affects.

*Winnie W. C. Lai is a Mellon Postdoctoral Fellow in Music at Dartmouth. My work crosses disciplinary boundaries by integrating ethnographic materials with historical archives and employing intermedial methods. Broadly speaking, I study the theoretical and phenomenological entanglement of music/sound, auralities, and power to explore why sound matters and how the sonic/listening being lives in everyday situations. I am developing my first monograph, which expands the scope of my hybrid-mode dissertation, “Sounding Freedom: Political Aurality and Sound Acts in Hong Kong’s (Post-)Protest Spaces,” to study the affective currents circulating through the Hong Kong diaspora and transnational protests. I also work on performed vocalities in singing and everyday living, such as the intercultural encounters with R&B and soul ad-libs in Sinophone pop.*

### **Ricardo Alvarez: Brass Bands and Social Movements in Central Chile (2019-2024): Reflections on Activism and Ethnomusicological Methodologies**

This paper presents insights from my research on brass bands and social movements in central Chile from 2019 to 2024, focusing on the evolving role of music as a form of activism. The research examines three key expressions of musical activism: youth comparsas engaged in environmental activism (Bronfman & Alvarez 2023), activist brass bands that played a pivotal role during the 2019 social uprising (Alvarez & Bronfman 2023), and the impact of the COVID-19 pandemic on these musical collectives (Alvarez 2023). The presentation will focus on two main objectives. First, I will present the findings of these studies as contemporary examples of music and activism in Latin America, showcasing how brass bands have responded to varying sociopolitical and environmental crises. These cases illustrate the adaptability of local musical traditions as tools for activism, resistance, and community cohesion in times of urgency. Second, I will reflect on the methodological challenges and successes encountered during this research, particularly the application of qualitative ethnomusicological methods such as fieldwork, participant and non-participant observation, and interviews. These reflections will consider the difficulties posed by the pandemic, navigating politically

sensitive contexts, and the ethical implications of activist research. By sharing these experiences, I aim to engage with other scholars to compare methodologies across different cultural and social contexts, contributing to broader discussions on the role of music researchers in activist and applied ethnomusicology. This presentation seeks to contribute to ongoing conversations about the role of music in fostering social and environmental justice, aligning with the conference's focus on the solidarities and urgencies of activist research.

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*Dr. Ricardo Alvarez holds a PhD and MA in Music from the University of York (UK) where he was granted a Postdoctoral Fellowship from the Humanities Research Centre (2016-17). As a music researcher he has presented his research on Chilean brass bands in conferences, journal articles and books. Since 2018 he is Assistant Lecturer at the Pontificia Universidad Católica de Valparaíso (Chile). Currently he is developing a three-year research project funded by the Chilean Government on the participation of brass bands from Valparaíso and Santiago in the social movements developed in the country during the last decade.*

#### **Kai Arne Hansen: Antiracist Activism in Norwegian Hip Hop: The Case of Hkeem's Ghettoparasitt**

Norwegian rapper Hkeem won a “Norwegian Grammy Award” for the music video *Ghettoparasitt* [Ghetto Parasite] (2018), which confronts the persistence of racist discourse and racial discrimination in twenty-first century Norway. This paper investigates *Ghettoparasitt* as a salient example of how Norwegian hip hop artists have used their music to describe minority experiences and intervene in discourses on race, racism, and national belonging. Through a combination of music video analysis and media ethnography, I examine both the video's critique of racial stereotypes and its public circulation and reception. This provides a platform for detailing how Hkeem assumed a central role in public debates about racism in Norway in the early 2020s, as he broadened his antiracist activism and spoke openly about his own experiences as an ethnic minority Norwegian man. As racism and racial discrimination have received renewed global attention in the late 2010s and early 2020s, it is imperative to increase our understanding of how these issues are negotiated in popular music and culture. Responding to this situation, the paper explores complex questions about music's capacity to simultaneously reflect and shape cultural realities. Through his lyrics, music videos, and public activism, Hkeem was able to bring attention to severe social issues that were seldom discussed in the Norwegian public sphere at the time and thereby advance public discourse. While he

initially seemed to embrace his role as one of Norway's most culturally visible antiracist activists in the early 2020s, Hkeem has later expressed feeling obligated to take on this role and struggling with what he experienced as immense social pressure. Addressing increasing expectations of artists to speak up on social issues, the paper ends by considering some of the challenges and tensions faced by musicians (and scholars) who engage in activist practices.

***Kai Arne Hansen** is Professor of Music in the Department of Arts and Cultural Studies at the University of Inland Norway and the author of *Pop Masculinities: The Politics of Gender in Twenty-First Century Popular Music* (Oxford University Press, 2022). His research spans the broad topics of popular music and identity, digitalization and new media, music video and audiovisual aesthetics, musical activism, and the musical cultures of children. He currently leads the four-year research project *Exploring Social Politics, Inclusive Education, and Cultural Democratization Through the Lens of Norwegian Hip Hop Music (NORHOP, 2023–2027)*, which is funded by the Research Council of Norway.*

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## **Session 10: Corporeality & Positionality**

Language Center: sh205

Wednesday 14th of May 16:30–18:00

Chair: Anna Ramstedt

### **Barbara Kinga Majewska: Voice based discrimination in contemporary vocal music**

This paper explores the phenomenon of voice based discrimination in vocal music since 1966, focusing on how certain vocal qualities—such as range, volume, vibrato, and tone—have been marginalized within musical compositions and performance practices. Drawing on Nina Sun Eidsheim's concept of the voice as "intermaterial vibration" (Eidsheim, 2015), the research investigates the socio-cultural implications of these vocal characteristics, linking them to broader mechanisms of exclusion found in race, gender, and age studies. The paper identifies 1966 as a pivotal moment, marked by Cathy Berberian's manifesto, "The New Vocality in Contemporary Music", which challenged traditional boundaries in vocal performance. Berberian's postmodern approach embraced extended vocal techniques and broke away from rigid voice classifications based on gender and conventional singing methods. This shift opened new possibilities for vocal expression, yet also exposed lingering stereotypes and biases associated with vocal sound, particularly in contemporary music. The research addresses three main questions: (1) How did the evolution of vocal techniques contribute to new forms of discrimination? (2) What roles do gender, race, and physical attributes play in voice-based exclusion? (3) How were these new vocal forms received by the musical community and critics? To answer these questions, a combination of discourse analysis and case studies is employed, analyzing texts, compositions, performance instructions, and interviews with composers and performers. By integrating the perspectives of creators, performers, and audiences, the study aims to reveal how discriminatory practices in vocal music are perpetuated or challenged. This interdisciplinary approach highlights

the need for further scholarly attention to voice-based exclusion, an area largely neglected in previous research focused on discrimination related to gender, race, or socio-cultural background. Ultimately, the paper positions musical creativity as a critical lens through which to examine the evolving dynamics of voice and discrimination in contemporary vocal music.

**Barbara Kinga Majewska** (Warsaw, 1982) is a classically trained musician specializing in contemporary vocal music, composer and author of sound installations. Majewska explores the agency of the human voice in an intermedia approach (live performance, sounding sculptures, sound installation, text). Reaching beyond the audible, her practice focuses on the non-musical contexts of singing that amplify the voice throughout the canon of the Western music tradition. A graduate of Detmold Academy of Music, Royal Academy of Music in Stockholm and Fryderyk Chopin University of Music in Warsaw. She has performed at the Museum of Modern Art in Warsaw, National Museum in Warsaw, Zachęta Polish National Gallery of Art, Ujazdowski Castle Center for Contemporary Art, Polin Museum, National Opera, and Polish Radio Studios. She is a regular guest at such festivals as Donaueschinger Musiktage, Warsaw Autumn, Unsound, Sacrum Profanum, Malta Festival.

### **Sarah Mengede: Feminism, Solidarity & Shared Positionality in Contemporary Rock Journalism**

For decades, feminist researchers and activists have highlighted the marginalisation, sexualisation, and stereotyping of women musicians in the rock press (Leonard, 2007). The debate gained new momentum after the emergence of #MeToo in 2017 when women's reports of sexual abuse received more coverage in mainstream media outlets than previously, including in music magazines. Previous scholarly work on women, feminism, and the rock press suggested that women music journalists adopt 'sexist' journalism styles rather than resisting them to be accepted into the 'boys club' of the rock press (Davies, 2001; Whipple & Coleman, 2021). Drawing on a feminist, qualitative approach, my paper will challenge previous scholarly work by demonstrating that women music journalists often express solidarity with women rock musicians due to their shared feminist positionality. Additionally, I will discuss how women rock musicians co-construct feminist narratives with journalists to expose and resist stereotypes. This paper will examine women's experiences as active participants in contemporary rock journalism and how they perform feminism in a patriarchally defined space. Moreover, I will discuss how 'popular feminism' (Banet-Weiser, 2018), #MeToo, and a media landscape that is increasingly receptive to feminism have influenced contemporary rock journalism and how journalists portray women rock musicians.

My paper will draw on my PhD research, which involved semi-structured interviews with women rock musicians, journalists and photographers and a feminist critical discourse analysis of articles and images in music magazines and newspapers. This triangulated method constitutes a novel approach to studying women and rock journalism, as it puts women's experiences, perceptions, and motivations as musicians and journalists in conversation with journalists' depictions of women rock musicians. My paper will provide intriguing insights into how musicians, photographers, and journalists perform feminism and resist gender norms within the constraints of a patriarchal, neoliberal and highly competitive rock industry.

Thus, my paper aligns with the conference's topic of 'Feminist and LGBTQIA+ activism in music and music scholarship'. Moreover, it contributes to broader scholarly and public discourses on feminism, the media and popular culture during and after #MeToo.

*Sarah Mengede is a final-stage PhD researcher at Newcastle University in the United Kingdom. She is researching how journalists perpetuate and challenge stereotypes about women rock musicians. Sarah holds a Northern Bridge Doctoral Studentship, funded by the Arts and Humanities Research Council England. She also holds an MA in Cross-Cultural Communication and Media Studies from Newcastle University and works as a teaching assistant on the modules 'Introduction to Popular Music Studies' and 'Journalism: Past, Present, Future' at Newcastle University. Sarah is also a musician and has previously worked as a freelance music journalist in the UK.*

### **Charlotte Müller: Women\* orchestra conductors and the embodiment of music – performative subversions of a gendered professional practice**

A new generation of female conductors is emerging, but they are still rarely appointed music directors of professional symphonic orchestras. This persistent underrepresentation of women conducting is conspicuous and has been little researched so far. Worldwide, women orchestra conductors occupy a space which was exclusively designated for men within the emergence of professional conducting in 19th-century Europe. As a consequence, conducting was solely shaped by men and became an embodied and gendered practice, as studies on perceptions of this specific leadership behavior have shown. The traditional figure of the conductor is connected to the idea of power, assertiveness, leadership, and authority – culturally masculine connotated attributes. The authoritative conducting style is increasingly replaced by more cooperative relationships with the orchestra. Moreover, the performative character of conducting as an individual embodiment of music holds potential for subversion, and alternative performances. The master thesis discusses to what extent women orchestra conductors today performatively subvert the gendered professional practice and create new perspectives of music interpretation. Drawing on Butler's performativity of gender, as well as Puwar's concept of Space invaders and Braidotti's approach to nomadic subjectivity their bodily inscriptions within white and male-shaped structures are traced. Through qualitative interviews with aspiring conductors of the International Competition for Women Conductors La Maestra, in Paris (March 2022), the explorative study sheds light on how they inscribe themselves into the professional practice with their entire bodies, focus on collaboration and shift traditional norms. Gendered power relations at the intersection with sexual and racial discrimination can be observed, which the interviewees counter with their own strategies and designs for equality. In addition, the paper formulates practical measures for structural gender equality and diversity in conducting education and profession.

*Charlotte Müller, M.A. Sociocultural Studies, is a Berlin-based researcher and cultural practitioner passionate about music, arts and social justice. Starting in June 2025, she will join the University of Music Nuremberg as a research associate. With academic experiences spanning the University of Passau, Strasbourg and Frankfurt (Oder), her interdisciplinary work explores cultural participation at the nexus of*

*gender, race, and music. Specializing in intersectional perspectives on orchestral conducting, Charlotte also actively incorporates compositions beyond the traditional canon into her own amateur orchestral practice. She earned 2<sup>nd</sup> prize at the Best Paper Award of the Society for Music Business and Music Culture Research (GMM) and has presented at international conferences. Her professional background includes roles at an international youth orchestra festival, a European performing arts streaming platform, and as a research assistant to Prof. Dr. Kira Kosnick in Comparative Cultural and Social Anthropology. Charlotte's work advocates for more inclusive approaches to music-making and cultural discourse.*

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### **Session 11: Groups & Communities**

Language Center: sh206

Wednesday 14th of May 16:30–18:00

Chair: Siboné Oroza

#### **Xinjie Chen: Entering Cultural Communities through Musical Practice: Perceiving “Collective Consciousness” in the Fieldwork of Gamelan Gong Kebyar**

In January 2024, the author engaged in a 30-day uninterrupted daily performance and teaching practice within Gamelan gong kebyar groups in two Balinese communities in Bandung, Indonesia. The author also participated multiple times as a performer in various celebrations and ritual music performances within these groups. The discussion revolves around the “collective consciousness” perceived in the Gamelan music of the Balinese community, expanding upon the following three aspects: the changes in the author's practice methods and perspectives in the fieldwork; the perception of the cognitive premises and characteristics of Balinese Gamelan music; and the integration into and acceptance by the local community. In contrast to interpreting the actions and words of local community members from an outsider's perspective, this paper emphasizes the author's firsthand experience of “collective consciousness” through participation in performance learning, teaching, rituals, and community activities.

***Xinjie Chen** (Ph.D.), an ethnomusicological lecturer from Wuhan Conservatory of Music, China, got her doctoral degree at the University of Helsinki. Her PhD focused on Sámi musical CD productions and rooted cosmopolitanism. She received her BA and MA from Central Conservatory of Music, China. She was also engaged in the studies of traditional music and ritual music in China. She is currently active in the studies of Indigenous music and culture.*

#### **Luis Alejandro Villanueva: Musical practices and political activism in the re-establishment of a community way of life. A case study of the Totonac population in Puebla, Mexico**

In the 1970s and 1980s, missionary movements based on the "Indian theology" were conducted in the Totonaca region of the northern state of Puebla, Mexico. This region had already been marked by exploitation and social discrimination against the Totonac populations, who had been deprived of cultural, political, and educational rights for

decades. The reinforcement of Catholic religious beliefs and practices were not the only outcomes of the arrival of Indian theology. Additionally, this process facilitated the creation of spaces for training and political activism among the indigenous inhabitants. This led to the subsequent consolidation of an indigenous government in the region, which held power for three triennia. This resulted in the reactivation of various musical and dance practices that had been largely abandoned. Furthermore, the socio-political structure of exclusion and social discrimination that the Totonac people had persistently confronted in the region underwent a profound modification too. The objective of this paper is to argue that the recovery and diversification of musical, dance, and ritual practices played an indispensable role in the sociopolitical restructuring undertaken by this indigenous group. The concepts of generative entrenchment (Caporael, Griesemer and Wimsatt, 2014) and socio-material configuration (Villanueva & Villegas, forthcoming) will be employed as theoretical tools for the analysis of this process of cultural recovery, which in turn had an impact on the re-establishment of Totonac forms of community life.

*Luis Alejandro Villanueva holds a Ph.D. in Philosophy of Science and a Master's degree in Ethnomusicology from the National Autonomous University of Mexico (UNAM). He is currently a postdoctoral researcher at the University of Würzburg. His research intersects the fields of cultural evolution, embodied cognition, and ethnomusicology, with a particular focus on processes of musical change and power dynamics.*

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## **Session 12: Decolonial Perspectives I**

Topelia: C120

Wednesday 14th of May 16:30–18:00

Chair: Andrea Dankić

### **Dan Mollenkamp: The Coloniser's Lens as an Activist's Frame: Can Post-Colonial Artists Find Authenticity in 'Anglo-American' Music Genres?**

Anglo-American dominance of popular music is well studied. From the Beatles to Ed Sheeran, from Elvis Presley to Taylor Swift, the history of popular music is heavily centred on Anglo-American perspectives. And for many artists worldwide, Anglo-Americanness represents a goal, a destination of sorts. The more 'British' or 'American' their music sounds, the more authentic their music is, so goes the belief. In its origins, popular music academia likewise preferred Anglo-American music in its educative canons. While music from post-colonial communities was studied, it was often diverted into a 'World Music' category, homogenising anything that did not fit a standard Anglo-American pattern as an 'other'. This was especially true of the musical influences from which these 'Anglo-American' genres emerged – influences often steeped in Black American musical tradition. While scholarship has, thankfully, re-evaluated its role in this situation over the last decades, one area that remains understudied concerns the role of Anglo-American musical hegemony in the creative processes of artists in post-colonial communities.

For artists in post-colonial communities, connecting Anglo-Americanness to authenticity represents a contradiction. Post-colonial popular music often endeavours to disconnect its sound from Britishness or Americanness. Artists in

these communities often want to develop a sound more closely linked to revitalised and rediscovered musical traditions, traditions suppressed, devalued, and often prohibited under British or American colonial rule. At the same time, they also use genre as an activist tool, but the genres they use – forms of rock like punk and metal, hip-hop, trap, etc – have been heavily and incorrectly siloed into an academic construction of Anglo-Americanness. This paper reflects upon how popular music artists in these communities navigate their use of sounds of cultural heritage alongside the sounds of ‘authenticity’ – an authenticity directly linked to their own colonisation. Interviews with artists from differing post-colonial backgrounds help decipher the aspects of supposed Anglo-Americanness that are reclaimable and potentially desirable as elements of a fully ‘authentic’, post-colonial, regenerative sound.

*Daniel Mollenkamp is a PhD candidate at the University of Oxford. His primary interests lie in transnational audiences’ interactions with various forms of popular music aesthetics. His PhD project explores how digitisation has changed music’s role as a protector/preserver of minority and endangered languages, primarily focussed on the Welsh language. He has also recently finished the Language[s] of Pop project, creating a tool where linguistic metadata from Spotify chart databases can be easily searchable. Dan also has research interest in the ways in which popular music is perceived by audiences who occupy different identities to the music’s writers or performers. Aside from his popular music research, Dan is also a classically trained pianist with a deep love of post-romanticism and avant-garde.*

### **Cayenna Ponchione-Bailey: Co-Authoring the Past and Future of Afghanistan’s Orchestral Practices**

This presentation reports on a three-year Leverhulme Trust-funded project to research the historical and contemporary practices of the orchestral music of Afghanistan. Conceived in 2019 as a collaborative project to take place within Afghanistan, it came into being just as the Taliban swept through the country in 2021 forcing musicians and music scholars to flee into exile. Our solution was to form an online Research Stakeholders Group comprising Afghanistan’s leading music scholars from Kabul University’s Music Department and composers and conductors who had graduated from the Afghanistan National Institute of Music now in exile in Europe and the United States. Together we established research priorities, determined research methods and embarked on several strands of enquiry with the aim of consolidating knowledge for the next generation of Afghanistan’s musicians who are experiencing—yet again—a rupture in the continuity of musical practice and education.

With music heavily censored in Afghanistan, however, the imperative to ensure that its unique orchestral practices were both preserved and developed took on a new urgency. Alongside our research, we have collectively produced a number of orchestral performances, expanding the repertoire, developing the performance practice and reaching new audiences. We took this opportunity to collect data on audiences’ responses to the concerts, which has fed back into our research work.

In addition to sharing some of the outcomes of our research and performance activities the presentation will reflect on several challenges we have faced along the way involving balances of power, institutional frameworks, the navigation of asylum

processes, and issues of agency and ownership emerging from the wider community of stakeholders. It is hoped that this presentation will contribute to the wider dialogue about collaborative processes in intercultural research contexts where musical practice is unextractable from its political entanglements.

Keywords: Afghanistan, orchestral music, participatory research

***Dr Cayenna Ponchione-Bailey** is an orchestral conductor, Honorary Research Fellow in Music at the University of Sheffield, and Director of Performance at St Catherine's College University of Oxford. Her research is focused on the social-psychological and socio-political aspects of orchestral music-making; from the intricacies of co-performer communication in modern and historically informed contexts, to the politics of participation and orchestras' geo-political significance. She completed her doctorate in Music at the University of Oxford under the supervision of Eric F. Clarke. She subsequently served as a post-doctoral researcher on the AHRC-funded Transforming 19th-Century Historically Informed Practice research project at Oxford from 2017-2021 and since 2018 has been working with and training orchestral musicians in and from Afghanistan. She held a Leverhulme Early Career Research Fellowship at the University of Sheffield from 2021-2024 where she ran a collaborative project researching the historical and contemporary practices of Afghanistan's orchestral music.*

### **Maria Konoshenko: Songs of grief and protest after 2022: Communicating the experiences of war and emigration through music**

Since February 2022, the full-scale Russian invasion in the Ukraine has resulted in more than 10 million Ukrainians and 1 million Russians being displaced from their homes. I was among those Russians who left the country as political emigrants in 2022. In 2024, I started composing songs based on modern Russian poetry processing the experiences of the war, forced emigration and political protest, as a form of my personal activism. I felt the urge to share these songs with my potential audience as quickly as possible, so I recorded live videos at home and uploaded them to my YouTube channel. In this talk, I analyse my personal experience of making and distributing my songs from a researcher's standpoint, by focussing on two aspects: i) language choices and ii) the reception of the audience.

In songwriting, choosing a language of a song, or switching between languages, is a statement fleshing out the performer's complex identities and language ideologies, but also stemming from the musicians' urge to reach wider audience. For myself as a composer who uses published poems, some of which have been translated into English, it is a question of whether to take the Russian original, or the English translation, or both. Initially, I opted for English translations, first, to communicate the war-related experiences to English speaking audiences and, second, because it seemed inadequate for me to talk about the Ukrainian experiences in Russian. Yet, soon the transnational Russian diaspora, including people residing both in Russia and abroad, became my primary audience, so I adapted my language choices accordingly. Despite not being widely known in Russia and the low quality of my videos, some of the songs became quite visible reaching almost 30 000 views in total (as of October 2024); and, crucially, a lot of the traffic has been coming from Russia suggesting that there is a demand for the content

verbalizing the war experiences within the country, despite the propaganda. The feedback was largely positive, and in the talk, I will analyze it in greater detail.

***Maria Konoshenko*** holds a PhD in Linguistics and I am also a musician trained as a classical mezzo-soprano having performed Baroque as well as various 20<sup>th</sup> century vocal music. I lived in Russia until 2022, when I left the country and continued my research first at the University of Cologne, Germany, and later at the University of Helsinki since January 2023. As a linguist, I have been mainly working on prosody and multilingual ecologies in West Africa. As a singer, my greatest passion is chamber music; and as an interdisciplinary scholar, I am interested in how language repertoires inform the creative song-making process

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**Session 13: Feminist Solidarities (Presentations HYBRID/ONLINE)**

Language Center: Festive Hall

Thursday 15th of May 9–11

Chair: Tuulikki Laes

**Cassandra Gibson & Anna Ramstedt: Prepare them for abuse: how to collectively equip young musicians to navigate the unsafe spaces of classical music culture**

Our research has explored the lived experiences of women in both the Australian and Finnish classical music industries (Gibson 2024; Ramstedt 2024). Across our two studies we spoke with 34 musicians (20 in Australia, 14 in Finland) whose accounts demonstrated the perpetuation of sexual violence, emotional abuse, systemic silencing, harassment, and grooming within workplaces and educational institutions. Although completed independently, our findings demonstrate eerie similarities. We present our joint findings, as well as our autoethnographic accounts, in the form of a composite narrative (Willis 2019). Despite a wealth of research examining abuse and harm across educational and professional contexts (see, for example, Bull et al. 2023), the classical music industry has seen limited progress in implementing meaningful, preventative change. Why does this inaction persist? And how can we move beyond surface-level gestures toward genuine transformation? We emphasise institutional responsibility as central to prevention efforts, recognising that in order to prepare musicians to face the often unsafe spaces of the classical music industry, systemic structures must be critically examined and transformed, rather than left intact or superficially adjusted.

Drawing from the composite narrative, we propose training and preparation that is dynamic—centred on questioning entrenched norms, becoming aware of institutional and interpersonal power dynamics, and actively acknowledging the risks that currently exist. This must extend to everyone in the field: not only young musicians, but also teachers, and other workers within the classical music ecosystem. Prevention, in this sense, is not a one-time intervention, but an ongoing, collective effort to recognise risk, challenge harmful norms, and foster accountability. Research on institutional responses to sexual violence (Hirsch & Khan 2020; Scharff 2020) underscores the need for structural, rather than solely individual, approaches. With this in mind, we explore how to better prepare all members of the classical music community to actively participate in building safer, more equitable environments where abuse is less likely to occur in the first place.

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**Dr Cassandra Lea Gibson** (she/her) completed her PhD in 2024 with Monash University, in Melbourne, Australia. She is a flautist with performance experience in Australia's jazz and classical music industries. Her research incorporates interdisciplinary methods with a focus on narrative inquiry and auto/ethnography to illustrate the complex realities of musical women in the Australian classical music industry. In 2015 she completed her bachelor of secondary teaching (music) through the University of Canberra, first-class honours in music performance at Monash University in 2019, and received her LMusA with distinction with AMEB in 2018.

**Dr Anna Ramstedt** is a postdoctoral researcher in the research project *Music Scholars in Society* (funded by Kone Foundation). Affiliated with the University of Helsinki she investigates prevention of harassment and abuse, and specifically the possibilities of socio-emotional learning skills and sex education to prevent harassment also in music education. With a background in classical music as a pianist and musicologist (MA and MM), she completed her doctoral dissertation in 2024. In her dissertation she focused on sexual harassment, grooming, and emotional abuse within Finland's classical music education system. She is dedicated to give talks and lectures on how to prevent sexual harassment, grooming, emotional abuse, and abuses of power in early and higher music education.

### **Peng Wu: Telling Bottom Story, Being Questioned, Counterattacking Authority: How Xinjiang Musician Daolang is Mythologized as an Underclass Hero?**

On October 16th, the producer of Dao Lang concert tour issued a statement, criticizing we media and audiences for maliciously editing and disseminating fake news. Before that there had much information circulated referring to how popular his concerts were, how they were supported by 'righteous' celebrities, and how unpopular others' were –so called his 'archenemy' singers. Daolang, a Xinjiang musician originally from Sichuan province, whose work is full of regional customs, ethic flavor and civilian narratives. Though being questioned for vulgar lyrics and low musical aesthetics, he gained a phenomenal commercial success after releasing first album in 2004. Unexpectedly, he had been away from the public for a long time, which was explained by we media as 'result of being excluded'; While fellow singers who questioned him became the 'archenemy' and the embodiment of upper-class 'authority' in the eyes of audiences. In 2023, he made a comeback with new album featuring world music style and his 'archenemy' were coincidentally encountering scandals. As some of his new songs contain metaphors that criticize social chaos, they were considered as the 'counterattack' to 'archenemy'. Again, he gained a super success in terms of album and concerts. Recently, 'archenemy' singers held their concerts, which of them had poor sales. In addition, due to frequent controversies caused by negative social news, calls for social justice spread on the internet. Then we media and audiences were enthusiastic about editing types of content to celebrate 'a victory of an underclass hero'. This article takes Daolang as an object to examine the interaction between popular music and society in contemporary China, by analyzing his works and relevant discussions and

arguments- mainly from we media and the audience, rather than mainstreaming musical circle. It argues that this phenomenon not only displays the diversification and division of music criticism; More importantly, popular music seen as expressions of views and opinions in the pan media era, unavoidably becomes media, even weapons for works, artists, and public to participate in social order discussions, regardless of whether it is musician's initial motive or not.

Key words: Chinese popular music, Daolang, pan media, social justice, collective anxiety, precarity.

**Peng Wu (Will)**, male. *PhD Candidate in Music and Sound (cultural studies), at the University of Gloucestershire, UK. The deputy secretary-general of Music Industry Professional Committee of the Chinese Culture Promotion Association. Research directions: popular music, music industry, cultural studies, media and society.*

### **Zhang Jieyi: Sonic Orientations: Israeli Composer Chaya Czernowin's Search for "Homecoming" along the Text of Can Xue's Homecoming**

This paper explores the opera *Infinite Now* by Israeli-American composer Chaya Czernowin, which intertwines Chinese author Can Xue's novella *Homecoming* with German writer Erich Maria Remarque's *All Quiet on the Western Front*. The opera employs over a hundred electronic sound sources to construct a dual narrative. Centered on the theme of "homecoming," this study addresses the following questions: (1) How are sound materials organized around the narrative of *Homecoming*? (2) How do recurring sonic motifs unify the dual narrative structure? (3) In what ways does "homecoming" serve as a metaphor for war, taking on multiple meanings in the opera? (4) How does Czernowin, as an Israeli-American composer, engage with Chinese cultural elements in this work? (5) What is the significance of "homecoming" as Czernowin weaves together historical and contemporary narratives? (6) With *Infinite Now* portraying the present as an eternal state, does the concept of "homecoming" continue to evolve amidst the ongoing conflicts in Israel? In recent years, as war and terrorism have spread across the Middle East, Chinese studies of Western music have increasingly focused on how Western composers incorporate Chinese elements. Since 2022, the works of American musicologist Richard Taruskin have drawn significant attention within Chinese musicological discourse, prompting extensive discussions on the influence of Russian politics on musical creation. Recent conferences and publications, such as those on "China in Western Music," reflect a growing tendency toward exploring identity through cross-cultural studies—a trend that has become even more prominent in the post-COVID era. This paper, through the lens of Czernowin's war-themed opera, examines how contemporary Chinese music research engages with the current political landscape and responds to the evolving compositional contexts of global music studies.

**Zhang Jieyi**, *Phd Candidate at the Shanghai Conservatory of Music in Historical Musicology, focus on Women Composers And Musicians, Contemporary Music and Composition. Her research focuses on twentieth-century music, especially the music of Olivier Messiaen, spectral music, and issues surrounding the reception and analysis of contemporary music. She has published on the music of Messiaen, Chaya Czernowin, Iannis Xenakis, Yun I-sang, Yoshimatsu Takashi, contemporary opera,*

*on issues of cross-cultural composition. In addition she has given papers at national and international conferences on twentieth century music.*

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#### **Session 14: Past & Presents**

Language Center: sh205

Thursday 15th of May 9–11

Chair: Nina Öhman

#### **Marc Brooks: The Lessons of Pink Floyd's Animals for Popular Music and Animal Studies**

The past decade has seen the flourishing of the subdiscipline 'literary animal studies', which my current project seeks to adapt for popular music. And there are good reasons for doing so: the ecological crisis has made us humans acutely aware of how our profound entanglement with the non-human inhabitants of Earth conditions any future we might have. Studying how popular music represents and configures animals and our relationships with them will better help us to rethink, reframe and refashion those relationships, hopefully to all our mutual benefit. While several musicologists have concerned themselves with animal music (Dario Martinelli, *How Musical is a Whale? – Towards a Theory of Zoömusicology*, 2002), the relationship between animal and human music (Bernie Krause, *The Great Animal Orchestra: Finding the Origins of Music in the World's Wild Places*, 2012), and even how musicians and composers have incorporated animal sounds into their music (Helena Simonett, 'Of Human and Non-human Birds: Indigenous Music Making and Sentient Ecology in Northwestern Mexico', 2017), there is still nothing like a 'musical' animal studies that considers how music treats human-animal interactions. In this paper I tentatively lay the methodological groundwork for such a subdiscipline through a survey of the relevant literature and a case study of a particularly apposite example, Pink Floyd's *Animals*. The literature survey will cover the definitions, motivations, and aims of animal studies as well as its most urgent challenges and tasks. The case study will adapt and amend relevant methodology from literary animal studies (e.g., Mario Ortez Robles, *Literature and Animal Studies*, 2016) in a descriptive and elucidatory way. In its overall conception, *Animals* borrows significantly from George Orwell's *Animal Farm*. I take, therefore, Susan McHugh's essay 'Animal Farm's Lessons for Literary (and) Animal Studies' (2009) as a loose model for my analysis. However, as I shall argue, the eerie musicscapes of *Animals* go beyond *Animal Farm* to present human-animal-technology relationships in a manner that is not just politically but ecologically productive.

**Marc Brooks** is Assistant Professor of 20th- and 21st-Century Music Cultures at the University of Vienna. He completed his PhD at King's College London on the conflict between religious, romantic, and scientific presentations of nature in early twentieth-century German opera. He is currently researching two ecomusicological projects, one on sound and music in contemporary US TV, the other on human-animal relations in British progressive rock. He has articles on opera in *Opera Quarterly*, *Cambridge Opera Journal*, and *19th-Century Music*, on television music in *Music &*

*Letters and JRMA, and is currently writing the chapter on animal studies for the Handbook of Popular Music Methodologies.*

### **Nayive Ananías: La voz de los '80 (The voice of the '80s) by Los Prisioneros: four decades addressing a mobilized Chile**

La voz de los '80 (The voice of the '80s), the debut cassette of the Chilean band Los Prisioneros, was released on December 13, 1984, a year after national protests against Augusto Pinochet's dictatorship began. The 1980s had started with a triumph for him: in the plebiscite on September 11 of that year, 67% voted in favor of a new Constitution. This confirmed his position as President of the Republic for eight years and laid the groundwork for a renewed social, economic, and political order. La voz de los '80 (The voice of the '80s) serves as a kind of declaration of principles, presenting an aesthetic linked to the punk of The Clash and a discourse that addresses a generation. The use of pronouns, whether explicit or implicit, plays a crucial role in Los Prisioneros' songs. This is particularly evident when examining the eponymous single, which seeks to persuade, unite, and dissuade various subjects. Through an energetic melody, it announces the decline of the past decade, conveying a sense of optimism about the new things to come.

"Ya viene la fuerza / La voz de los '80" ("Here comes the force / The voice of the '80s") is a proclamation that the speaker foresees, even though it is uncertain when it will manifest. The force is not physical; it is the voice that possesses power. This implies that a generation in the '80s will express itself without fear. Perhaps it will be a time when many things can be said that were previously impossible. It is not a '70s prophet who foretells this, but rather anyone can join this force, which is experienced through and with the song, while it is sung or danced to. In the line "Sangre latina necesita el planeta" ("Latin blood the planet needs") the blood comes from the Southern Cone. Here, the Latin American consciousness of the '70s is expressed through a positive appropriation of exclusion ("sudaca"). "Adiós barreras, adiós setentas" ("Goodbye barriers, goodbye '70s") serves as a farewell not only to the hippies and punks but also possibly to fear and the military regime. Four decades later, and as we have observed in the last five years, amidst a social uprising, The voice of the '80s continues to resonate today.

***Nayive Ananías** is a Chilean journalist, holds a Master's degree in Latin American Musicology (Alberto Hurtado University), a Doctorate in Arts with a mention in Music (Pontifical Catholic University of Chile), and works as a postdoctoral researcher. Her main line of research is linked to female music criticism in the Southern Cone, with an emphasis on Chile and Brazil. Indeed, the title of her dissertation is "Female Music Criticism in Brazil (1896-1960)." She has taught courses on this subject at universities in Argentina, Brazil, and Spain. Since 2016, she has served as a judge in the "Best Literary Music Publication" category at the Pulsar Awards (Chilean Society of Authors and Musical Performers).*

### **Jifang Sun: Legal Discourses in Opéra-Comique, 1762-1814**

Interpretations of 18th-century opéra-comique in academia are diverse, ranging from literature and aesthetics to politics. Most studies situate relevant works within their social contexts, often emphasizing political factors, particularly during the French

Revolutionary period. Opéra-comique is frequently regarded as a form of propaganda art. However, this narrow focus risks oversimplifying the genre's complexity, leading to a homogenization of research perspectives. More importantly, it constrains the interpretation of opéra-comique from more varied and multifaceted angles. While the French Revolution took place during the final decades of the 18th century, opéra-comique had already developed over the course of the preceding century. Given the intersubjectivity inherent in art appreciation and the volatile political environment in 18th-century France, reducing these works solely to political events seems overly generalized. To better capture the nuance and complexity of opéra-comique's role in society, I argue that we should analyze it through a more specific and systematic perspective.

The exploration of legal discourses in opéra-comique offers an effective starting point. According to Ferreri (2018), creators did not actively focus on delivering legal messages but were more concerned with "developing emotional dimensions." <sup>1</sup> However, interpreting an artwork's content involves not only the artist's intent but, more significantly, the audience's perception. Once authors publish their works, they relinquish control over how these works are interpreted. The frequent appearance of legal themes in opéra-comique, such as murders and marriages, inevitably ties these works to contemporary legal systems. Consequently, whether intended or not, composers and librettists became passive thought leaders or activists in legal education and reforms.

In this paper, I will examine the legal discourses present in opéra-comique through the lenses of musical, cultural, and literary analysis. By focusing on distinct legal themes in specific works from 1762 to 1814 and placing these in dialogue with historical references and legal documents, I aim to interpret these themes within the historical legal landscape of France. I seek to reveal whether this genre genuinely reflected the codification tendency of French law, and then illustrate the transformation of civil rights consciousness in France at the end of the 18th century.

*Mr. Sun started his PhD project in December 2022 at the Institute of Musicology, University of Bern, supervised by Prof. Dr Cristina Urchueguía and Prof. Dr Philippe Vendrix, with funding from the China Scholarship Council. Since July 2023, he has joined the Doctoral Program of Interdisciplinary Cultural Studies. His interests are in 18th-century French Opera, Legal History, Opera and Politics, and musical sociology.*

*He is working on a PhD research project exploring the interrelationship between opéra-comique and the French legal system at the end of the 18th century. Combining archival research, textual interpretation, documentary research, and musical analysis, his project aims to reveal the role that opéra-comique, as an operatic genre, played in constructing modern French legal systems.*

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## **Session 15: Individual Artists & Musical Works**

Language Center: sh206

Thursday 15th of May 9–11

Chair: Samuli Korkalainen

### **Eva Dieteren: Sounding the Erotic: Millie Jackson's Music through Feminist New Materialisms**

#### **Sounding the Erotic: Millie Jackson's Music through Feminist New Materialisms**

This presentation examines Millie Jackson's groundbreaking concept albums *Caught Up* (1974) and *Still Caught Up* (1975), positioning them as vital sites for knowledge production and theorizing within Black women's creative expressions. Though often overshadowed by her subsequent, more sexually explicit work, these albums, chronicling the complexities of infidelity from multiple perspectives, highlight Jackson's innovative narrative techniques and character-driven lyrics. Despite their significance, however, these albums remain underrepresented in both academic and popular discourses on concept albums, highlighting a broader issue of the marginalization of Black female voices in musical histories. The analysis of *Caught Up* and *Still Caught Up* will place emphasis on world-building, which in the context of concept albums refers not only to the narrative environments that can be created through textual and sonic elements but also to the possibilities that these sonic worlds afford for both the artist and the listener. In the case of Millie Jackson, world-building facilitates the interrogation of power dynamics regarding gender, race, and sexuality in popular music. This will be outlined in the presentation through an engagement with feminist new materialisms (Jane Bennett; Rosi Braidotti; Milla Tiainen) and Black feminist thought (Daphne Brooks; Jayna Brown; Bettina Judd), allowing for a critical inquiry into the (singing) voice and the (performing) body. Taking Audre Lorde's (1978) notion of 'the erotic as power' as a starting point, I explore how these albums foreground the body, emotions, and materiality of erotic desire, linking Jackson's vocal performance to larger discourses on Black women's embodiment and agency.

In addition to analyzing these two albums, the paper will consult archival material to explore Millie Jackson's artistry more broadly, with a focus on the power dynamics involved in the album-making process as a Black female artist. It will also examine Jackson's legacy by drawing connections to concept albums by contemporary artists like Beyoncé, Jazmine Sullivan, and RAYE, following Brooks' understanding of Black female musical production as archival practice.

*Eva Dieteren (She/Her) is an AHRC-funded PhD student in Music at Kingston University London. Her PhD project combines feminist theory and popular music studies, focusing on the concept album as a space through which marginalized voices acquire musical agency. Her research interests include feminist new materialisms, queer theory, and contemporary popular culture. She is currently an editor at the Dutch Journal of Gender Studies (University of Amsterdam Press) and a member of IASPM UK/Ireland. Before her PhD, Eva obtained an MScR in Gender and Culture from the University of Edinburgh and worked as a Junior Lecturer at Maastricht University (NL). Besides her research, she is interested in feminist and decolonial pedagogies, comprehensive sex education, and SRHR advocacy.*

### **Chase Castle: Battle Hymn of Anita Bryant: Gay Liberation and Musical Activism in the United States**

On 28 November 1978, a large crowd gathered in San Francisco's Castro district to grieve. The city's LGBTQ community organized an evening candlelight march to City

Hall mourning the death of gay councilman Harvey Milk, who was assassinated the day before. Along the route, mourners alternated between silence and singing civil rights anthems. Most striking were the consistent murmurs of “Battle Hymn of the Republic,” singers replacing “amen” cadences with “ga-a-y men.” The hymn, composed in 1861 by Julia Ward Howe, served as a Union battle anthem during the Civil War in the United States and decries the institution of slavery. Its inclusion in the Harvey Milk memorial march raises questions about the connections between African American civil rights and gay liberation. Why did the abolitionist song represent queer protest during this event? How did gay and lesbian activists register these Victorian lines with their own political cause? This paper traces gay liberation in the United States through the performance of “Battle Hymn of the Republic.” The song surfaced in discourse about and by gay men a year before Milk’s assassination when anti-gay celebrity Anita Bryant used it in a legislative campaign. Aware of this political strategy through religious music, gay and lesbian activists adopted “Battle Hymn” as a spiritual anthem for protest during the late 1970s. Queer musicians responded to Bryant’s homophobic rhetoric by creating parodies of the hymn and including it in drag shows. Activists regularly channeled Black civil rights strategies by including the language of spirituals and protest songs in demonstrations, church services, and other LGBTQ gatherings. Queer communities also repurposed hymns to forge distinct spiritual identities apart from the churches for which the hymns were originally composed. In many ways, gay and lesbian hymn-singing upended hundreds of years of hymnodic tradition. Still, hymnody was an important medium in the politics of representation for queer people beginning in response to Anita Bryant. Singing hymns was a pervasive form of musical activism during gay liberation that exemplifies the political force of music in America across diverse religious cultures during the twentieth century.

*Chase Castle is a cultural historian of music. He is currently an Adjunct Assistant Professor of Music History at the University of Delaware and received a PhD in Music from the University of Pennsylvania in May 2024. Castle’s research explores American revivalism across the nineteenth century, focusing on racial politics in evangelical hymnody. His current book project, *The Gospel in Black and White: Race and Popular Culture in Nineteenth-Century American Hymns*, uncovers African American and white musical influences in the formation of gospel hymns, a popular sacred genre that rose to prominence at the end of the century. He is also an active organist and choral conductor who performs most Sunday mornings at St. Mary’s Church, Hamilton Village on the western edge of the University of Pennsylvania campus.*

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## **Session 16: Soundscapes & Soundworks**

Topelia: C120

Thursday 15th of May 9–11

Chair: Riikka Ahokas

**Robert Coleman: Ecological Soundwalks: Balancing Activism and Abstraction through Interdisciplinary Exploration**

This paper explores the development of my ecological soundwalks as an interdisciplinary form of eco-activism that balances scientific information with artistic expression to create a meaningful, embodied engagement with the natural world. Rooted in the emerging practice of ecological sound art, my soundwalks incorporate deep ecology philosophy and a range of participatory and performance elements to foster deeper connections to biodiversity and challenge anthropocentric views that dominate the Anthropocene. The practice of ecoacoustics has allowed me to gather ecological information over a range of various time scales on selected study sites, documenting the ecological relationships and biodiversity. A key focus which has emerged from this is the balance between this information and more abstract modes of expression to communicate an embodied, ecological knowledge. Through this integration with creative expressions such as music, sound art, and participatory listening exercises, ecological soundwalks present an opportunity to rethink and deepen our ecological relationships. As Jacek Smoliki notes, soundwalking brings our habits, beliefs, and attitudes towards nature into focus, opening up space to reframe our interactions with the land. Drawing inspiration from indigenous oral traditions, particularly the Australian Aboriginal songlines, my soundwalks also incorporate spoken narratives, bringing participants into direct engagement with the stories and culture of the local environment, and highlighting the human relationship with nature. Grounded in deep ecology philosophy, the soundwalks aim to challenge anthropocentric perspectives by fostering a more profound connection to nonhuman life, emphasizing the intrinsic value of all living beings. Interconnected with my ecoacoustic practice, these soundwalks reference deep bird language as a complementary method to bring attention to subtle, ecologically significant cues within bird behaviour and communication. In the words of eco-philosopher David Abram, such actions highlight the “inescapable affinity between these other bodies and one’s own”. These soundwalks therefore offer both structured ecological narratives and open-ended engagements that invite personal reflection and development. By encouraging this listening and understanding, my ecological soundwalks act as an artistic and activist tool, fostering a greater connection between humans and their ecological surroundings.

*Composer **Robert Coleman's** current work draws from numerous fields such as soundscape studies, site-specific art, field recording, and community and participatory arts. He is currently a PhD student at the Sonic Arts Research Centre, Queen's University Belfast focusing on Ecological Sound Art where he is supervised by an interdisciplinary team from Sonic Arts and Biological Sciences. He has been commissioned by Huddersfield Contemporary Music Festival, Sound Scotland, Crash Ensemble and New Music Dublin, the National Concert Hall Dublin, Irish National Opera, the Irish Museum of Modern Art (IMMA), Tallaght Community Arts, violinist Larissa O'Grady and others. Highly active in artistic direction he is a founding member and performer with Dublin based experimental music group Kirkos. In 2023 he founded the School of Wild Listening, a platform for the discussion and dissemination of ecological sound art. Its aim is to promote an understanding of the living world and the current challenges we face through open and accessible listening and creative sound events.*

**Małgorzata Heinrich: Sound, Symbol, and Metaphor: The Environmental, Cultural, Societal, and Political Meanings of Hildegard Westerkamp's Soundscape Compositions**

Soundscape composition is a genre of electroacoustic music characterized by the use of recognizable environmental material, anchoring in real context, and a strong ecological message. In this type of music, the way individual sound is perceived is deeply rooted in the soundscape tradition as developed by the World Soundscape Project i.e. as a carrier of information. It is thus not understood as an abstract sound object but as a means of communication about the environmental, social, cultural, political, and psychological contexts and meanings. The sounds can function on literal and metaphorical levels, as representations and symbols, they can convey complex messages.

This type of understanding and deployment of the sounds is present in the compositions of Hildegard Westerkamp (b. 1946) – a German Canadian electroacoustic composer, researcher, and educator, one of the most famous composers and theoreticians of the genre of soundscape composition. The paper aims to examine how Hildegard Westerkamp discovers and stresses the real, symbolic, and metaphorical contexts of environmental sound by applying particular compositional processes and by using electroacoustic transformation in order to convey a multi-layered and complex activist message. The paper focuses mostly on exploring compositions referring to issues such as ecology, social injustice, politics, or feminism and on discovering how Westerkamp addresses the rich cultural symbolism of the used sounds. This is done first, by exploring and describing the framework of soundscape theory, acoustic communication process, and the environmental sounds' role in them, and secondly by the analyses of chosen compositions by Hildegard Westerkamp including *Beneath the Forest Floor* (1992), *Kits Beach Soundwalk* (1989), *The Soundscape Speaks – Soundwalking Revisited* (2021), *Gently Penetrating* (1997), *Sensitive Chaos* (1995), *Cricket Voice* (1987), *Like a Memory* (2002), *Attending to Sacred Matters* (2002), and *Music from The Zone of Silence* (1988). Finally, the ways in which the compositions address various social and environmental issues are shown.

*Małgorzata Heinrich is an alumna of the Masters in Musicology Program at Warsaw University, from which she graduated in 2023 with distinction. She was also awarded Zofia Lissa's award for the best master's thesis in 2023. Her main research interests include soundscape compositions, their ecological, political, and social aspects; soundscape studies; contemporary music; music analysis; and music in African American literature. She is an editor in the contemporary music magazine "Glissando". She is also active as a music critic and she collaborates with "Ruch Muzyczny" magazine, the oldest music magazine in Poland. She also completed a Double Degree Master's in Management Program at Kozminski University and KEDGE Business School (Bordeaux, France).*

### **Susanne Heiter: Eco-activism through multispecies sound art? Expectations and potentials**

In view of the discrepancy between scientific knowledge of climate change and the lack of political and individual action, the conditions of societal transformation are increasingly coming into focus, and the question arises as to how this transformation can be actively shaped. In the transdisciplinary discourse, arts and music, including environmental sound art, are often called upon hopefully. They are either meant to support science communication or to foster the development of fundamental human

qualities and attitudes that appear necessary for this transformation. However, these expectations are often funneled by a historically grown emphatic or sometimes naive concept of arts that might elicit an “arts labeling” of science and transformation processes. In view of this ambivalence, this paper explores multispecies sound art for its activist potential in the context of climate crisis through the analysis of two projects: The Dawn Chorus app developed by the Bavarian Museum of Natural History, alongside David Dunn’s CD production, *The Sound of Light in Trees*. Both exemplify a burgeoning genre termed “Environmental Sound Art”, which engages with ecological issues through the intersection of science and artistic expression. Dawn Chorus, a citizen science initiative, calls for the recording of early morning bird choruses using smartphones to raise awareness of biodiversity and threats amid mass extinctions. Sonic Feather, integrated into the Dawn Chorus app, enables users to create personalized visualizations of their audio recordings, urging them to a more conscious listening. David Dunn records the soundscapes of pines infested by bark beetles. The vast areas of dead wood caused by overpopulation of bark beetles have become a symbol of global warming in Europe and Northern America. In addition, Dunn created sound generators that produce new sounds based on the beetle sounds, which in turn affect the beetle populations. Both projects exhibit complex multispecies arrangements, including human and non-human animals, plants, and algorithms. These networks are discussed in the ambivalence of expectations called upon in transformation discourse.

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 Cf. Heiter, Susanne: Zwischen Vermittlung, Fiktionalisierung und Aktivismus. Zur Funktion der Künste in der Umweltbewegung. *Hingehört! Der Sound des Anthropozäns / Listen! The Sound of the Anthropocene*, ed. by Lisa Herrmann-Fertig / Michaela Fenske, Würzburg 2024, 225–252.

**Susanne Heiter**, PhD, is a research assistant for Human-Animal Studies at the Department of Interdisciplinary Music Research at the Nuremberg University of Music. She obtained her PhD in musicology at the Berlin University of the Arts with a thesis about animals and animal sounds in music after 1950 (*Von Admiral bis Zebrafink. Tiere und Tierlaute in der Musik nach 1950*, Schliengen 2021). From 2011 to 2019, she was a project collaborator for the Darmstadt Summer Courses for New Music. From 2019 to 2023, she served as a substitute junior professor (with a partial focus on Gender Studies) at the Berlin University of the Arts. Her current research interests include musicological Human-Animal Studies, ecomusicology, contemporary avant-garde music, the history of science, and music in the women’s liberation movement.

#### **Spy Dénommé-Welch: Visiting with the Land: A strategy for building sound works**

This paper investigates critical approaches to music composition and creation using

Land-based research methods that draw on reflective practices, in-field observation, epistemological inquiry, and storytelling. Building on multi-year research and arts-based practice this work examines the potential transformative effect of applying a Land-based lens to composition and storytelling that interweaves Western and Indigenous perspectives and creative expression. Focusing on the notion of ‘visiting’ with the Land, I outline some of the processes I use to develop relationality with Land and other living kin through notions of careful listening, archiving and observation; and, furthermore, how I integrate these methods to build sound works, sonic forms of storying and archiving and new music compositions as a composer, sound designer and storyteller. Reflecting on such research methods and creation strategies I discuss the dual role of researcher and creator as an intersecting focal point for situating and documenting issues including changes in the environmental landscape (e.g., how geographical changes shift the soundscapes of the environment and landscape). While the work and research are centred primarily in the north regions of Ontario, Canada, I incorporate Anishnaabek (Algonquin) perspectives and knowledges to examine Land-based epistemologies through composition and archiving. Rooted in Indigenous knowledge systems, I present ways of fostering a deeper understanding of the relationship between music composition, arts, identity, and community resilience through Land-based. Lastly, I aim to share a compositional praxis that considers new creative paradigms and ways of promoting inclusive musical practices by fostering space for Land-based research, emergent methods and the role of the composer in social-cultural creation.

***Dr. Spy Dénommé-Welch** (Algonquin-Anishnaabe) is an interdisciplinary artist, educator and scholar and is the Canada Research Chair in Indigenous Arts, Knowledge Systems and Education and Associate Professor in the Faculty of Education, Western University, Canada. His scholarship examines multimodal approaches to Land-based research, music composition and creation, qualitative research methodologies, curriculum and assessment, and art. His work examines ways to produce new forms of knowledge production, education, intercultural collaboration, and artistic expression. He currently leads research through his exploratory creation/sound lab, investigating the epistemologies of music composition, sonic expression, and sound archiving. As part of his ongoing research efforts, Dr. Spy examines the intersections of collaborative research, composition, storytelling, multimodal texts, and performance through dramaturgical methodologies. As an artist/artist-researcher, composer, librettist/playwright and producer, Dr. Spy actively creates and produces work in music, opera, and theatre.*

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**Keynote: Pirita Näkkäljärvi**  
**Language Center: Festive Hall**  
**Thursday 15th of May 11:30–12:30**

**What are possible motives for cultural appropriation of Sámi yoiking in Finnish music?**

There is a long history of cultural appropriation of Sámi culture in Finland. The most common form is the use in tourism of poor imitations of gákti, the traditional Sámi clothing that is part of Sámi cultural heritage. Cultural appropriation of gákti also

often involves presenting Sámi as primitive and dirty. However, criticism of cultural appropriation of Sámi culture usually gets categorised as useless whining. This brushes aside structural implications of cultural appropriation. A Finn can freely use a fake gákti for tourism promotion, but a Sámi walking in a gákti often gets ridiculed and discriminated against. In perpetuating stereotypes, cultural appropriation of Sámi culture strengthens racism and cements unequal power relations.

Cultural appropriation of Sámi culture takes place also in music. The Sámi vocal music tradition, yoiking, has inspired many. As a Sámi researcher, I believe that the time is ripe for critically examining cultural appropriation of Sámi yoiking, understanding how music can discriminate, and learning from past mistakes.

In this paper I begin to chart possible motives for cultural appropriation of Sámi yoiking. I do this by situating cases of cultural appropriation in different decades and their zeitgeist. I view the phenomenon of cultural appropriation of Sámi yoiking through the lens of settler colonialism. This paper brings an indigenous voice in the discussion on racism, cultural appropriation and activism in music, and contributes to the understanding of why the use of Sámi yoiking by outsiders is problematic. The objective is not to prohibit being inspired but to suggest how to cooperate with the Sámi music field in a sustainable manner that benefits everyone.

*Pirita Näkkäläjärvi has a unique career combining Indigenous rights advocacy and business. She is the President of the Sámi Parliament in Finland. She has had a long career working in global companies such as Merrill Lynch, Nokia and EY. Näkkäläjärvi is a doctoral researcher at the Sibelius Academy of the University of the Arts Helsinki. Her topic is cultural appropriation of Sámi yoiking. Näkkäläjärvi holds MSc Media & Communications (with Distinction) from London School of Economics and MSc Economics from Aalto University. She has yoiked since she was a child, and yoiked in a short film called “The Killing of Čáhcerávga” representing Finland at the Venice Biennale 2019. Pirita’s mothertongue is Northern Sámi.*

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## Workshop 1

Language Center: Festive Hall

Thursday 15th of May 13:30–14:30

### **Tuulikki Laes & Taru-Anneli Koivisto: Activating public pedagogy in music performance studies: Transition designs for socio-ecological responsibility and institutional change**

As public professionals, musicians can make a significant impact on society. However, musicians encounter perpetuated fixed dichotomies in their field that juxtapose socially engaged and artistic professional territories. Hence, higher music education institutions are called for critically reassessing their vision and purpose, including deconstructing the “entrenched relationships between the artistic and social purpose” of music (Gaunt et al., 2021, p. 4) and engaging with the expanding opportunities and responsibilities of professional musicians (Westerlund & Karttunen, 2024). This workshop presents an ongoing research project that aims to reconfigure the political as part of music professionalism and explore change-oriented practices in higher music education (Laes & Koivisto, 2024). By addressing the need to

consider the political ontology of music performance, the project aims to initiate and explore alternatives for future music professionals to survive and thrive in today's uncertain complex societies. Hosted within the Sibelius Academy of the University of the Arts Helsinki, unique collaboration and synergy between performance study programs has been created in the project's intervention work package in 2024–2025 to explore the socio-ecological responsibility and institutional change in higher music education.

The workshop is co-conducted by the teachers, students, and researchers involved in the work package. First, we will present preliminary insights and theoretical underpinnings of the project, including the rationale to generate and explore transition designs (Escobar, 2018) and to engage with the conceptualization of public pedagogy (Biesta, 2012) through artistic-pedagogical interventions. Then, we will exemplify how collaborative efforts towards a transition design can be experimented and the audience is invited to join in the participatory exercises by using e.g., sound/voice, text and dialogue. The workshop focuses on embracing complexity, diversity and plurality in and through music practices rather than offering simplified, reductionist solutions to maintain 'political neutrality' of higher music institutions and music professionalism.

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***Dr. Tuulikki Laes*** is an Academy Research Fellow and holds a position as a University Researcher at the University of the Arts Helsinki, Finland where she also teaches and supervises doctoral researchers within the fields of music education and music performance. Her research interests include anti-ableism, educational democracy, policy, inclusion, social sustainability, and systems thinking within higher music education. Currently, she is leading an Academy Fellowship project, “Performing the Political - Public Pedagogy in Higher Music Education” (The Research Council of Finland 2023–2027). She is a member of activist music research association *Suoni ry*.

***Dr. Taru-Anneli Koivisto*** is a Postdoctoral Researcher at the Research Institute of the University of the Arts Helsinki, where she focuses on cross-cutting educational and social development in the fields of arts, music education, culture, sustainability, and well-being. Her expertise also includes research methodology, ethics, and music therapy. Koivisto's doctoral thesis, completed in 2022, was a multiple case study on

*the expanding music professionalism in the Finnish healthcare system. She is currently working on the project “Performing the political: Public Pedagogy in Higher Music Education” (2023–2027), funded by the Research Council of Finland.*

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## **Workshop 2**

Language Center: s205

Thursday 15th of May 13:30–14:30

### **Tomi Rantanen: Framing Gender Equality Transition in the Finnish Popular Music Sector**

Throughout Europe, women and non-binary people remain underrepresented in the popular music sector. The women’s share of music creators ranges between 15% (Germany) and 21% (Finland, Sweden). The current gender balance is affected by society’s and the music sector’s values, norms, practices, gendered stereotypes, and harassment, among other reasons. By nature, the challenges are systemic, wicked problems, which require strategic and multi-level approaches to start untangling them. My study positions in the field of systemic design, which comes from relating systems thinking and design to address wicked problems. In my work, I build on a well-researched method, transition arenas, to facilitate systems change, which traditionally brings the sector’s front runners to co-design a desired future, roadmaps, and a portfolio of interventions. The method originates from the field of sustainability and governance transitions. When the focus is shifted to cultural, behavioural, and value-based transitions, more diverse participation and lenses are needed.

As part of my MA thesis, I have prototyped the emerging method with the Finnish popular music sector stakeholders. This workshop aims to scope and frame the transition drivers and barriers, themes, and time scopes. It is achieved through a 90-minute participatory exercise in which all scholars and practitioners are welcomed. The workshop will inform my doctoral dissertation as a pre-study to the vision building. It will contribute to the diversity of voices and perspectives in the process, which has room for only a limited number of participants (20–30 people). Specifically, I want to emphasise activism-led and grassroots approaches in this workshop. The workshop participants are fully immersed in learning by doing and reflecting. They will learn how researchers and practitioners can inform and participate in transition processes that aim to shift systems to a desired state. In addition, they will get experience in different design techniques that will help in creative ideation, systems thinking and stakeholder mapping. In the workshop, the participants are divided into groups of 3–6 people, and they complete a series of creative tasks on workshop canvases.

***Tomi Rantanen*** (he/him) is a designer, doctoral design researcher and music practitioner. He holds an MA in Art and Design from Aalto University. Tomi is part of the NODUS Sustainable Design Research Group in the Department of Design at Aalto University (School of Arts, Design and Architecture). His research aims to innovate a new systemic design method, which can be used to drive transitions to equitable futures in popular music. Facilitating co-design workshops is at the core of his design practice. As a music practitioner, Tomi has an extensive career as a DJ, specialising in R&B and South African house. Having interacted in the popular music

*sector for over ten years and performed in over a thousand events in the Nordic countries, South Africa, Namibia, and Spain, he has a well-established understanding of the popular music sector from the practical side.*

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### **Workshop 3: Ecomusicology and Improvised Music (Ensemble Workshop Performance)**

Language Center: s206

Thursday 15th of May 13:30–14:30

#### **Michael McEvoy: Relational Audio-Visual Encounters with Nature: (Re)Connection and Conversation through Improvisation**

A growing body of scientific evidence demonstrates the importance of engaging with nature for maintaining well-being (Richardson, 2020). This workshop aims to give musicians the opportunity to express themselves in a performance centring on the natural environment with potential benefits for their well-being and mental health. Audio-visual stimuli has the power to focus collective attention and can provide meditative, immersive experiences, which create opportunities for therapeutic encounters where people ‘continually participate in each other’s coming-into-being’ (Cook, 2024, p.2). In addition, research has shown an increase in ‘environmental sensitivity’ (Barbas, Paraskevopoulos and Stamou, 2009) and ‘pro-environmental behaviour’ (Arendt and Matthes, 2014) in viewers after watching nature films. Video footage collected in coastal and rural settings of southern England will act as a prompt for the workshop performance, encouraging a small ensemble of musicians to interact, improvising in a collective endeavour – music being ‘well suited to ecological analogizing and expression’ (Von Glahn, 2023, pp. 177-178). Embedded in the film’s soundtrack, will be a modal scale<sup>1</sup> which will provide a basic harmonic starting point, assisting musicians by providing a sonic ambience in aural space. This template enables instrumentalists to have the freedom and expressive agency to connect and converse musically, the natural imagery providing a focal point directing collective attention. Often the ‘listeners and bystanders too may well contribute and... have a creative role to play through the energy they feed back’ (Smalls, 1998, p.115). The resulting triangulation between musicians, audio-visual stimuli from nature, and audience is especially affecting when improvisation is at play. Musical spontaneity reconnects us with primal energies – we are present during the act of creation; nature is reconstituted and given resonance through this auditory/visual process of engagement, and we are invited to look within to broaden the ecological conversation: what is it we feel, think, believe about the natural world?

Key words: improvisation, expressive agency, audio-visual stimulation, collective, attention, collaboration, ecomusicology, pro-environmental behaviour.

#### References:

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<sup>1</sup> The term modal is applied to a group of scales commonly used in pop and jazz music. Music modes are different than the “regular” major and minor scales most students are familiar with. For more detail see: <https://online.berklee.edu/takenote/music-modes-major-and-minor/>

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*Michael McEvoy is an Emmy Award-winning composer, songwriter and improviser with over forty years' experience in the music industry. He has worked alongside some of the world's most iconic music artists and composed scores for more than thirty film and TV productions. Michael has a MMus in Composition from the Royal College of Music where he was the PRS Sir Arthur Bliss Scholar and was awarded the Joseph Horowitz Prize in Screen Composition. In 2019 his composition for small jazz ensemble, 'Mother Medusae', was nominated for an Ivor Novello Award. In 2020 he embarked on a practice-based PhD, which integrates film and improvisational music performance focused on the natural environment. His research explores collaborative non-hierarchical musicking and confronts the traditional role of the composer as the sole author of performed music. He facilitates and co-creates with an egalitarian ensemble of musicians from diverse music traditions called The MetaNoisia Collective.*

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**Panel + Q&A: On Freedom & responsibility – the artists' role in a changing world (HYBRID)** (in collaboration with UrbanApa and #StopHatredNow)  
**Language Center: Festive Hall**  
**Thursday 15th of May 15–16**

Panelists: Anna Näkkäläjärvi-Länsman, B mentality & Reetta Näätänen

Moderator: Renaz Ebrahimi

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**Session 17: Gender & Artistic Identity (Presentations HYBRID/ONLINE)**  
 Language Center: Festive Hall  
 Thursday 15th of May 16:15–17:45  
 Chair: Nuppu Koivisto-Kaasik

### Zu Zhuo: A Futuristic Musical Epic of Gender Transition – Analysis of Electronic Musician Arca’s work “@@@@@”

At a time when the gender debate is increasingly complicated, queer leaders in the music field provide certain spiritual guidance for the queer community and also serve as representatives of this community to help the public understand their confusion and circumstances. Born in Venezuela, Arca (Alejandro Gherzi, 1989 -- ) is one of the world’s leading electronic music artists who has created a world of pain and beauty with unique musical designs over the past decade. In 2020, Arca completed her initial transition from male to female and released the 62-minute single “@@@@@”, the most realistic and timely recording of her transition. To explore the musical characteristics and narrative information in the work, the author has designed a comprehensive analysis method for “@@@@@”: firstly, by calculating the timbre layout of the whole piece (table 1 and 2), then by analyzing the rhythm and speed, through the use of electronic software (figure 1), and finally by interpreting the symbolic music language in this single, through comparing with other Arca works. The analysis reveals that Arca frees up a variety of musical styles, making full use of vocal distortion and mastery of rhythm-changing frequency to accomplish narrative with her bizarre and highly independent music. In this way, Arca provides a positive perspective for the public understanding of physical transformation. Further, she breaks “transition” down to its very general level, expressing concern about the future: that definitions of gender and, more broadly, of what it means to be human are constantly fermenting in a “storm” of information, which could send everyone living in the age of AI into an identity crisis.

Keywords: electronic music, gender transition, identity crisis.

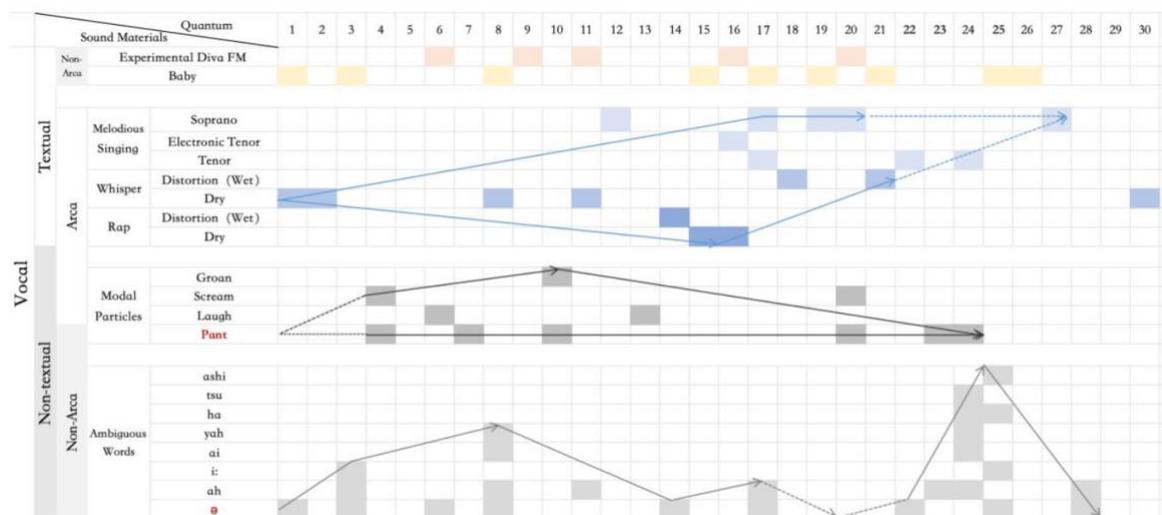


Table 1: The configuration of vocal materials in “@@@@@”

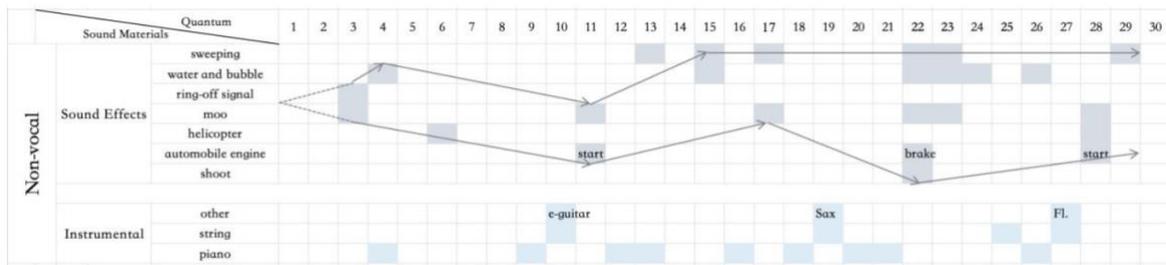


Table 2: The configuration of non-vocal materials in “@@@@@”

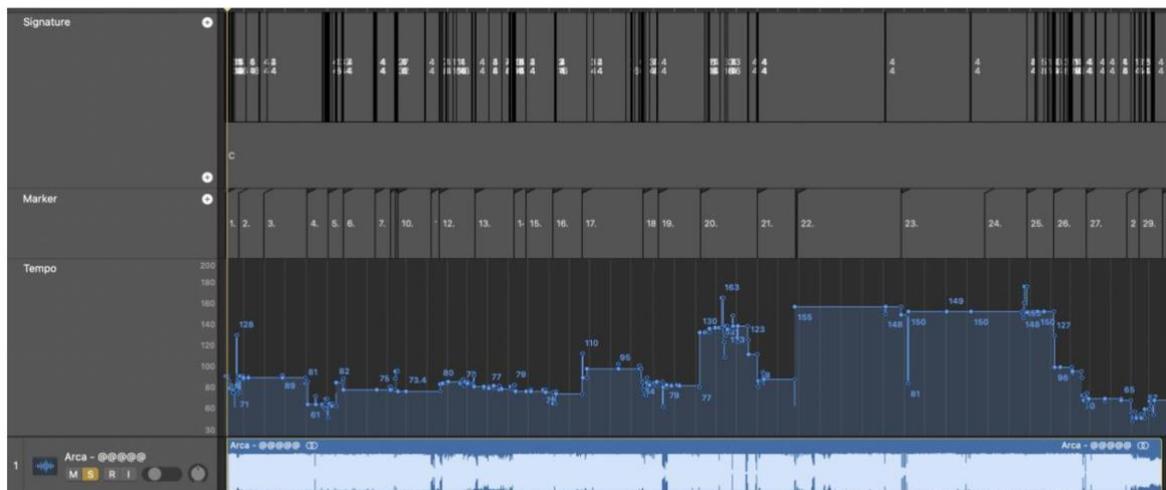


Figure 1: Signature and tempo statistics of “@@@@@”

**Zu Zhuo** is an electronic musician. She studied musicology at the Central Conservatory of Music (Beijing) for an undergraduate degree from 2020 to 2024. Her musicological research revolves around contemporary electronic music, film scores, and game scores. She has three years of film scoring experience and two years of songwriting experience. Based on the practice of music creation, she focuses her musicological research on the way electronic sounds are constructed and the “colors” they bring to contemporary culture. In the past two years, Zhuo has studied deconstructed club music, hyperpop, and other genres, and has progressed toward to construct new analysis methods for contemporary electronic music. Her undergraduate thesis “A Futuristic Musical Epic of Gender Transition-- Analysis of Electronic Musician Arca’s work ‘@@@@@’” is a presentation of her existing academic work.

### Rosie Middleton: Navigating ‘Consent’ and ‘Risk’ for Classically Trained Singers

Female and upper-voice opera singers portray the worst of human experiences, including sexual abuse, physical violence and femicide (Clément, 1979). Despite efforts to enact positive change in the opera industry in the aftermath of the #metoo movement, with the rise of intimacy coordinators, attempts to diversify the workforce, and feminist reworkings of canonical opera, ‘acts of sexual and physical violence against women’ (Blackwood et al., 2019), well-documented discrimination (Williams & Bain, 2022 ) and sexual, physical, and emotional abuse (Finkelstein et al., 2020)

continue to create a culture of disempowerment for women and non-binary people. In other words, even where the production addresses the misogyny in opera onstage, unfortunately the creation process often does not match the product. This practice research examines our creation processes, where we aimed to foster 'spaces of acceptable risk' (Hernandez in Rikard & Villarreal, 2023) - in which performer agency and consent are foregrounded in both the process and performance. It considers the following questions:

- How can we create work about abuse, or that carries risk, in a way that takes care of our performers?
- How can we do this through a female or queer lens?

In this paper I will present extracts from and reflections on two experimental music collaborations:

- *PLASTIC BODIES*: an opera about opera<sup>2</sup>, conceived in response to over 400 anecdotal accounts of abuse and discrimination collected from classical singers on social media
- *Songs After Nature*<sup>3</sup> - a collaborative project at the intersection of experimental music theatre and performance art that uses music, shibari (rope-bondage), visual art and dance to explore performative ecologies, critically examining the power relations that we bring from our relative artistic fields.

Through an autoethnographic account of these two collaborations, I will reflect on 'risk' 'safety' and how we navigated the complications of 'consent', as a classical singer, trained for an industry which breeds a culture of perfectionism (Fraser, 2022), conformity (Leech-Wilkinson, 2018), and obedience (Wagner, 2015).

*Mezzo-soprano and doctoral researcher Rosie Middleton (she/her) works across experimental music, contemporary opera and performance art. She was the 2020 winner of the Michiko Hirayama Prize and was honourably mentioned in the 2023 Darmstadt Kranichstein Music Prize. Her research investigates power dynamics and consent for singers in collaboration and is funded by the Royal Northern College of Music. Rosie's recent opera roles include The Blue Woman (Laura Bowler, Royal Opera House, Britten Pears Arts), The Carmen Case (Diana Soh, Opera National de Bordeaux, Grand Theatre Luxembourg) and GOLD (Laura Bowler, Riot Ensemble). Her collaborations include PLASTIC BODIES (HCMF, Tete-a-Tete) and voice(less) with Laura Bowler, Mira Calix and Esin Gunduz (Tate Modern, Dark Music Days). Other recent work includes Songs After Nature, with Pia Palme for the Kone Foundation and Sibelius Museum (Finland), Versionland (Jamie Hamilton, Phaedra Ensemble), Wernicke's Area (Emily Howard, Irish Museum of Modern Art) and Athanasia Kontou's Antigone with Liverpool Philharmonic Ensemble 10/10. Upcoming work includes 12 HOURS with Catherine Kontz at Rainy Days Festival Luxembourg, new works by Laura Bowler and Hannah Kendall with Love Music*

<sup>2</sup> Co-created with Amy Bryce, Sarah Parkin, Maya-Leigh Rosenwasser and Catherine Valve.

<sup>3</sup> Songs After Nature is a collaboration between Satu Hakamäki, Elie Halonen, Rosie Middleton, Siiri Viljakka and Pia Palme created within a two-week working period at the Saari Residence in August 2024.

*Collective at Donaueschingen Festival and She Spoke Ashes – an Anglo-Icelandic-Danish collaboration with Michael Betteridge, Sarah Louise Bielenberg and Ingunn-Lara Kristiansdottir.*

### **Dori Howard: Body positive role models and weight loss inspirations: The political intersections of fatness and gender in popular music**

Marilyn Wann (2009, p. xxi) suggests that “every major industry and institution has some level of monetary stake in perpetuating weight-based stereotypes, prejudice and discrimination.” The music industries in the United States and United Kingdom are no exception to this. Fat female performers, in particular, are often viewed as anomalies who do not fit the societal standards for female beauty nor the traditional prescriptions of the male gaze, therefore destabilising their monetary exchange value within an industry that has a long history of profiting from the centering of status quo beauty ideals. When fat female artists do manage to breach mainstream popular music, the inherent political nature of fat embodiment is amplified, and artists are often positioned in the media as compulsory spokespeople for fat representation. Taking into account perspectives from fat studies, popular music studies, and gender studies, this paper considers the way that fat female embodiment within mainstream popular music industries, while complex, often necessitates either engagement with fat activism (such as in the case of Lizzo or Beth Ditto), on the one hand, or body conformity (such as in the case of Adele and, again, Lizzo), on the other. Whether being appointed as a leading voice in dialogues about body-focused social and political movements (regardless of expertise), engaging in the duties of a “good fatty” (Gibson, 2021) on social media, or intentionally losing weight, popular musicians and performers who embody the intersecting identities of being both fat and female are not afforded passivity in relation to body politics.

*Dori Howard is a UK-based popular music studies researcher and writer. She holds an MA in the Beatles, Popular Music and Society and a PhD in Popular Music from Liverpool Hope University. She works at the Liverpool Institute for Performing Arts as a Lecturer in Popular Music.*

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### **Session 18: Sustainability & Pedagogy**

Language Center: sh205

Thursday 15th of May 16:15–17:45

Chair: Riikka Ahokas

### **Marja-Leena Juntunen: Sustainability-Related Themes in Recent Master's Theses in the Music Teacher Education Program in Finland**

Addressing global challenges and the various sustainability issues accompanying them is becoming increasingly relevant also in music education practices and research (e.g., Juntunen & Partti, 2023) and urge music educators and researchers to adopt proactive, activist approaches to addressing social and political issues in society (e.g., Thomson & Treacy, 2024). This presentation reports on a study of recent master's degree theses in music teacher education in Finland, focusing on

social, cultural, ecological, and economic sustainability perspectives. While the concept of sustainability is often considered ambiguous and has faced criticism (e.g., Santiago, 2024), it enables a holistic understanding of issues like equality, equity, and inclusion—key elements of social sustainability—while considering other forms of sustainability. As Björk (2004) argues, basic human needs and the ecological conditions for the success of arts and arts education are inseparable.

The primary research question explored how master's theses in music teacher education address sustainability-related themes. Sub-questions investigated the motivations behind these research topics, visions for the future of music education practices, and the professional skills required. The material included 83 theses completed in one Finnish music teacher education program between 2022 and June 2024, analysed using qualitative content analysis. Preliminary results indicate that themes of social sustainability, such as well-being, inclusion, and participation, were particularly prominent, alongside a growing recognition of the need to integrate eco-social aspects into music education. This highlights the necessity of evolving music teacher education practices from these perspectives. It appears that music teacher graduates are increasingly aware of the broader societal impacts of their teaching and professional responsibilities. They aspire not only to teach music but also to contribute to necessary changes in both educational settings and society at large.

*Marja-Leena Juntunen is Professor of Music Education at the Sibelius Academy, University of the Arts Helsinki. Her research in music education covers a wide range of topics, such as embodiment, pedagogy and assessment, recent history of music education, equity and accessibility, and recently global citizenship and sustainability, in the contexts of early childhood education, comprehensives schools, music schools, higher music education, and music teacher education. She has published extensively in international journals and anthologies and has (co-)authored several books in Finnish. She has co-edited two special issues of Towards a Meaningful Instrumental Music Education. Methods, Perspectives, and Challenges for Frontiers psychology/education and has served as guest editor-in-chief, editorial board member, and reviewer for many research journals. She is actively involved in many international music/arts education networks.*

### **Anita Savolainen: Climate anxiety and the effects of music to the emotion regulation and experience of agency from the perspective of young adults**

Climate anxiety is a phenomenon that paints increasingly complex pictures of the future. The environmental issues are in many ways linked to human rights and social justice (Levy, et al., 2015) among the rights of any other beings as well. Climate change and other environmental disasters have caused anxiety and other diverse emotions such as fear, especially among young people (Wu et al., 2023). Music has been found to function as an effective tool in regulating emotions (Saarikallio et al., 2007) and to bring a sense of belonging even when listening to music alone (Schäfer et al., 2020). Also self-directed private music listening creates a sense of agency for the listener in relation to the personal emotional world (Saarikallio et al., 2020). Music and climate seem to have a long common history and a cultural and social psychological connection. Since humans have reacted to the changing climate even before the Anthropocene by making music (Andreoni, 2020), it is possible to talk

about music as an evolutionary psychological phenomenon related to survival. For example, music has been found to synchronize people to collective action and to collective synchronized movement, which has been evolutionary psychologically significant in terms of survival in other contexts as well, uniting people and creating social bonding physically at the same place or remotely. As the main topic of my dissertation, I outline the regulation of emotions caused by climate change and related environmental disasters, with music on an individual level among young adults. Mainly, my aim is to bring together existing research on the effects of music on emotional regulation and on emotional reactions stemming from climate disasters and implement a survey to find out whether music plays a significant role within the scope of the subject. As a side note, it is also intended to survey how these emotions and possibly music are linked to the individual's experience of agency in the environmental movement or within the scope of the topic at all. The survey will be implemented with the MuPsych application.

Keywords: music and emotion regulation, music and agency, sense of belonging, social bonding, climate anxiety, climate change, climate disasters, environmental movement

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**Anita Savolainen** is a Master's Student in Music and Science program in University of Jyväskylä, who is interested in the sociological and social psychological effects of music from the perspectives of equality and belonging. Anita finds also environmental issues important and wrote her bachelor's thesis on the possibilities of utilizing technology related to music research in the context of nature conservation.

She also has studied e.g. gender studies and other social sciences as a minor subject. In addition to musicology, Anita has studied cultural production and a degree in musicianship. In addition to research, she is also interested in promoting equality and ecological issues both in the event production and music fields and through

*them, and because of that she is also working in free-form collectives and bands that promote these issues in the field of more low-threshold activity and marginal music.*

### **Friederike Köhler: The relevance of music in environmental awareness and advocacy: A qualitative study protocol**

Music has a huge potential to influence human emotions and behavior. For instance, it can affect how we regulate our moods, interact with other people, and even what we consume. But does music play a role in shaping environmentally friendly attitudes and behaviors? Similar to other arts, music has been used to communicate and convey important messages about the environment and climate change. However, the influence of pro-environmental musicians or the music they create has been rarely empirically investigated. The present work illustrates a study protocol with the aim of exploring if and how music is relevant for music listeners, musicians, and environmental activists. In this study, we will conduct semi-structured interviews and focus groups with these three groups. Questions and topics revolve around the role of music in environmental awareness and advocacy. Exemplary questions for music listeners include “Can you recall any specific songs or performances that made you think differently about the environment?”. Questions for musicians include “How do you incorporate environmental themes into your music?”, while questions for environmental activists include “What potential do you see for music to enhance environmental awareness and action?”. Data will be analyzed using thematic analysis. Our findings will guide future research to develop effective music interventions for increasing environmentally friendly attitudes and behaviors. Further, results can inform policy makers to advocate for using music as a tool to raise environmental awareness.

*Friederike Köhler, Ph.D., is a postdoctoral researcher at the Centre of Excellence in Music, Mind, Body and Brain at the University of Jyväskylä in Finland. With a degree in Clinical and Developmental Psychology, her research revolves around the nuances of the role of music for health and well-being: Not only if, but how, why, for whom, in which situation, under what circumstances can music be beneficial (or not) for humans' well-being? With a passion and huge care for the environment, she recently has become interested in exploring the relevance of music in environmental awareness and advocacy and how music might be a tool for addressing the climate crisis.*

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### **Session 19: Communities & Resistance**

Language Center: sh206

Thursday 15th of May 16:15–17:45

Chair: Inka Rantakallio

### **Elizabeth Falade: A New Queer order: Black Queer musicking & Pleasure Activism**

This paper explores the intersections of Black queer musicking and pleasure activism, proposing a "new queer order" that redefines activism through joy, embodiment, and resistance. Musicking, as theorized by Christopher Small, refers

not just to the act of creating music but to a broader spectrum of social interaction facilitated through music. The musicking of various Black queer artists such as Janelle Monae, Saira Shawn and Bymaddz can be argued to serve as dynamic sites for challenging cis-heteronormativity, white supremacy, and colonial legacies through pleasure activism. This paper frames pleasure activism as a kind of praxis of Black queer musicking. Pleasure activism is a framework coined by Adrienne Maree Brown that centres pleasure, joy, and desire as essential components of liberation work. Brown describes pleasure activism as ‘the work we do to reclaim our whole, happy and satisfiable selves from the impacts, delusions, and limitations of oppression and/or supremacy...learning to make justice and liberation the most pleasurable experiences we can have on this planet.’(2019:9) Pleasure activism, often overlooked in traditional forms of resistance, affirms the role of the erotic, intimate, and joyful in dismantling oppressive structures.

Through case studies of contemporary Black queer musical artists, this paper highlights how performance, sound, and embodied expression function as radical acts of self-definition and community-building. It also considers the historical and cultural legacies of Black queer musicking, drawing connections between the blues, and more contemporary forms like house, hip-hop, and R&B. By examining the ways in which Black queer artists have created spaces of belonging, pleasure and celebration, this paper positions their musicking as both a tool for survival and a form of collective pleasure activism.

Ultimately, this paper argues for an expanded understanding of activism that includes pleasure and joy as central to transformative politics. By redefining resistance in ways that center marginalized Black queer identities and desires, the "new queer order" opens possibilities for reimagining liberation as both a personal and collective journey of pleasure, community, and freedom.

*Dr. E Falade is a DJ, ethnomusicologist and Assistant Professor of Popular Music, Sound and Media Cultures at the University of Groningen. Dr. Falade's research sits at the nexus between race, gender, sexuality and popular music studies. Dr Falade's work has focused on disrupting the erasure of the experiences of marginalized communities, particularly Black Queer women artists, within the realm of popular music studies. In its critical approach, Dr Falade's work is significant in that it uses critical and creative methodologies to frame the experiences of marginalized communities and brings Black feminist theory, queer theory and gender theory into dialogue with ethnomusicology as a means of transforming the boundaries of the discipline.*

### **Ruari Paterson-Achenbach: The Scratch Cottage: On Solidarity, Sociality and Musical Anarchy**

In August 1971, the Greater London Arts Association and Arts Council of Great Britain held the ‘Art Spectrum London’ exhibition in Alexandra Palace. For the exhibition, experimental performance group the Scratch Orchestra created an improvised cottage from scrap materials, designed as ‘a place to play, insulated from the context of high art.’ Drawing on materials in the collection of former member Stefan Szczelkun at the Mayday Rooms in London and interviews held at the British Library, this presentation will analyse the Scratch Cottage’s relationship to the group’s creative philosophy, their approach towards amateurism and solidarity with

movements in radical housing. Through the historical example of the Scratch Orchestra, the presentation will begin to form a theory of anarchist creativity. By understanding how anarchist thought might be applied practically to creative practice and practitioner solidarity with social movements, we can begin to see how certain forms of creative practice, such as those attempted with the Scratch Cottage, might be understood through the lens of prefigurative politics. Drawing on David Graeber's writing on direct action, I will ask which possibilities for artist-activist solidarity emerge when understanding creative practice's capacity to model alternative forms of sociality.

***Ruari Paterson-Achenbach** is an interdisciplinary artist and researcher, currently a PhD candidate in Music at the University of Cambridge funded by the AHRC. Their work thinks about sound and performance as vehicles for memory, resistance and the radical potentials of social life. Through an intimate, affective engagement with Outsider Music, their PhD project hopes to uncover an alternative archive of sound, unveiling radical potential for creativity within and through non-normative social life. More broadly, their research interests include queer temporality, critical listening, creative anarchism, black feminist thought and decoloniality. They are a founder and convenor of 'Ambivalent Archives,' a research network at CRASSH since 2023. Ruari was a 'New Creative' and has produced works with and for the ICA, BBC and NTS Radio. They have performed in spaces such as Tate Modern, the London Contemporary Music Festival, Cafe OTO and the Heong Gallery.*

**Susan O'Shea: Creative Agents of Climate Change: Using music to help with the Climate Crisis.** Co-authors: Helen M. Prior (University of Hull); Dr Jennifer Lord (Liverpool School of Tropical Medicine); Ruth Daniel (University of Manchester; In Place of War)

Warnings from scientists about climate change have become increasingly urgent in recent years, and the impacts of human-created greenhouse gas emissions are becoming increasingly costly in both human and economic terms (Ripple et al., 2024). Despite this, emissions continue to increase, suggesting that the usual routes of communication for policy change are insufficiently effective (Capstick et al., 2022). Addressing the climate crisis requires mass behavioural and social norm change (Whitmarsh et al., 2021). Music has long been used in activism, not least in relation to climate change, with many musical outputs being created in an attempt to communicate information or express emotions related to the climate crisis. Little research, however, measures the impact of such endeavours, despite creative outputs in other fields such as film being the subject of numerous studies concerning environmental attitudes and behaviour change (Manzo, 2017; Sakellari, 2015).

Working with the charity In Place of War and their record label EarthSonic, this research will focus on the impact of '100 Creative Agents of Climate Change', a new art and activism project connecting change-makers from around the world with young people aged 18-30 in the UK, to develop their skills, knowledge and capacity in building creative campaigns to mobilise communities in the fight against climate change. In partnership with The Environmental Funders Network, the project will showcase the young people's advocacy projects to policy makers and decision makers. Our research will evaluate the year-long project, using data from WhatsApp, Zoom calls and chats, questionnaires, interviews and reflections from the Creative

Agents, as well as audience and participant data collected during the performances of the creative projects. The proposed paper will outline the research aims, methods, and progress with data gathering and position this project within a wider global programme of music and climate activism.

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**Susan O'Shea** (Manchester Metropolitan University) Senior Lecturer in Sociology, co-lead Music and Sonic Studies Manchester (MASSmcr) research group, department co-lead for Sustainability. Susan explores the role of music and sound as tools for social change and improving the participation of women and minority genders in the creative and cultural industries, especially in music. Music and sound have important roles to play in promoting environmental and social justice and communicating climate change science for action. This is an increasingly important focus for her research. Participatory and creative methods help her engage diverse communities and audiences with research. Susan has developed and applied social network analysis methods to study music movements, collaboration, festival networks, and grassroots cultural activism. She is the book reviews editor for the journal of the International Association for the Study of Popular Music (IASPM). Susan enjoys playing in the Salford based post-punk electro duo Factory Acts.

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## Session 20: Resilience & Resistance

Topelia: C120

Thursday 15th of May 16:15–17:45

Chair: Sini Mononen

### **Marianne Brown: Music for all: transformative elements of music projects for women and children fleeing domestic violence**

This paper reports on my PhD research exploring the benefits of music projects delivered at a women's refuge for mothers and children. This practice-based

research includes the delivery of community music projects for refugees in the UK. I examine the ways in which the workshops and live music performances can make a difference to the refugee environment and the families living there. This includes both immediate and longer-term transformative effects the music projects might have on this community. The project is an example of action research and draws on my previous work in this area, as well as personal experience, relevant literature, lecture recitals and other performances, as well as discussions with members of the refugee community and staff. In addition, the project explores issues of identity, ethics and my own positionality as performing musician and researcher and includes auto ethnographic and auto-artography research methods. I will report on the initial findings of my work in the women's refuge and my observation of other work in this field. The primary research question is: Can music become a changing force, leading to transformation and positive outcomes for the lives of women and children living in refuge due to domestic violence?

**Marianne Brown** (also known as Marianne Tyler Brown) Marianne is a cellist, alongside her work in teaching, research, and counselling. She studied the cello at The Royal Academy of Music, London (undergraduate) and the Royal Northern College of Music, Manchester, and Liszt Academy of Music, Budapest (postgraduate). She later attended City University of London for the Masters in Cultural Management and MSc in Psychosocial Studies at Birkbeck writing about music in wellbeing and community settings. Marianne continues her research, now writing a PhD in music and transformation at City St George's, University of London, where she also teaches music performance. Her current research explores transformation and music projects for families living in women's refuges using an autoethnographic approach. This is an area Marianne has worked in for over a decade, producing creative music projects and instrumental tuition in the refugee environment.

### **Celeste Cantor-Stephens: Listening to Borders: Sound and Musicking as Resistance and Solidarity at the Franco-British Border**

Our world is shaped by borders: imagined lines that extend into vast spaces, where bodies are politicised, ordered and policed. Some become everyday inhabitants of these border spaces, and of so-called 'hostile environments', where laws and rights can disappear, and political and social benefits and burdens are unevenly distributed. This paper explores sounds and music at these border spaces, and asks two key questions: What role might musicking serve during extremely challenging experiences of displacement? And how can listening attentively to border sounds support us to understand these experiences, encourage solidarity, and help us to begin to confront inequalities? Grounded in research and active solidarity at the Franco-British border, this paper draws from events, experiences and sounds at makeshift refugee camps in Northern France. It includes a listening element, combining conceptual discussion and theory with audio clips and creative, exploratory approaches to listening. It leans into Deep Listening traditions, as well as fieldrecordings from makeshift camps and border spaces, inviting listener-participants to engage in new ways with the very real and ever-pertinent subject of borders and displacement.

**Celeste Cantor-Stephens** is a musician, educator-facilitator and researcher-writer, working at an intersection of arts and social justice. She focuses in particular on borders, forced displacement, and lived experiences of these. Celeste holds an MPhil (University of Cambridge), an MSt (University of Oxford), is a Senior Lecturer at BIMM University, and a Teaching Fellow at Bath Spa University. She was recently awarded funding from Arts Council England to continue her exploration of relationships between sound, music and social justice, with an emphasis on borders and displacement. Celeste's artistic and pedagogic work is creative and exploratory, led by human experience and expression; her written and interdisciplinary work reflects this too. Website: [www.cantorstephens.com](http://www.cantorstephens.com)

### **Sarah Cooper: Stitching Together Resistance: 'Spliced Collage' as a Sonic Method of Transcoded Activism in Bristol Drag**

This paper examines how 'spliced collage' serves as a transcoded methodological tool in drag performance that reflects fragmented and intersectional identities, pointing toward futures of queer solidarity and trans resistance. The technique I term 'spliced collage' pulls music from various genres, sound bites, and popular culture references, chops them up and stitches them back together onto a core musical text, thus constructing a layered and disjointed performance which resists monolithic ideas of both song and identity. I explore 'spliced collage' as a distinctly transcoded technique for three primary reasons: Firstly, the compositional process for spliced collage emphasises DIY culture and is an act of resistance that has both destabilising and community building effects; this is representative of what it is to exist as trans. Secondly, it is a highly referential technique, pulling in references from popular culture to the narrative of the performance. This renders a highly stimulating sensory experience emblematic of the messiness, silliness, and playfulness of queer and trans culture. Finally, it conveys a complex multiplicity of meanings and, whilst daring and bold, contains immense structural fragility through its often-disparate and fragmented parts. By drawing from ethnographic research in Bristol's drag scenes, this paper shows how performers create sonic landscapes that challenge binary conceptions of gender and sexuality, particularly in response to trans rights curtailments. Ultimately, I position the 'spliced collage' in these performances as radical queer activism that critiques and disrupts oppressive societal norms, provides a space for trans and queer individuals to assert their identities against a hostile backdrop of social and political oppression, and offers new ways to sound transness.

**Sarah Cooper** is a second-year PhD researcher at the University of Bristol, co-supervised by the University of Exeter and funded by the South, West, and Wales Doctoral Training Partnership. Their research explores individual and collective transness in experience of pop music through ethnographic and auto-ethnographic case studies of drag and ballroom spaces in Bristol. Sarah's work is for the queer and trans community within and beyond academia, and they are committed to making it accessible, collaborative, representative, and authentic.

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**Session 21: Panel: Power, Politics, and Activism (HYBRID)**

Language Center: Festive Hall  
Friday 16th of May 9–11

**Solidarities between Fado, Jazz, Carnival and Drag Queen performances:  
Thinking activism through case studies from Portugal**

**coordinator: Alix Didier Sarrouy**

**Beatriz Nunes : “The Door is Open”: the paradox of gender equality in jazz  
education access**

At a recent jazz conference in Graz, a colleague recounted an episode involving the director of a jazz program in Budapest, who, when questioned about the underrepresentation of female students, reportedly responded, “The door is open”. Despite optimistic expectations of a natural increased representation of girls in jazz programs due to expanded jazz education efforts, the reality often presents a different picture. In Portugal, jazz education has been available since the late 1970s, and it has been growing in the last decades with public intermediate jazz programs theoretically representing a democratization in access. Nonetheless, female participation in jazz remains a minority, with female instrumentalists being significantly underrepresented. While girls are theoretically free to pursue jazz studies, their notable underrepresentation in the field and tendency to be confined to vocal practice suggest a disconnect between theoretical freedom and actual participation. This contradiction may arise from cultural norms, implicit biases, insufficient role models, or systemic barriers hindering girls' access to jazz education and opportunities. Thus, while there may be no overt discrimination against women studying jazz at an institutional level, the significant underrepresentation of girls reveals a paradoxical situation, highlighting underlying societal issues that demand attention and resolution. Understanding how pedagogical coordinators in jazz programs address this matter is crucial. As shown in the Graz episode, the response “The door is open” reflects a commonly held view that students' academic choices and motivations are disconnected from structural power imbalances, implying that their absence from jazz programs is solely due to personal preferences and subjective tastes. Mainly, this answer suggests a reluctance of institutions to fully acknowledge or address the issue, potentially shifting the responsibility onto the underrepresented individuals. An intersectional feminist perspective is crucial for critiquing these dynamics in music educational settings, as it also accounts for the layered interplay of power that also marginalizes racialized, queer, and trans people. Grounded in an ethnographic study in two Portuguese intermediate-level jazz schools, this article aims to understand how jazz coordinators approach the gender imbalance in their programs, the strategies implemented, and their results. It seeks to explore further the complex interplay between the individual agency of students' musical choices and structural power dynamics in jazz education.

*Beatriz Nunes (1988) is a jazz vocalist, educator, composer and researcher based in Lisbon. Nunes is currently a PhD candidate in ethnomusicology in Inet-MD (Ethnomusicology Institute, FCSH-Nova University) and a research fellow at the Foundation for Science and Technology. She holds a bachelor in jazz in Escola*

*Superior de Música and a Master degree in Music Education. Nunes research focus on jazz studies, music education and feminist critical theory, with publications in Jazz Research Journal and Routledge.*

### **Caio Mourão: “Fado Bicha kills fado, with love”: musical activism and the relational crisis in Portuguese queer music.**

“Fado Bicha kills fado, with love” was the name of a show<sup>1</sup> by the musical group Fado Bicha (FB), composed of singer and gender-neutral person Lila Tiago and guitarist and gay man João Caçador. Ironically, these “activism” aimed at their validation, by the mainstream, as a fado’s work, the greatest representative of Portuguese musical culture (Chaia 2007). A component of the country’s so-called “queer music”, whose members declared themselves independent of major record labels and mega-events, the group defined itself as the first representative of “fado-bicha” or “fado-LGBT+” (Sarrouy and Paes 2022). According to them, this style of fado differed from others because the explicit presence of non-straight and non-cis characters in song lyrics and music videos, in addition to the intersectional representation of other minorized groups, such as racialized people and immigrants. Through discursive performativity, called “aulinhas” (little classes), the “drag-queen” Lila Fadista told short satirical stories during the group’s shows, with the aim of convincing the public that they played fado. (Butler 2019; 2018). According to FB, their validation as a fado group would also mean the public recognition of all people they represent within this musical genre. Also belonging to the “world-music 2.0” movement, made up of independent activists who, contrary to their ethical values, needed to make agreements with the music market to spread their work, FB experienced a “crisis” with fado (Burkhalter 2016; Gray 2016). The irony of this relationship was perceived through apparent contradictions, such as the group’s complaint about the absence of shows, faced with its premise of not making any type of concession to please. Why did FB complain about the public’s misunderstanding – which included consumers and contractors –; but, instead of trying to please them, they mocked, and, sometimes, seeming to insult them? We will see that this was caused by a conflict between knowing what to do, but not being able, or wanting, to do it; in other words, a crisis between its independent activism and market demands

*Caio Felipe Mourão completed his University Master's degree through the Postgraduate Program in Music in 2015 from the Universidade de Brasília and a Degree in Artistic Education with a specialization in Music in 2012 from the Universidade de Brasília. He has been pursuing a PhD in Musical Sciences at Universidade Nova de Lisboa since 2019. He is a teacher at the CEP Escola de Música de Brasília and an INET-md scholarship holder. Works in the area(s) of Humanities with an emphasis on ethnomusicology; anthropology of music; music teaching; as well as being a multi-instrumentalist, arranger and music producer.*

### **Andrew Snyder: Colombina Clandestina: Intersectional Carnival Activism in Lisbon’s Brazilian Carnival**

Since 2017, the street carnival bloco (carnival ensemble), Colombina Clandestina is one of a growing number of blocos, currently numbering approximately fifteen, of Lisbon’s carnival, which has emerged since roughly 2015 and is produced primarily

by Brazilian immigrants. Having brought approximately 20,000 revelers to the streets in 2023, Colombina Clandestina, an avowedly feminist, gender-queer, and activist musical collective, is the largest manifestation of this emerging carnival, driving much of the public discourse and debate about the immigrant carnival's significance in Lisbon, Brazil's former metropole. While other Brazilian blocos in Lisbon also highlight carnival's impact in making Brazilian immigration visible and thus decolonizing the historical relationship between colony and metropole, Colombina's ambition goes beyond promoting national identity, embracing three "pillars:" feminism, diversity, and public space. By highlighting the intersections of feminism, immigration rights, and other social movements for oppressed identities, Colombina implicitly advances a theory of "intersectional carnival activism." While much work on intersectionality focuses on specific identity intersections, especially on Black women, the intersectional theory of Colombina protagonizes a variety of minority and marginalized identities not reducible to a singularity but rather a plurality of intersections. This presentation draws on the work of Latin American decolonial scholars and Brazilian scholars who have worked to translate intersectional theories to the Brazilian context, showing how Aníbal Quijano's theory of the coloniality of power (which also implicates colonialities of gender, class, race, and other social categories) implies a more pluralistic and intersectional approach to decoloniality. Focusing on the frame communicated by Colombina Clandestina through carnival, I argue that the group's positioning complexifies our understanding of immigrant social movements beyond the traditional host/home dialectic of migration studies and seeks to further decolonize the coloniality of race, gender, sexuality, and other categories beyond the colonizer/colonized dialectic. The article examines how these values are communicated through their discourses of the "carnavalesque feminine" and "disobedient bodies," by examining the group's mediatized artistic projects, including visual design, public discourse, and especially original songs.

*Andrew Snyder received his PhD in ethnomusicology from UC Berkeley and is currently Research Fellow in the Institute of Ethnomusicology at NOVA University Lisbon in Portugal. He is the author of Critical Brass: Street Carnival and Musical Activism in Olympic Rio de Janeiro (Wesleyan UP 2022); and he is coeditor of Journal of Festive Studies; HONK! A Street Band Renaissance of Music and Activism (Routledge 2020); Festival Activism (Indiana UP 2025); and At the Crossroads of Music and Social Justice (Indiana UP 2022), which won SEM's Ellen Koskoff Edited Volume Prize and Bruno Nettl Prize Honorable Mention.*

### **Marco Freitas: From Madness to Culture: LGBTQIA+ Activism Through Lisbon's Longest-running Drag Queen Show**

This presentation explores transformations in the relationships between music, performance, gender, and sexuality at Finalmente Club, a Lisbon nightclub that has hosted the longest-running dragqueen show in Portugal since 1976. In 2013, I conducted ethnomusicological fieldwork on these performances, aiming to understand their values, the choices of repertoire, the social and working status of performers, and their daily struggle to achieve recognition for their work. Building on performance models in gender studies (Butler 1990;1993) and ethnomusicology (Qureshi, 1987), I concluded that notwithstanding its reputation as a welcoming space for non-conforming identities, Finalmente Club was fundamentally structured through patriarchal and dichotomous assumptions within gay male culture, that not

only could be observed in dragqueen performances but also in other activities such as the clients' seduction techniques. For instance, according to in-house performers, their main objective was to emulate the 'perfect woman' while strictly avoiding any potential androgynous aesthetics and features. Using the catchphrase 'Call it madness, but we think that what we do is culture', they promoted their work as a 'culturally relevant show' and challenged the mockery that often confronted them. In 2023, ten years after my original research, I conducted new fieldwork to explore changes in the shows' current format and public perceptions considering the impacts of recent Lisbon's 'tourism boom', which has integrated these practices into tourist guides, the effects of CoViD-19 restrictions, and the influence of drag culture in the media such as TV series RuPaul's Drag Race. As such, this paper asks if 'madness' has indeed ultimately been transformed into 'culture', ironically through the subjugation of drag. The performative changes observed – from a festive and mostly participatory atmosphere (2013) to an essentially presentational exhibition similar to Fado house performance (2023) – may confirm their new, apparently more favourable status, but at a cost.

*Marco Roque de Freitas completed his Ph.D. in ethnomusicology in May 2019 under the programme Doctor Europaeus. He is currently a visiting assistant professor and junior researcher at NOVA FCSH (New University of Lisbon). His academic work focuses on nation-building and nationalism in postcolonial Africa; expressive behaviour, gender and sexuality; popular music and the study of music industries; digital humanities and research infrastructures, and the history of ethnomusicology. He has published two books, including A Construção Sonora de Moçambique (1974–1994) (Kulungwana, 2020; Sistema Solar, 2023). He serves as co-coordinator for the INET-md thematic line on 'Studies of Women, Gender and Sexuality'. His current research project – 'Battle of Frequencies' – explores the role of music, radio broadcasting, and political propaganda during Mozambique's liberation war (1964–74).*

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## **Session 22: Strategies of Protest II**

Language Center: sh205

Friday 16th of May 9–11

Chair: Mark Katz

### **Libbie Katsev: What did unity sound like?: The music of the 2020 Minsk courtyard concerts**

This talk discusses musical activism during and after the 2020 protests in Belarus, based on interviews with Belarusian musicians who emigrated from Belarus due to repressions. Specifically, I focus on musicians' accounts of the courtyard events, protest-era self-organized community gatherings that often featured musical performances. I discuss how some musicians who played during the protests curated their repertoires toward an idea of inclusivity. These musical expressions of inclusivity, I argue, were constructed through exclusions of certain musical sounds and aesthetics deemed to alienating for the population at large. In particular, I emphasize the experiences of musicians involved in queer and feminist activism. Musical activities focused specifically on queer life and community were often put on

hold while activists dedicated their time and resources to the movement against state oppression—which to some extent challenged hegemonic masculinity (Gaufman 2021; Grančayová and Kazharski 2022) and which some activists understood as connected to other struggles for liberation. I ask, where, in this case, does musical inclusion coincide with and where does it diverge from practices of social inclusion? How can one conceptualize these narratives of sonic inclusion-and-exclusion in such a way that does justice to different forms of participation, without eliding that these differences in form can potentially reconstruct a “politics of domination” (hooks 1994, 64)? Finally, I consider the challenges and possibilities of specifically feminist research within the context of a multifaceted movement against state violence.

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*Libbie Katsev is a PhD candidate in Eastern European Cultural Studies at UiT/the Arctic University of Norway. Katsev holds an M.A. from the University of Helsinki (2021) and a B.A. from Yale University (2017). Katsev’s PhD focuses on political imaginaries within contemporary Belarusian music. Presentations include the conferences Perspectives on Contemporary Belarus (Tromsø 2022); Voices of Women in Music (Groningen 2022), Gender Studies Now! (Stavanger 2023), the IASPM Biennial: Popular Music in Crisis (Minneapolis 2023) and the workshop Exploring Belarus (Uppsala 2024). Katsev’s article, “‘What truth are you telling me about?’: Gender and political allegory in two Belarusian music videos” is forthcoming in the IASPM Journal.*

**Helena Marzec-Gołąb: Between Academia, Activism and Music-Making, the example of Girls and Queers to the Front from Poland. Co-author: Aleksandra Kamińska**

Poland is one of the countries in which women’s and LGBTQIA+, faced with right-wing politics and social backlash, these rights are still undermined, renegotiated and fragile (cf. Blidon, Brunn, 2022; Ostaszewska, 2024). Music has long been recognized as the force to be reckoned with, embraced by the disadvantaged groups, and protest has long been soundtracked (c.f. Damodaran, 2016). For women and girls, one of these pivotal points was the 1990s riot grrrl movement, with its catchphrase “girls to the front” (Marcus, 2010; Monem, 2007). The presentation is a dialogue between a sociologist studying gendered career factors in independent music, Helena Marzec-Gołąb, and Aleksandra Kamińska, one of the founders and moving spirits of the Warsaw Girls and Queers to the Front community. Aleksandra, herself a cultural studies scholar, musician, visual artist and a lesbian, shares her unique perspective spanning artistry, activism, academia and queerness. The conversation offers an autoethnographical insight into activism, music-laden girlhood

(Kamińska, 2020), how women and queers assume a multitude of roles in the independent scene, and the importance to create and animate their own spaces (cf. Björck, 2013).

Keywords: Feminist and LGBTQIA+ activism in music, music research as advocacy work

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***Helena Marzec-Gołąbis** a doctoral student at the Doctoral School of Social Sciences at the University of Warsaw, Poland. She holds master's degrees in sociology and applied linguistics and is a casual musician. She is interested in relationships between culture, power, economy, and gender.*

#### **Johann Jacob Van Niekerk: Musical Culture, Transition and Sustainability: An Appalachian Ecomusicological Case Study**

In the hours before sunrise on July 28, 2022, Hindman, Kentucky experienced historic levels of flooding, causing several deaths and long-lasting damage to buildings, properties and the natural surroundings of this small Appalachian town. On September 24, 2024, Asheville, North Carolina experienced Hurricane Helene, with similar levels of flooding; a surprising event considering its high elevation and distance from the coast. Both these towns are bastions of Appalachian culture, with Hindman playing an important role in the transferring of intergenerational knowledge surrounding music, instrument-making, and other artistic forms, and Asheville with its artisans representing Appalachian culture in the realms of food and music, with a particular emphasis on African-American music culture contributions. These catastrophic events present a tangible, visual crucible in considerations around the

sustainability of music culture in this Appalachian context in an era of climate change. The practices followed by the practitioners of this culture similarly have a symbiotic effect on its surroundings, as does the tourism generated from their impact. This paper/presentation will introduce pivotal role-players in preserving intangible and tangible music culture, and the ways in which their organizations and methods have been impacted by changing climate. Utilizing ecomusicological frameworks, it then seeks to find agreement and solutions to some of the paradoxes and predicaments facing this oft-overlooked community.

***Dr. Johann van Niekerk** is an associate professor of music at Centre College in Danville, Kentucky, where he serves as the chair of music, director of choral ensembles and voice, and serves as the state chair for multicultural music for KY-ACDA. After completing baccalaureate studies in his native South Africa, he moved to the United States to complete graduate studies at Temple University in Philadelphia, Pennsylvania and his at the University of Washington in Seattle, Washington. At Centre College, his introductory course Foundations and World Views of Music focuses simultaneously on the construction of music itself as well as the communities and contexts from which it originates, and introduces students to the concept of ecomusicology. He has frequently taught courses in the African and African American Studies (AAS) curriculum, including courses on Afrofuturism in the Arts, Black Music and Social Resistance, Hip Hop 101, Hip Hop Seminar: Issues and Representation, and study-abroad courses in Ghana (Cultural Expressions in Ghana, and the upcoming Routes and Roots: Negotiating Identity and Homecoming in Ghana) and South Africa (South Africa: Myth, Memory and Popular Imagination, and the upcoming Intercontinental Cultural Borrowings in US and African Musical and Visual Culture).*

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### **Session 23: Decolonial Perspectives II**

Language Center: sh206

Friday 16th of May 9–11

Chair: Wilhelm Kvist

### **Aizhan Sultanova: Artistic process of Kazakhstani woman: first steps and hardships towards decolonisation**

Kazakhstan's history is marked by the legacy of Russian colonialism, which has profoundly shaped its social fabric. The Russification did not stop at language but to all strata of Kazakh society. It started with the Kazakh famine of 1930-1933 killed more than a quarter of the entire population at the time, and continued with the "Bloody January 2022", where officially 238 people were killed and 9900 were arrested. It was the last trigger which pushed me to study the colonial influences on my country. In this context, I grew up as an achondroplastic artist. I learned early on to hide parts of myself and conform to a society rejecting me. I realised that I have been living according to standards shaped by colonialism and ableism. I am now asking: Who am I as a person and an artist? In what ways is my artistic identity colonised? My artistic research is motivated by my experience of exclusion and invisibility as a disabled artist, compounded by the effects of colonialism on

Kazakhstan. I am currently working on the decolonising process of my artistic identity. And my problem is what is the current effect of decolonisation on my perception of my artistic practises? Specifically, I want to talk about ableism problems in my artistic practises and interconnection to colonisation. To answer this problem, I have documented my artistic practices by creating an autoethnography diary and recording my singing lessons and rehearsals in order to go deeper into my artistic identity. Moreover, I am collaborating with Kazakh and Finnish folk musicians to get rid of the imposed perception of Kazakh music and culture which has been established with colonisation. In this conference, I will present my perspective on my decolonisation process and ableism relationship to colonisation. The current phase of my artistic research is the first step of the decolonising process. These results will help me discover new ways of expressing myself, free from the constraints imposed by colonialism and societal expectations.

*Aizhan Sultan is a Kazakh singer, composer and doctoral student at Sibelius Academy based in Finland. Her compositions derive inspiration from Kazakh folk and contemporary music to reflect on her journey around the world and her inner political and social experiences. She offers a unique synthesis of genres to continuously decolonise herself, whilst having at heart the accessibility of her music to a greater audience. Her main goal is to represent and make accessible Central Asian, in particular Kazakh, music and art to an international audience. The scientific work of Aizhan Sultan is centred around the disability issue and colonisation of Kazakhstan by the USSR and how these two factors changed the perception of the Kazakh people about her music and cultural identity.*

### **Zichen Lin: Musical Trajectories of Resistance: Indigenous Singer-Songwriters and the Environmental Justice Movement in Taiwan's Path to Transitional Justice**

Indigenous land rights and environmental justice have emerged as central issues in Taiwan's democratization process and its pursuit of transitional justice. This study explores how music, specifically the work of Taiwanese Indigenous singer-songwriters, has served as a potent medium for political, social, and cultural expression, acting as a form of soft power to resist historical and ongoing oppression by settler-colonial and corporate forces. By examining the musical strategies employed to raise civil awareness, this research foregrounds the role of music in advocating for Indigenous land rights and environmental sustainability. Focusing on the works of three leading Indigenous environmental activists- Panai Kusui, Sangpuy, and Suming Rubi- this study adopts Beverley Diamond's "sonic trajectories" framework to highlight the social processes underlying their musical productions, which extend beyond the textual analysis of lyrics. This approach underscores how these artists persistently resist injustice on Indigenous traditional territories through the creation, adaptation, mediation, translation, and repositioning of their music within Taiwan's mainstream discourse. The study is organized around three core objectives. First, it demonstrates how Indigenous singer-songwriters assert their sovereignty and ecological values in response to environmental controversies such as the Orchid Island nuclear waste site, the expansion of Asia Cement Corporation's mining operations, Build-Operate-Transfer (BOT) projects, green energy developments on Taiwan's east coast, and disputes over Indigenous

traditional lands. Second, it investigates their collaboration with civil society organizations and the role of social mobilization in advancing environmental justice, exemplified by their participation in street performances, community concerts, local music festivals, and national protests. Third, it examines how their musical discourse fosters public awareness and supports non-violent, transformative pathways toward a collective vision of environmental justice. Through this analysis, the study offers an aesthetic and epistemological perspective on Indigenous trauma related to land dispossession, the power of musical resistance, and the hope for human rights to land and environmental justice, set against the backdrop of Taiwan's democratic transition.

*Zichen Lin is a doctoral researcher in Indigenous Studies at the University of Helsinki. She holds an M.A. in Musicology from National Taiwan University and a Ph.D. in Modern History from Peking University. Her previous research explored the historiographies of urban soundscapes in cities such as Taipei, Shanghai, and Tientsin during Japanese colonization and the foreign concession era. Her current research focuses on contemporary Indigenous music in Taiwan's post-authoritarian democratic society, with particular attention to its role in cultural revitalization and activism. She is currently working a research project titled "Homecomings: Austronesian Alliance, Environmental Defense, and Articulated Indigeneity of Diasporic Indigenous Singer-Songwriters in Contemporary Taiwan." This interdisciplinary study, conducted in collaboration with the Helsinki Institute of Sustainability Science, investigates the resurgence of Indigenous music in the context of globalization and environmental crises. The project emphasizes the role of transnational collaboration in reinforcing Indigenous identity and advancing environmental justice.*

### **Olutomi Kassim: 'FELA' - An existential prophet ahead of his time: The protest music giant of Africa**

Ineffective post-colonial governance in Nigeria has had a subsequent effect on the economy and infrastructure. In turn this has made elusive a normative framework through which to define the social classes of its citizens. The classical Marxist definition of class links its 'working', 'middle' and 'upper' categories to considerations around access to the means of production. However, Adebani and Obadare (2013) recognise the impact of colonialism to this structure, in a critical analysis that allows for examination of centuries of oppression and exploitation and considers the impact of past and present patriarchal and prebendalist practices and influences, instead of rigidly limiting analysis to criteria based on production and economics, arenas which people of Nigerian descent have been systemically denied access to whilst remaining locked into a 'working-class' existence varied only by level of education, job status and income. Nigerian citizens therefore cannot be classed according to a Marxist framework. These tensions in classification are the very flesh of the musical output of the musician and activist Fela Kuti, whose lyrics inspire reflection, debate and community consciousness-raising around systemic cancers within the management structure of Nigeria, including but not limited to prebendalism - a vestige of patriarchy and colonialism, wherein elected officials habitually dispense government resources among allies and kin.

Let us revisit the work, social commentary, and lyrics of Fela Kuti.

**Olutomi Kassim** is a British born Nigerian Site-Specific Performance Artist and Associate Lecturer, currently undertaking a PhD program titled 'Staging Activism', which looks at the potential of a critical performance Artist-Activist's practice to instigate social and political change. Her current evolving work, (2024 - ongoing), addresses the historic and present-day effects of colonialism on the Nigerian psyche and economy, whilst seeking to engender solution-driven conversations, leading to social change. Her work functions at the intersection between artist and academic scholarship, whilst developing an area of research and output extremely pertinent to the current global socio-political atmosphere. Alongside her doctoral research, she has delivered extracts taken from a self-written research-titled undergraduate module (Staging Activism SA0030), at the University of Bedfordshire, England, and at Obafemi Awolowo University, Nigeria. She has contributed scholarly papers on the topic of Staged Activism within several texts, including the recently published Routledge reader titled 'The Routledge Handbook of African Theatre and Performance' (2024), Kene Igweonu eds., and in 'Remembering Chinua Achebe: Bodies inscribed with meaning through culture' (2013), Djiman Kasimi eds.

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### **Session 24: Panel: Nordic Noise. Hip-Hop, Culture, and Community in Northern Europe**

Topelia: C120

Friday 16th of May 9–11

Chair: Susan Lindholm

**Susan Lindholm & Alexandra D'Urso: Re-imagining 'Swedishness': Intersectional Feminist Resistance and Reflection on the Work of Swedish rapper Silvana Imam**

**Andrea Dankić: Navigating Stereotypes, Becoming Credible: Skills, Gender, Race and Nation Among Swedish Hip-Hop Practitioners**

**Inka Rantakallio: Religion, Vulnerability and White Masculinities: A Case Study of two Finnish Male Rappers**

Hip-hop started to emerge in the Nordic countries, such as Denmark, Finland, Norway, and Sweden during the 1980s. Seen from the outside, these countries have largely been imagined as societies built on egalitarian ideals and trust and equipped with functioning welfare states that are based on political ambitions striving for socioeconomic and gender equality. This panel introduces the anthology Nordic Noise. Hip-Hop, Culture, and Community in Northern Europe which serves to problematize and challenge such generalized assumptions. Based on empirical research on hip-hop cultures, scenes, and artists in the Nordic countries, it provides new perspectives on how hip-hop has been, and still is, intertwined with, and performatively challenging these wider societal and political contexts and discussions. Containing contributions written by leading Nordic scholars within the field of hip-hop the book sets out to make visible and discuss the ways in which hip-hop culture has developed into a platform used by artists to address inequalities based on gender, class and ethnicity/race, negotiate experiences of exclusion and otherness and challenge dominant cultural norms. Structured around the three themes: Negotiating (cultural) norms, Migration and (non-)belonging, and Pedagogy

and Traditions the anthology addresses and analyses local aspects and dimensions of hip-hop culture in the Nordic countries from different perspectives. The empirical material analysed by the authors consists of lyrics, videos, (social) media, interviews and ethnographic fieldwork. The anthology is the first book that collectively introduces their research to an international audience. The panel includes presentations by five contributing authors.

**Susan Lindholm**, PhD in History, is an Assistant Professor at the Department of Child and Youth Studies, Stockholm University. Her research interests include cultural history, memory, and gender in connection to transnational and translocal othering processes. In 2016, she defended her PhD thesis *Remembering Chile. An Entangled History of Hip-hop in-between Sweden and Chile*.

**Alexandra D'Urso**, PhD, is an Educational Developer at The Swedish University of Agricultural Sciences. She has written about educational policy in the US, music artists' antiracism, the problematising of narrow conceptions of national identity, and about learning outside of formal sites of education. Her recent work explores barriers facing women early career researchers in higher education.

**Andrea Dankić**, PhD in Ethnology, works as a Senior Lecturer at Umeå University. Her research interests include musical practice, creative processes, knowledge production and power structures, mainly focusing on hip-hop, as well as methodological concerns.

**Inka Rantakallio**, PhD, is a university researcher in Musicology at the University of Helsinki. Her research interests include hip hop, popular music, gender, race, worldviews, religion, identity, and discourse. She also works as a DJ.

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**Keynote: Shzr Ee Tan in partnership with Bhing Navato and in memory of Rubel Fazli Elahi**

Language Center: Festive Hall  
Friday 16th of May 11:30–12:30  
Chair: Kim Ramstedt

**"Walking Together on Uneven Playing Fields: Musical challenges and sounded learnings in collaborative citizen research"**

This session takes a candid and heartfelt look at learnings and failures in ongoing work around music, sound and performance-based collaborations in different citizen research communities around the world, where playing fields may be grossly uneven or uncalibrated, and where investment, stakes and desired/feared-for outcomes - personal and community hopes, dreams and anxieties - will be wildly different. Particularly, I will offer case studies of three ongoing research-as-impact projects among Migrant Workers in Precarious Labour in Southeast Asia, Radical Aunties in the UK, and East Asian Voices in Global Music Stories more internationally. Some of the questions I/we hope to ask include: How do we establish networks and meet one another as fellow performers and citizen researchers beyond transactional or extractivist contexts? How do we deal with unequal hierarchies of

economic, cultural and also academic capital which we can only change in a limited way, in everyday work/play-together contexts? What if we all want different things out of the same engagement? And how do we deal with initiative and sustainability fatigue? In trying to answer some of these questions, we bring in considerations of the special challenges and affordances provided by sounded and performed activities. We will not prescribe a 'method' per se, but rather share experiences and learnings on what seemed to work, what did not work, and – drawing hopefully from audience participation - what could be done better in our shared future(s).

**Shzr Ee Tan** (she/her or they/them) is a Reader and ethnomusicologist/performance studies researcher at Royal Holloway, University of London, specializing in Sinophone, Southeast Asian, and Indigenous geocultures. She is committed to decolonial work and EDI (Equality, Diversity, and Inclusion) practices in sound studies and the performing arts. Tan has initiated EDI campaigns and workshops on topics such as inter-ethnic solidarity, mental health, and toxic masculinity. Motivated by impact-led research, Tan's interests range from issues of music and decolonization to how race discourses intersect with recent debates on climate awareness, changemaking, and precarity. In association with her most recent AHRC-funded research project, "Sounds of Precarious Labour: Acoustic Regimes of Transient Workers in Southeast Asia," Tan has launched a number of collaborative, creative, and pedagogical hybrid-delivered lifelong learning and activist campaigns.

In the research project Tan has collaborated with citizen researcher and domestic worker consultant **Bhing Navato**, from the Philippines. Bhing Navato was until recently a domestic worker in Singapore for almost 29 years. She writes poems and stories, and is a volunteer at the NGO HOME, where she provides advice and advice to fellow domestic workers in the region. Bhing was diagnosed with Cervical Cancer in 2023 and is now back in Manila for treatment. She continues to write and share stories on her health, labour and leisure journeys on various platforms and is active as a citizen researcher.

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## **Session 25: Religion, Nationalism & Locality I (presentations ONLINE)**

Language Center: Festive Hall

Friday 16th of May 13:30–15

Chair: Kaarina Kilpiö

### **Sandra Sinsch: Breaking the Nazi legacy: Community music and forensic psychiatry in Germany**

The compulsory music lessons introduced in Prussian prisons in the 19th century were not aimed at education, but at indoctrinating prisoners to be loyal to the state. This laid the foundation for the misuse of music as an instrument of political domination in the National Socialist regime. 80 years after the end of the Third Reich, custodial measures for mentally ill offenders in Germany are still based on the Habitual Offender Act passed by Hitler in 1933. Critics describe marginal legal reforms as cosmetic retouching at best. It was not until 2010 that a commission was

set up to analyse the role of psychiatry in the Third Reich. At least 250,000 mentally ill and disabled people fell victim to targeted euthanasia, while others found state-ordered death by labour in concentration camps. Prisoners there only came into contact with music in the context of torture or mocking songs on the way to death. Music education also had to struggle for a long time with its appropriation by National Socialist propaganda.

What remained was a kind of vacuum in the forensic field with no connection to professional music education programmes. The first guidelines for treatment date back to 2017; there are no recommendations for musical-artistic programmes at the interface between therapy and education in forensic psychiatry. The data from a three-year research project, based on action research in a forensic hospital in Eastern Germany, shows as anticipated the high potential of community music programmes for the parameters of group self-efficacy and group cohesion. But the musical work with mentally ill offenders also revealed another dimension. The empowerment characteristic of the settings not only results in valuable skills for re-socialisation. By combining artistic practice and the tradition of 'Charivari' (Katzenmusik) as a musical, political process, it is also possible to write the musical history of a total institution in Germany for the first time under the paradigm of the human right to cultural education and participation, thereby simultaneously addressing deficiencies in the system.

***Sandra Sinsch** is a music pedagogue, music therapist and community music facilitator. She works at the Forensic State Hospital Saxony-Anhalt, Germany. Her dissertation project (Catholic University Eichstaett-Ingolstadt) generates guidelines for musical practice with mentally disordered offenders. Together with the Saxony-Anhalt State Association for Crime Prevention and Resocialisation, she also established a community music project for people released from prison. In 2024, Sandra was honoured with the Correctional Excellence Award from the ICPA (International Corrections & Prisons Association), an NGO with consultative status at the United Nations, for her musical work in forensic psychiatry based on the human right to cultural education and participation. She is an alumna of the German National Academic Foundation and was previously lecturer at the State Conservatory of Turkish Music at ITÜ Istanbul. Other research interests include culturally sensitive music therapy.*

### **Júlia Durand: "Music for MAGA": music and misinformation in online audiovisual media**

Online-native media holds a central role in the contemporary shaping of political opinion, ideological currents and social action. While media scholars have closely scrutinized the importance of YouTube and other online platforms in the spread of misinformation, the crucial importance of music in many of these videos is still a blind spot in scholarly literature. Online videos with fake news, misinformation and political extremism, which are often characterised by sensationalist editing styles and storytelling elements, rely on a montage of pre-existing visual and musical materials to convey their messages and persuade viewers, often resorting to library music. Library (or stock) music is a ubiquitous yet often unquestioned presence in audiovisuals. Library tracks are categorised in online catalogues according to musical style, mood, or even film and television genres, and can be cheaply licensed

for use in all kinds of media. This paper explores how amateur videographers combine music and images to craft effective narratives that contain misinformation. In order to convince viewers that certain claims are factual, these creators strategically wield musical stereotypes which have, ironically, gained widespread recognition through mainstream audiovisual fiction, such as cinema and television series. These musical formulas and their connotations are themselves strengthened in library music catalogues, where tracks are frequently titled and tagged with allusions to popular culture – a practice which fundamentally frames how videographers search for music. Drawing from an analysis of a sample of videos with elements of misinformation, I tackle the following questions: how is library music used strategically in this online media? What does its use reveal about tenacious musical stereotypes and their social meanings? Library music, with its well-entrenched musical clichés, is an effective tool in crafting persuasive audiovisual messages, particularly when it comes to problematic representations of specific identities or social groups, thereby further reinforcing certain cultural stereotypes in a shared imaginary. As well as raising awareness of the importance of music as an (often unnoticed) meaning-making device in media, this paper sheds light on broader trends of online misinformation, where musical stereotypes act as communication shortcuts in an intricate entanglement of fact and fiction.

*Júlia Durand is a musicology researcher at NOVA University of Lisbon and a member of the Centre of Sociology and Musical Aesthetics (CESEM). In addition to several papers on music and audiovisual media presented at international conferences such as Music and the Moving Image, Sound On Screen and Séminaire annuel d'ethnobotanique du domaine européen, her research has been published in edited volumes such as Remediating Sound: Repeatable Culture, YouTube and Music; and Oxford Handbook of Music and Television (forthcoming). Her work has also been published in the journals Music, Sound and the Moving Image; Time & Society; and European Journal of American Culture, among others. Since 2021, she has taught courses on the topic of music and media at FCSH – NOVA University of Lisbon. Her current research interests focus on the role of music in online media with political messages and misinformation.*

### **Zhang Yifei: Sustainable Development Through Sound: The Role of Western Influences in Chinese Music Culture**

This study explores the influence of Western musical elements in Chinese music culture and their role in sustainable development. In the context of globalization, music serves as a cross-cultural medium that transcends national borders and language barriers, promoting cultural understanding and inclusivity. The article first analyzes the importance of sustainable development and the challenges it faces, and then focuses on the impact of Western music on Chinese music creation, performance, and dissemination. Through case studies, this paper reveals how Western elements enrich the expressive forms of Chinese music, enhance its appeal, and thereby promote cultural diversity and social cohesion. Furthermore, the emotional resonance of music is viewed as an important tool for stimulating public awareness of sustainable development issues. Finally, the article provides recommendations for policymakers, emphasizing the potential for effectively integrating music into cultural policies and sustainable development strategies to collectively build a more harmonious and prosperous society.

*Zhang Yifei is a master's student in the Composition and Conducting Department at Shanghai Conservatory of Music, class of 2021, under the supervision of Professor Lü Huang. She has demonstrated exceptional talent in the field of composition, winning seven awards in various domestic and international composition competitions. In addition to her achievements in composition, Zhang has published several academic papers that explore a range of topics, including the use of computational music analysis and artificial intelligence in composition, linear thinking in music analysis, geometric harmony theory, and the organic integration of ethnic music elements. Her work reflects a strong academic foundation and a commitment to innovative research in music.*

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### **Session 26: Gendered Norms in the Music Industry**

Language Center: sh205

Friday 16th of May 13:30–15

Chair: Nuppu Koivisto-Kaasik

#### **Helen Elizabeth Davies: Seeking solutions to gender related challenges in popular music higher education and the music industry**

This paper will argue that in both popular music higher education (PMHE) and the music industry, gendered experiences need to be recognised and gendered challenges addressed to bring about change. Furthermore, PMHE presents an opportunity to enable students not only to navigate the music industry as it is, but also to challenge the status quo and instigate positive change. Based on a recent book chapter (Davies, 2024), and in the context of Bull, et al.'s (2022) report into equality, diversity and inclusion in UK music higher education and the UK Parliamentary report into misogyny in the music industry (Women and Equalities Committee, 2024), the paper will present data generated from interviews with female and male graduates from the Liverpool Institute for Performing Arts, UK, in which they discussed their gender related experiences and challenges both as students in PMHE and in their subsequent music industry careers, and suggested strategies for change. These strategies fall into four categories. First, within a context of broader structural change and recognition that it is inadequate alone, personal resilience should be fostered among PMHE students and those working in the music industry, especially females and others who are disadvantaged or minoritized. Second, greater gender diversity and inclusivity should be prioritised, in both PMHE student cohorts and staff teams, and among music industry workforce and creatives. Third, networks and opportunities for collaboration among females should be developed and supported in both PMHE and the industry. Finally, education on gender equality, diversity and inclusion in music should be mandatory in PMHE curricula and in music industry workplace training, to raise awareness of the issues and foster commitment to change among everyone. While these (potential) solutions seem constructive, the task of implementation is an ongoing concern.

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<https://publications.parliament.uk/pa/cm5804/cmselect/cmwomeq/129/report.html> (Accessed: 26/9/24)

*Dr. Helen Elizabeth Davies is Head of Music (Academic) at the Liverpool Institute for Performing Arts, UK. Her key research interests are gender in music education and the music industry, and visual creativities. Since 2019, she has carried out research with UK Music on diversity in the UK music industry. She is currently writing a book on popular music visuals.*

### **Maho Harada: Costume for Violinists in Japan – Dual Gender Biases Which Asian Female Musicians Face**

Being a western classical musician as an Asian woman is quite complicated. Asian female musicians face dual gender biases, one is from inside their origin countries/communities, and another is from outside their home, thus western societies. Particularly for east Asian people, learning western classical music has been a status of 'well-educated good girls,' and it is nearly equal to showing the economic and social power of fathers, in addition, sometimes it will be the advantage for future-husband hunting. But once Asian girls try to escape the patriarchal society, which is their home, using their own musical skills, they find that there are many myths about Asian females around the western societies. For example, it is believed that Japanese girls are reserved and shy, and they are expected to be 'KAWAII' (pretty, cute, but never threatening men) like Anime characters. The costumes worn by female musicians (especially singers, pianists, flutists, and violinists) in Japan are very typical, and this is a useful example when we like to visualise the social expectation which Japanese musicians receive. This presentation will have two topics about the costumes for female musicians in Japan; 1) the comparison of impressions for two types of costumes worn by a violinist which people in Japan/other countries got, 2) the historical background of musicians' costumes in Japan, including the transition from Kimono to western clothes. The comparison is a result of my video experiment, formed by a pair of videos and a questionnaire. These footages include two kinds of images of a violinist, me in 'male' and 'female' costumes, and the questionnaire was made in Japanese and English. The questionnaire result shows us that the answers in Japanese and one in English have different tendencies. The historical study part aims to explore why the musicians' costumes in Japan have developed in a unique way. I will discuss outfit preferences for female musicians peculiar to the Japanese audience through a comparison of current dress codes in the music institutions, and a research about the transition of the clothing for musicians from handmade Kimono to ready-to-wear apparel today.

*Highly acclaimed Japanese Violinist **Maho Harada** (BMus, MA, PhD) receives international recognition for her integrity in music expression and diverse repertoire choices, including female and Japanese composers. Maho performs across the UK, Europe, and Japan. As a soloist, she has had recitals in various locations such as Southwark Cathedral in 2018, the Embassy of Japan in the UK in 2022, and so on. Maho finished her BMus at the Tokyo University of the Arts in March 2016, and received the Doseikai prize upon graduating. Supported by the Edna Seabright Memorial Prize and the Leverhulme Trust Postgraduate Scholarship, Maho completed her MA in Music Performance at the Royal Academy of Music. She also received a Diploma of the Royal Academy of Music and the Doris Faulkener Prize. Greatly interested in gender studies and the violin playing style, Maho did her PhD research at the Academy and received the degree in 2024.*

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### **Session 27: Activist Methodologies (HYBRID)**

Language Center: sh206

Friday 16th of May 13:30–15

Chair: Reetta Näätänen

#### **Oluremi Abati: Music production education, and accessibility to visually impaired producers**

The music industry has been influenced by technological evolution. This influence has particularly changed the landscape of music production, marketing, and music consumption. Music production has progressed from an analogue method to a largely digital model, and many refer to this development as democratisation. Democratisation in this case is due to how technological innovation has opened up opportunities to many practitioners in the industry. In spite of this development, the idea of democratisation has been challenged, as the technological evolution has brought about the marginalization of some members of minority groups and created inequality in the industry. With the concept of technology as a fundamental right, this paper seeks to explore the impact of technology on music production, with a focus on the accessibility of Digital Audio Workstations (DAWs) to Visually Impaired (VI) producers. This is essential because, DAWs are largely designed with graphic layers, which present limitations to screen readers for blind people. Screen readers are speech software, designed to read textual information on the computer screen to blind users, with limited compatibility with DAWs. The paper looks into how DAW access limitation has created barrier to the practices of VI producers in the industry. From the standpoint of knowledge accessibility, the paper explores how the process of music production education or training has influenced the accessibility of VI producers to DAWs. It looks at music production institutions, and their level of inclusivity to VI candidates.

Conclusively, the analyses discusses how the accessibility limitations of DAW impact on the socioeconomical life of VI producers. This is an ethnographic study for which 17 participants were interviewed, two from Nigeria, five from Sierra Leone, four from the UK, one from the US, and two from Poland. Participant observations were also conducted in Sierra Leone, Finland, and Poland. All of the participants are musicians who use DAWs; many of whom are multi-instrumentalists. Full ethical approval was received to conduct this research.

***Oluremi Abati** is a PhD candidate in the music department at King's College London. My area of research is the accessibility of digital audio workstations. I have presented papers at different conferences both nationally and internationally, including in New Zealand and Norway. I am also a singer, songwriter, and music producer. My latest production was a five track EP titled *From Lagos*, released on major digital platforms.*

### **Nina Himmelreich: Gender Inequality in the German Music Industry – an Analysis of the German Charts, Festival Stages, and Record Company Rosters**

Gender inequality in the music industry is a persistent global issue, as highlighted by numerous reports and studies, including the UK Parliament's Women and Equalities Committee's 2024 inquiry on Misogyny in Music. These reports confirm the pervasive nature of sexist and misogynistic attitudes across the sector. While the UK has seen several studies, such as Vick Bain's *Counting the Music Industry* (2019), addressing the underrepresentation of women in the industry, German research on this topic has only recently begun to emerge. This paper presents the findings of desk-based research that extensively analyzes the contribution of women to the German music industry. By integrating gender research methodologies from Bain's report and the Malisa Stiftung (2022), the study examines gender representation across various segments of the German music sector. Bain's research focused on counting female artists on UK record labels and publishing company rosters, while the Malisa Stiftung analyzed marginalized gender identities among songwriters in the German Top 100 Charts and at 15 German festivals over the last 10 years. The final chart analysis was conducted in 2019, with the festival data updated until 2022. Building on these approaches, this paper provides an in-depth analysis of gender representation in the German charts, including songwriters, producers, and performing artists. The study also updates the festival lineup analysis to 2023 and examines female artist representation on German record labels, with rights registration data in collaboration with GEMA. By combining and updating these research frameworks, the findings offer a comprehensive overview of gender imbalances across Germany's recording, publishing, and live music sectors. Moreover, this research functions as feminist research activism by actively highlighting and documenting gender inequalities in the industry. By exposing these disparities, the study seeks to challenge existing structures and promote discussions on equality in music. The research will also form the foundation for a comparative analysis of gender inequality between the UK and German music industries.

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***Nina Himmelreich** is a music industry professional and academic with a rich background in performance, management, and research. As the Director and Founder of MusicSeen, she created a "Yellow Pages" for Liverpool's music scene, supporting grassroots musicians and fostering local community growth. A bassist for bands like Hannah's Little Sister and Pink Kink, Nina secured record deals and toured extensively across the UK and Europe. Currently, she is pursuing a PhD on Gender Equality in the German Music Industry, aiming to address gender barriers in the sector. Nina also contributes to the Live Music Mapping Project, developing a comprehensive database of Liverpool's music businesses. In addition to her industry work, Nina teaches Popular Music Studies and Music Industry modules at the University of Liverpool and LIPA, helping students navigate their academic and professional journeys. Her combined industry experience and academic insight make her a strong advocate for grassroots music and gender equality in the music industry.*

### **Grace Goodwin: GENIE: Spreadsheets as activism**

Gender inequality in the European music industry is a prevalent problem, with women facing sexism, harassment and exclusion due to their sex (Women & Equalities Committee, 2024). This paper will look at how desk-based activism can help to combat these issues by fostering community and creativity in online networks for women and marginalised genders. The development and launch of GENIE (Gender Equality Networks in Europe), an online database of over 400 gender equality projects in music across Europe (Goodwin, 2024), will be used as an example of this activism. The database was created due to a lack of connection between women and gender expansive creatives running projects and the lack of a centralised platform for them to be discovered by potential participants. The paper will consider how online resources and communities are integral to the fight for gender parity and why signposting relevant projects and skill sharing communities is a legitimate form of activism. There will also be the exploration of single sex environments as radical spaces for the development of new ideas. Consideration will be given to the gaps in provision that GENIE highlights including why some countries not represented, and the issues that arise from running gender equity projects. This paper concludes that online activism like GENIE is integral to supporting women and gender expansive creatives in the fight against structural inequalities in the music industry.

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***Grace Goodwin** is a PhD researcher at the University of Liverpool where her work focuses on regional gender inequalities in the music industry. She is a gender equality activist who delivers projects and talks and launched GENIE (Gender*

*Equality Networks in Europe*), a database of over 400 projects supporting gender equity in the music industry.

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## **Session 28: Memory, Commemoration & Protest**

Topelia: C120

Friday 16th of May 13:30–15

Chair: Kim Ramstedt

### **Safiyyah Nawaz: Memory Records: designing a citizen-science fuelled archive of musical memories**

The experience of hearing a song and being transported back in time to a vivid experience from one's personal history is ubiquitous across populations and across the lifespan. This phenomenon of music evoking rich personal memories (referred to in the literature as music-evoked autobiographical memories or MEAMs) has in recent years been the focus of researchers interested in understanding the psychological mechanisms underlying such experiences. In the current body of work, it has been shown that MEAMs, more than memories evoked by other stimuli, are experienced as vivid, emotional, positive, and important to listeners' sense of self (1–4). Further studies have demonstrated that characteristics of MEAMs are uniquely related to the emotionality of music used as well as acoustic properties of memory-evoking music (5–7).

However, a critical limitation of the current work is that nearly all research in this field has focused on Western participants, used Western contemporary or classical music as stimuli, and has come out of Western institutions. It is well-evidenced that culture influences several processes that relate to autobiographical memory such as emotion knowledge, self-goals and perceptual style (8). Moreover, for any music cognition research to focus overwhelmingly on music performed in Western styles not only limits the generalisability of such work due differences sure to arise due to diversity in musical performance, instrumentation, and composition globally, but also perpetuates the pattern among the field that presents Western experiences with music as the default of musical experience (9). In this individual paper presentation, we will present results and lessons learned from Memory Records, a computational arts and citizen science project which, motivated by the above identified issues, aims to archive musical memories globally. In an online application, users will be able to submit memories that they have associated with songs, provide responses for variables of interest related to emotionality and phenomenological characteristics of their memories, and also engage with a memory archive to explore memories from other users around the world. We will examine how memory-evoking music relates to memories on a global scale, and discuss what this approach adds to our existing understanding of MEAMs.

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**Safiyyah Nawaz** (she/her) is an interdisciplinary PhD researcher in psychology at Goldsmiths University of London. Her current work focuses on the relationship between music and episodic and autobiographical memories using naturalistic research paradigms. Using virtual reality, music information retrieval, and EEG, her research examines several elements of musical memories, including stimulus features of memory-evoking music, the role of emotion and aesthetic experience in encoding and retrieval, and how individual differences in musical reward may contribute to music-assisted memory. She also has an interest in citizen science, computational arts and decolonial approaches to psychology, which she integrates into her research approach.

### **Maria Bianca Stoicescu: *Filling the Silence: The Soundtrack of Solidarity for Ukraine***

In turmoil, when words might fail, music could instead prevail. Scholars from the fields of musicology and history have often explored the role of music during war times. A less studied case, however, is the recent conflict between Russia and Ukraine and the musical reactions it gave rise to since 2022. Considering the previous years of war, I argue that the solidarity movement for Ukraine has a soundtrack too. Be it through charity concerts, songs on social media, or anti-war protests where people started singing the National Anthem of Ukraine, music filled the silence that loss, death, and destruction brought. The songs associated with Ukraine's cause affect the collective memory and protesting spirits of listeners. Focusing on a selection of case studies, namely the Ukrainian National Anthem, the song Stefania by Kalush Orchestra (Ukraine's 2022 Eurovision entry), and the song Another Love, by Tom Odell, I analyze how this happens. How does music shape collective memory and protests in the solidarity movement for Ukraine, during the Russo-Ukrainian war from 2022? I base my answers on a close analysis of online content, from videos of protest songs, to recordings of charity concerts, and the data of music analytics tools like Soundcharts. Ukraine's National Anthem was performed in concert halls or public places all across the world. Kalush Orchestra's Stefania,

which remarkably increased in popularity since February 24, 2022, won the Eurovision contest on May 14, the same year. Tom Odell's Another Love became viral on TikTok, as a song of solidarity for Ukraine. Songs gather supporting voices and funds at charity concerts, create hopeful spaces in their audience's imagination, and unite collectives under a common cause. There are, however, also dangers to the narratives displayed in sounds of solidarity. Usually one-sided, this music can manipulate human emotions, making listeners believe in powerful, yet less nuanced representations of a very complex conflict. Either way, songs have been and keep on being influential in times of war, in movements of solidarity. Keywords: music in solidarity, Ukraine, Russian invasion, national anthem, Eurovision

*Maria Bianca Stoicescu is a Musicology student in the research master's program at Utrecht University, in the Netherlands. She has a degree in Liberal Arts and Sciences from University College Tilburg, where she completed the track "Arts and Humanities: Past-Present-Future." Her bachelor's thesis analyzes the music supporting Ukraine in the 2022 war with Russia, a project which she continued working on until the present. In her research master's papers, she wrote on the Vietnam era protest songs, and on the resisting ethno-rock music from communist Romania, among other topics. She specializes in History, Musicology, and Neuroscience. Topics that interest her are public and collective memory construction, musical protests, and performances of the past through art.*

### **Isang Emeneka: A cross-cultural analysis of music-evoked autobiographical memories (MEAMs): Comparing the distribution and nature of musical memories across Black and White heritage groups**

Music is powerful, yet it often isolates individuals from different cultures if it is unfamiliar. So far, research on music and memory has largely focussed on WEIRD populations, which raises important questions about how phenomena may be reflected in other populations. The reminiscence bump - a peak in the number of musical memories between 10 and 30 – has been well established in white European samples, but does it also exist in different cultures? Evidence from Lamont and Loveday (2020) suggests that this reminiscence bump for musical preferences and memories is typically driven by relationships and identity. Given that concepts of identity may be particularly important in minoritized groups, it is important that we explore how and whether this impacts on the distribution of memories across the lifespan. It is also important to explore musical preferences in groups who are often disregarded in settings where music is used to elicit memories and support social cohesion. This study explored differences and similarities in the nature and distribution of memories across the lifespan in a sample of African, Black and Caribbean groups compared with white groups. Two-hundred and fifty-five people (Black group n=70, 27%, White group n=185, 73%) completed an online survey in which they selected songs either through free or cued recall. The study also measured preference for each song by a liking rating scale, as well as asking about specific memories linked to these song choices. Results indicated significant variation in the shape of the reminiscence bump for Black and White participants, as well as differences in the nature of the songs chosen. We comment on these findings in relation to identity, and suggest ways in which this may impact on the use of music in everyday settings.

Keywords: Music, memories, cultures, WEIRD, African, Black, Caribbean, identity

*Isang Emeneka is a doctoral researcher at the University of Westminster. She began her academic career with a Masters in Applied Cognitive Neuroscience. She is now embarking on her PhD in Psychology, specifically the differences in musical choices and memory between cultures, focusing on identity and relationships. Isang is a Trustee Board member of Headway North West London branch charity organisation and the author of the book “The Imperfect Runway to Glory.”*

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### **Session 29: Ethics & Methodology**

Language Center: Festive Hall

Friday 16th of May 15:15–16:45

Chair: Inka Rantakallio

#### **Mark Katz in collaboration with Alim Braxton: When “Do No Harm” Is Impossible: The Ethical Challenges of Collaborating with an Incarcerated Musician**

Alim Braxton had fallen silent. No one had heard from him for hours. He had even missed his daily phone call with his mother, and he never missed a call with his mama. Braxton was not exactly hard to find: he had been in prison since 1993, on Death Row since 1997. He had fallen silent because he had been moved, without warning or explanation, into solitary confinement. For weeks, he wasn't told why. Finally, he learned that some posts on a Facebook page in his name were used as “evidence” that he had used contraband technology to access social media. But Alim had never even touched a computer. So who had written the posts that led Braxton to be thrown into “the hole” for 37 days? I had. This presentation explores the ethical challenges that I have faced in my work with Braxton, aka Rome Alone, a rapper and writer on North Carolina's Death Row. This work includes co-authoring the book, *Rap and Redemption on Death Row*, and serving as executive producer of his album, *Mercy on My Soul*. I will first explain how in some cases my actions, though well intended and done at his request, have harmed him. I will then offer the approach that Braxton and I have developed that seeks to honor his agency and minimize the potential for harm, a fraught project given that we seek to draw attention to the injustices of the system that has caged him for more than thirty years. Although Braxton cannot be present, his voice will be represented through quotations from letters, song excerpts, and voice recordings. This talk draws upon my five-year partnership and friendship with Braxton and is informed by scholarship in anthropology, ethnomusicology, and sociology that studies the ethical challenges of working with marginalized communities. By participating in this conference, Braxton and I seek to build community with and learn from fellow activist music researchers.

*Mark Katz is John P. Barker Distinguished Professor of Music at the University of North Carolina at Chapel Hill. His books include *Capturing Sound: How Technology has Changed Music*, *Build: The Power of Hip Hop Diplomacy in a Divided World*, *Music and Technology: A Very Short Introduction*, and *Rap and Redemption on Death Row* (co-authored Alim Braxton). He was the 2016 recipient of the Royal*

*Musical Association's Dent Medal for his contributions to music scholarship and is currently at work on a third edition of Capturing Sound.*

**Alim Braxton** (aka Rome Alone) is a writer, rapper, and activist living on North Carolina's Death Row in Raleigh. His memoir, *Rap and Redemption on Death Row* (co-authored with Mark Katz) and his first full-length album, *Mercy on My Soul*, were released in 2024.

### **Kim Ramstedt & Jasmine Kelekay: Naming Racism in European Music Research**

Although there is an abundance of research that deals with music and BIPOC communities in Europe and, at least implicitly, also with race, few studies explicitly address how processes of racialization, essentialization, appropriation, and exclusion in music contributes to our understanding of racism. In this paper, we explore how music research in Europe has addressed race and how this body of knowledge is equipped to deal with the systematic and structural injustices that can be categorized as racism. Drawing empirically on our own experience as researchers, educators, conference conveners, and activists, we seek to critically evaluate how scholarship on music in Europe has engaged with racism, including whether it 1) explicitly names racism, identifies its origins and gives victims of racism tools to articulate their experiences, 2) conceptualizes racism not as an anomaly, but as one of the fundamental principles that European societies are built on, or if it 3) highlights damages caused by racism mostly for aesthetic purposes. We argue that knowledge production around music tends to avoid explicitly naming racism, which obscures the material effects of racism behind layers of academic rhetoric. Instead of producing more theorizations and constantly developing new race-adjacent language to describe injustices, there is a need for more explicit activist methods that reduce the distance between academic research and action towards material change.

**Kim Ramstedt** is a researcher, educator and community organizer specializing in popular music, media, and social justice. Currently he is affiliated with the University of Helsinki, where he is researching how music scholarship and media in Europe address the systematic and structural injustices of racism. He is also exploring ethical questions in autoethnographic research and the compatibility of research practices with anti-racist activism. As a white, non-disabled cisgender man studying systems of oppression, Ramstedt aims to interrogate privilege and how it obstructs efforts to dismantle injustice — rather than highlight or inadvertently contribute to normalizing the harm and distress caused by structures from which he benefits.

**Jasmine Kelekay** is an interdisciplinary scholar of the cultural politics of Blackness, with a focus on the Nordic context. She is currently an Assistant Professor of Sociology and Criminology at Howard University in the United States. Drawing on Black studies, sociology, and cultural studies, Kelekay employs interdisciplinary methods informed by Black feminist, critical race, and decolonial theories to examine the ways in which ideas about Blackness are both circulated globally and shaped by local contexts, histories, and material conditions. One arm of this work focuses on the racialized politics of criminalization in the Nordic welfare state, while the other turns to examine Afro-Nordic cultural production and community-building as modes

*of counter-archiving and -knowledge production. Her previous work has been published in journals including Annual Review of Sociology, Open Cultural Studies, and Meridians.*

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### **Session 30: Religion, Nationalism & Locality II**

Language Center: Festive Hall

Friday 16th of May 15:15–16:45

Chair: Saijaleena Rantanen

#### **Margarita Moisejeva: Improvisation in Church Music – a Bold Statement in the Orthodox Tradition**

The aim of the paper is to discuss local feature of musical improvisation in the Orthodox liturgy in the Lithuanian language. Paper research tasks – to compare Orthodox church music in Lithuanian before and after the war in Ukraine, as it had a significant impact on the process of segregation of the Orthodox community in Lithuania; to single out the local feature of musical improvisation in Orthodox church music in Lithuanian; to present and discuss three examples of Orthodox church music improvisation, which the author of this paper recorded during fieldwork in 2011, 2016 and 2023 in Vilnius. The problematic question of the paper is whether a musical improvisation in the Orthodox liturgy in Lithuanian is a bold statement, or maybe even a rebellious movement within the framework of an ancient tradition, whether it is a consequence of localization processes, or whether it is only an indicator of a modernity with new principles of composition integrated into the Orthodox singing by contemporary composers? The research of Orthodox music in Lithuanian from the religious minority perspective, related to ethnical and religious identity questions, is very relevant. In Lithuania, 77 percent of all believers are Catholic, and 4 percent of all believers are Christian Orthodox. This religion is practiced mainly by ethnic minorities. Only 6 percent of all Orthodox believers in Lithuania are Lithuanians, but today a significant change in the self-awareness of the Lithuanian Orthodox community is noticeable. Lithuania regained its independence from the Soviet Union in 1991. It took almost two decades for an active local Lithuanian Orthodox community to appear, which led to the first translations of worship into Lithuanian. After the start of the war in Ukraine these localization processes have stopped for a while, but with the appearance of a new jurisdiction of Ecumenical Patriarchate in Lithuania, local Orthodox singing and improvisation in Lithuanian continues.

*In 2020, Margarita Moisejeva defended her dissertation in humanities (ethnology) “Liturgical Orthodox Chanting in Lithuania: Tradition and Change” at the Lithuanian Academy of Music and Theater. Since 2021, she has been working at the Institute of Lithuanian Literature and Folklore, digitizing and archiving the collection of Old Believers and continuing research on Orthodox church music in Lithuania.*

#### **Ruirui Ye: A Study on Music Sustainability and Urban Culture**

Music creates and enriches urban culture, playing a vital role. However, the relationship between music and urban development is often overlooked. This study takes Yangzhou, China, known as the "Guzheng Hometown," as a case to examine the impact of music on urban sustainability. The Guzheng, as a traditional Chinese musical instrument, embodies nearly three thousand years of history and local culture, giving rise to various regional styles. In contemporary times, Yangzhou stands out as a unique "Guzheng Hometown."

By analyzing cultural policies, social environments, music commercialization, and interviews, this study explores the factors of music sustainability, emphasizing its interaction with culture and communities. The research reveals that music sustainability is influenced by various aspects such as power discourse and commercialization. Music practices promote community cohesion and cultural heritage, bringing sustainability to urban life. This study contributes to a deeper understanding of the role of music in urban development, offering new perspectives and insights for the field of music and sustainability.

*Ruirui Ye is currently working as a lecturer at the Academy of Music Berlin. She obtained her Master's degree in systematic musicology from the University of Hamburg and completed her PhD in musicology at the University of the Arts Berlin. As a teaching associate at the Berlin University of the Academy of Music Berlin, she conducts lectures in Introduction to Musicology, Introduction to Ethnomusicology, Chinese Music, and Research Colloquium for undergraduate and graduate students. She is a member of the International Council for Traditional Music and Dance (ICTMD), the Society for Music Research (GfM), and the China Society for Anthropology of Arts. Her research focuses on urban music, Chinese music, music and gender studies, music and media, as well as comparative aesthetics of intercultural music.*

*Berlin University of the Arts: <https://www.udk-berlin.de/universitaet/fakultaet-musik/institute/institut-fuer-musikwissenschaft-musiktheorie-komposition-und-musikuebertragung/musikwissenschaft/personen-der-musikwissenschaft/ruirui-ye/>  
The Academy of Music Berlin: <https://www.afmberlin.de/en/ruirui-ye>*

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### **Session 31: Memory & Cultural Heritage**

Language Center: sh206

Friday 16th of May 15:15–16:45

Chair: Siboné Oroza

### **Vilma Timonen: Heritage activism as a means for sustainable development in and through music education. Synthesis of two case studies conducted in Mauritius and Nepal**

This presentation addresses the potential of intangible cultural heritage to catalyse social change and stimulate sustainable development through heritage activism work. In this presentation, I will utilise an ecological approach to heritage. It promotes the operationalisation of heritage and highlights the questions of what can be done

through heritage, particularly concerning the burning questions of sustainability. Indeed, cultural heritage is not a single entity but a multi-dimensional ecosystem where heritage can be understood as a collective and dynamic endeavour involving ongoing conversations and interactions of various individuals—both human and non-human—within the context of the present and where these interactions shape and influence on the understandings of the possibilities of and for the future. As such, heritage should be considered in relation to human rights, climate change, development issues, poverty alleviation, and urban regeneration, among others.

In this presentation, I will illustrate how heritage activism can work towards sustainable futures by synthesising the results of two case studies conducted in Mauritius and Nepal. The case in Mauritius presents a non-formal education that draws their education from the local cultural heritage and harnesses the strengthened heritage ecology for sustainable development aims. The case in Nepal presents one example of Nepalese heritage activism: a visionary ensemble and first-generation professionals of the country who, through public pedagogy, have contributed to economic viability, cultural sustainability, social justice, peacebuilding and environmental sustainability in Nepal. Through the findings of these case studies, the ecological perspective on heritage, heritage activism and their contribution to sustainable development are being discussed.

*Dr Vilma Timonen is a music education researcher, educator, and musician who specialises in traditional music, higher music education, intercultural collaborations, diversity, and educational development with a commitment to increasing social and cultural justice in and through music education. Her publications cover a wide range of areas related to educational development, traditional music, diversity in music education and intercultural collaborations. They provide a spectrum of the areas of her educational expertise and illustrate the pervasive international and collaborative approach in her scholarly work. She currently holds the position of lecturer and researcher at the Sibelius Academy, University of the Arts, Helsinki.*

### **Seonhwa Lee: A Gender Perspective on 19th-Century German Female Composers**

In this paper, I will discuss the gender perspective and the potential place of female composers within the classical music world of the 19th century, focusing on the German-speaking context. The 19th century was a pivotal era in classical music, where the convergence of Classical and Romantic styles led to the creation of many important works and composers whose legacies continue to shape today's musical landscape. Composers such as Felix Mendelssohn, Robert Schumann, Johannes Brahms, and Franz Liszt, particularly within the German-speaking world, composed significant works that remain central to concert repertoires and hold prominent places in music history. However, alongside these renowned composers, there were also women who contributed as composers and performers during this time. However, their place in music history and today's concert programs remains very limited. This paper will focus on a comparative analysis of three female composers from this period: Fanny Hensel Mendelssohn, Clara Schumann, and Emilie Mayer. These women led remarkably different lives as composers in a male-dominated field and are perceived very differently in contemporary music history. Through an examination of their familial backgrounds, social classes, education, reception, societal networks, and musical styles, I aim to provide insights into their individual

identities as composers. Additionally, by comparing their societal roles and professional activities, this study seeks to understand the potential role of female composers within the music world of the 19th century, as well as the lasting impact of their contributions on today's musical culture.

**Seonhwa Lee**, Cellist and Ph.D. candidate at the University of Music Freiburg, Germany, focuses on 19th century European music history, artistic research, and gender issues. She was educated with a bachelor's degree, two master's degrees in Music Performance and Music Pedagogy, and a Konzertexamen from Mannheim, Dresden, and Basel. She has won numerous international competitions and performed at venues including Carnegie Hall.

### **Am Ubhi: Towards a dub epistemology**

Édouard Glissant writes that on slave ships, 'speech was forbidden, slaves camouflaged the word under the provocative intensity of the scream... This is how dispossessed man organized his speech by weaving it into the apparently meaningless texture of extreme noise.' This reflection stems from the agony of wanting to sing from your soul, but not having the means to put it out in the world. Enslaved people were dispossessed of tools, traditional musical instruments, and even speech. Yet they carried with them an unconscious collective musical memory, turning the ships on the Middle Passage into 'gigantic migrating percussive and vocal instruments' as they were forcibly transported towards the New World. The deported African, he writes, "made something new on the basis of the only memories, that is to say the only trace thoughts, that he had left: he has created...art forms that are valid for everyone, such as the music of jazz, which has been reconstituted with the help of newly adopted instruments but on the basis of fundamental African rhythms." They drew on heritage to create the new. The proliferation of emerging technologies in the 1970s and 80s gave dub engineers the tools to do the same on the avant-garde margins of reggae music. Nyabinghi's Garveyite musical message of repatriation to Africa is sampled into the present alongside accumulating sirens, echo and reverberation which stretch space-time and create a disruptive, uneasy, yet meditative and cathartic listening on soundsystems. A resounding of the Maroons, who blew abengs – refashioned ram horns – from deep within the jungle to instil a deep dread into the newly arrived English colonialists, causing their invasions a temporary inertia. These collective memories, these archives of image and sound, permeated through the quivering halls of Jah Shaka sessions, where the diasporic youth of postwar Britain who have felt the struggles of their political becoming, felt compelled to be. This paper explores "a historically inflected dub... whose spatial, temporal, and psychic dynamics relays the scattered trajectories of immigrant communities" (Enwezor 2007) as a way to best understand being and belonging, and the agency of the oppressed... minoritarian dwelling in Britain.

**Am Ubhi** is a DJ, broadcaster, writer, and researcher in London. He writes and he plays musics concerning race, class, diaspora, memory, and political becoming in postcolonial Britain. He has conducted research in the UK at SOAS and Kingston Universities, the USA at Adelphi University, Canada at Concordia University, and Kenya at Nairobi University. He writes quarterly for GRASS magazine. He is 1/5th of Cornerstone Hi-Fi; a custom-built dub soundsystem. He has presented academic

*work across England, USA, Jamaica, and conducted workshops at film festivals in Europe. He has also contributed to a number of academic journals. He is currently co-authoring Sonic rebellions, Focal Press, Routledge (2025); a book on sound and social justice.*

*Keywords*

*Dub, soundsystem, history, racism, diaspora, UK, London, memory*

## **Session 32: Instruments & Traditions**

Topelia: C120

Friday 16th of May 15:15–16:45

Chair: Reetta Näätänen

### **Spiros Delegos: Decolonisation of Rebetiko and Heterotopia**

Rebetiko is widely regarded as an urban popular musical genre of mixed origin from the interwar period, closely associated with present-day Greek culture. This music is intertwined with Greek communities within a broad historical urban network that spans the contemporary Greek nation-state, the Ottoman Empire, and the United States as a migration destination for individuals from these regions. Several discourses appear to inadequately evaluate rebetiko since they are under the influence of ideological-cultural narratives shaped by hegemonism and ethnocentrism. In particular, the East-West standpoint has been prevalent, either explicitly or implicitly, as an analytical device, permeating both the vocabulary and the overall approach to varying degrees. In my research, drawing upon the theoretical background of historical ethnomusicology, I utilise the Foucauldian concept of heterotopia to analyse musico-culturally amalgamated expressions and practices in interwar rebetiko while critically examining their representations in terms of the 'East-West' dualism and the diverse meanings of 'Greekness'. After contextualising heterotopia within the musico-cultural field, I understand it as an in-between, amalgamated musico-cultural 'topos' in a broader sense, beyond bipolar and hegemonic considerations. In this regard, I employ heterotopia in various ways in an attempt to decolonise rebetiko, and I contend that: 1) expressions of modal heterotopia in interwar rebetiko become apparent with the introduction of musico-theoretical terms such as "equal-tempered makam" and "idiosyncratic harmonisation" and 2) rebetiko-related protagonists, like the Greek American George Katsaros from the Aegean island of Amorgos and the Ottoman Greek Yovan Tsaous from the Black Sea, incorporated elements from a spectrum of diverse musical styles throughout their musico-cultural trajectories, introducing, in essence, a stylistic heterotopia. In my presentation, I will discuss these cases of musico-cultural heterotopias as an endeavour to throw off the yoke of the hegemonic East-West dichotomy and ethnocentrism within rebetiko-related studies, thereby providing a fresh perspective in this field.

***Spiros Delegos** is currently a salaried doctoral researcher at the Sibelius Academy Uniarts Helsinki. An ethnomusicologist (Master's degree, University of Athens), he is also a performer (guitar, bouzouki, lavta, and mandolin) and conservatory music teacher, and has given an array of musical workshops on makam modality and harmonisation in rebetiko and relevant urban popular traditions. In a research capacity (conference presentations, articles), he recently published the article "A*

*Modal Heterotopia: Rethinking Makam Modality and Chordal Harmony in Interwar Rebetiko” (2024) in the ICTMD journal “Yearbook for Traditional Music,” and he is the translator/editor into Greek (2024) of the edited volume “Greek Music in America” (2019, University Press of Mississippi). His research interests primarily focus on popular music cultures beyond ethnocentrism and hegemonism.*

### **Benjin Pollock: Nyckelharpa: Folk Identities, Materiality and the Politics of (Inter)Nationalism in Keyed Fiddle Music**

This paper provides an auto-ethnography of the keyed fiddle and its use within my music-action- research. It offers a social history of the recent development of the instrument and also gives voice to the dynamic investments of contemporary musicians from across the globe. From charting the contested political use of the keyed fiddle within contemporary Swedish culture, through to its appropriation as a symbol of European cooperation by the EU, my action research develops our understandings of the complex associations made to folk music in contemporary culture. Although bowed keyed fiddles were once played across Europe, it is now primarily known as the national instrument of Sweden, where it is called the nyckelharpa. Here, it is upheld as a key signifier of national identity and a contested part of a perceived authentic folk culture. However, over the last three decades the instrument has also grown in popularity across Western Europe, North America and Australia. In this contrasting international context both professional and amateur musicians have adapted the nyckelharpa (and its associated repertoire) to suit the needs of a playing community who use it in folk, world ‘fusion’ and early classical music settings. With these disparate trajectories in mind, and its radical appropriation within my own sound activist work this paper offers a case study into the enduring social importance of the nyckelharpa. Moreover, given my position as a player-researcher and public intellectual, it contributes critical, reflexive and embodied understandings of the disparate socio-cultural associations which can be mobilized through the use of folk music instruments in experimental music contexts.

*benjin is a multi-instrumentalist, artist, academic and storyteller who has toured and recorded with a number of experimental ensembles over the last 20 years. His solo work combines guitar, cello, harp, clarinet, vocals, nyckelharpa, field recordings and found sounds. His compositions have been featured on BBC Radio 6 and Radio 3 and at the TATE and Serpentine Galleries in the UK. After recently branching out into theatre work, benjin was principal musician at Shakespeare's Globe Theatre in Headlong's winter production of Henry V. His ninth solo album 'Music for Cello and Nyckelharpa' was released in the Autumn of 2022 on Canigou Records.*

### **Hwan Hee Kim: Preserving Korean Cultural Identity: Kuk Jin Kim's Piano Music as a Reflection of Tradition**

The influence of Western classical music on Korean composers dates back to the early 20th century, introduced during the Japanese colonial period (1910-1945) and further cemented through the Westernization of Korean musical education post-World War II and Korean War. Many Korean composers, educated in the Western countries or by Western-trained mentors, absorbed Western compositional styles

without critically engaging with their own cultural roots. This often led to the mere imitation of Western forms, which marginalized Korean traditional music.

Kuk Jin Kim (1930-2020), a prominent composer and advocate for cultural authenticity, criticized this tendency among his contemporaries. He believed that Korean composers were losing touch with their national identity by imitating Western styles instead of integrating Korean folk traditions into their compositions. In his works, Kim set out to demonstrate that it was possible to create a distinctively Korean sound by blending elements of Korean folk music—such as rhythmic patterns, modes, and melodic structures—with the techniques of Western classical music.

This paper explores how Kuk Jin Kim's piano music stands as a symbol of cultural preservation and innovation. By integrating Korean folk music with Western compositional techniques, Kim not only sought to elevate Korean music on the global stage but also to encourage future composers to stay true to their roots. His approach represents a critique of passive Westernization and promotes a more reflective and inclusive musical identity. In this presentation, I will examine specific examples of Kim's piano compositions, discussing his use of Korean folk elements, the cultural implications of his work, and his role in shaping a unique Korean musical identity. This case study contributes to a broader discussion on how music can be a vehicle for cultural expression, resistance, and activism in contemporary contexts.

***Hwan Hee Kim** is a PhD candidate in Piano Performance at the Royal Northern College of Music (RNCM) in Manchester, UK. Specializing in the piano works of Korean composer Kuk Jin Kim, his research explores how traditional Korean music can be integrated into Western classical forms to create a unique national identity. Hwan Hee has a diverse educational background, holding a Bachelor's degree from the University of the Philippines Diliman and a Master's degree from the Moscow State Institute of Music. As a classical pianist, he currently performs regularly in the UK with a focus on introducing audiences to lesser-known Korean repertoire by Kuk Jin Kim. In addition to performing, he actively engages in academic discourse, presenting at international music conferences. His work is dedicated to bridging cultures through music and promoting the sounds of Korea to global audiences.*