

The Multivalent Voice in Transcultural Music-making

Istanbul Technical University
Maçka Campus

11-13 April 2019

İTÜ



University of
BRISTOL



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Programme committee

Prof. Amanda Bayley, Bath Spa University; Dr. Robert Oliver Beahrs, Istanbul Technical University (ITU); Argun akır, University of Bristol; Assoc. Prof. Tolgahan oğulu, ITU; Dr. Michael Ellison, University of Bristol; Assoc. Prof. Yelda zgen ztürk, ITU; Assoc. Prof. Robert F. Reigle; Dr. Will Sumits, ITU; Assoc. Prof. E. Şirin zgün Tanır, ITU; Dr. Paul A. Whitehead, ITU; Dr. Jeremy Woodruff, ITU.

Conference Team

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Conference Information:







An international conference hosted by the Dr Erol Üçer Centre for Advanced Studies in Music, Istanbul Technical University (ITU MIAM), in partnership with the European Research Council-funded project 'Beyond East and West: Developing and Documenting an Evolving Transcultural Musical Practice.'

Keynote speakers: Sandeep Bhagwati, Nina Sun Eidsheim, and Denise Gill

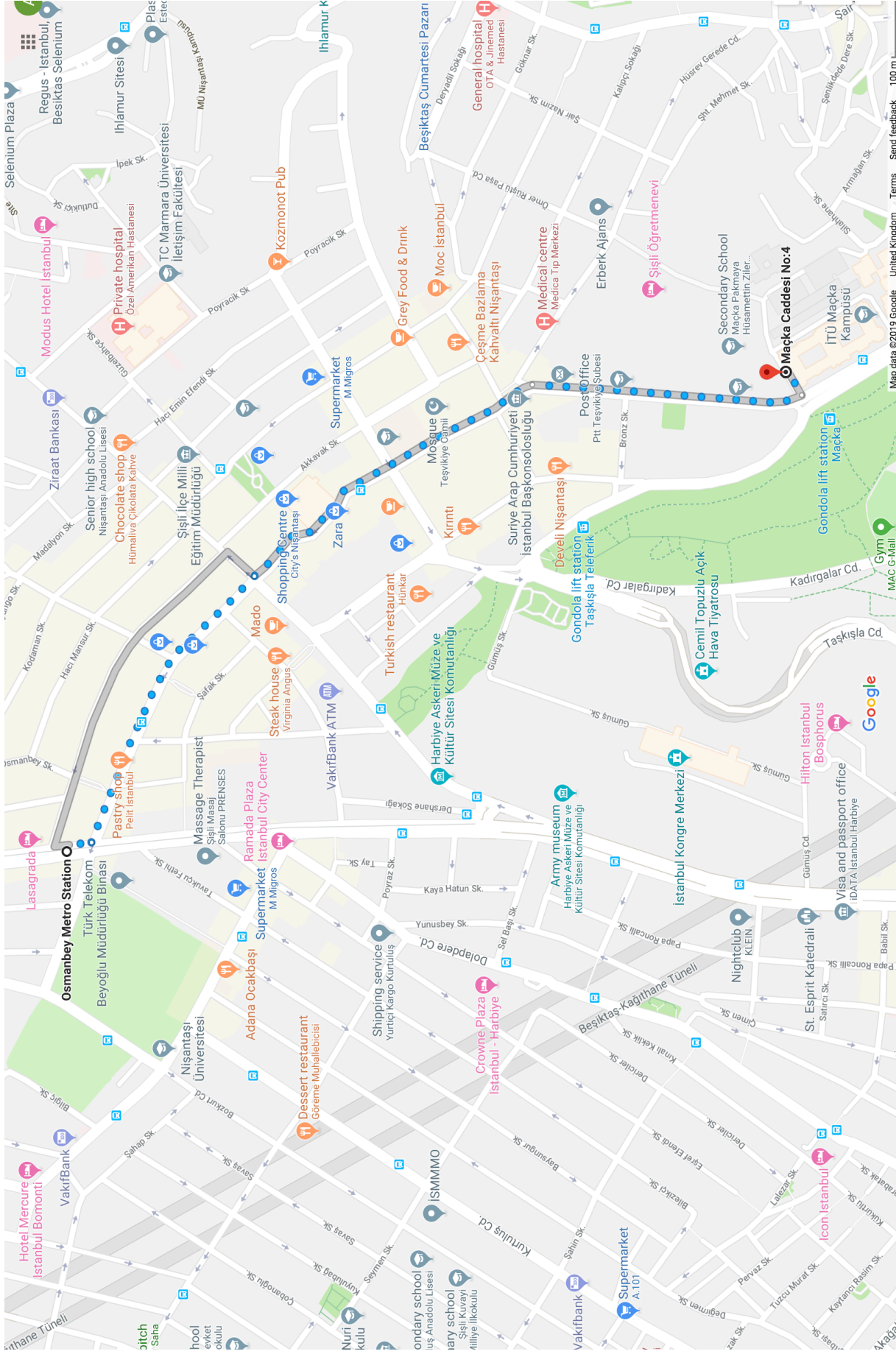
Voice, 'the original instrument' (Joan La Barbara, 1976), has served as a bedrock and conduit for music, language, and thought. Indeed, the human voice is so fundamental to our experience that we even process instrumental music via systems related to vocal production. Voices, conceived here in the plural, serve not only as the grist for musical and semantic discourse, but also act as central channels for the exchange of ideas and musics across cultures.

Cosmopolitan Istanbul provides the ideal setting for focusing on vibrant intersections of Eurogenetic art music with tradition-based genres of contemporary Turkey, Asia, and North Africa. In twenty-first century music, increasing numbers of practitioners are making conscious efforts to cross cultural boundaries by engaging in processes of mixing, collaborating, protecting, negotiating, and creating new music that draws inspiration from various traditions. By facilitating free exchange amongst a diverse gathering of composers, ethnomusicologists, musicologists, performers, and theorists, we hope to attain deeper insights into 'voices' and their centrality in key questions of identity, aesthetics, and usage in inter- and trans-cultural music making.

Important locations and routes:

1 - ITU Sosyal Tesisleri (ST/Havuzbasi Restaurant): http://tinyurl.com/ST-multivalent	
2 - Mustafa Kemal Amfisi (MKA) and Cevad Memduh Altar Hall (CMAS): http://tinyurl.com/MKA-CMAS-multivalent	
3 - Osmanbey Metro Station: http://tinyurl.com/metro-multivalent	
4 - From ST/Havuzbasi Restaurant to MKA-CMAS: http://tinyurl.com/st-to-cmas-multivalent	
5 - From Osmanbey Metro Station to ITU Macka Campus: http://tinyurl.com/metro-to-campus-multivalent	
6 - From Besiktas to ITU Macka Campus: http://tinyurl.com/besiktas-to-campus-multivalent	
7 - From Taksim Square to ITU Macka Campus (on foot): http://tinyurl.com/taksim-to-campus-multivalent	

From Osmanbey Metro Station to ITU Macka Campus



The map displays a walking route from Taksim Square to Maçka Caddesi No:4. The route starts at Taksim Square, goes south through Taksim Station, then east along the coast, passing the Dolmabahçe Palace and the Bosphorus. It then turns inland, passing the Beşiktaş JK Müzesi and the İTÜ Makina Fakültesi, before reaching Maçka Caddesi No:4. The route is marked with a blue line and dots. Key landmarks and locations along the route include Taksim Square, Taksim Station, Dolmabahçe Palace, Beşiktaş JK Müzesi, İTÜ Makina Fakültesi, and Maçka Caddesi No:4. The map also shows other points of interest like the Dolmabahçe Palace, the Bosphorus, and several hotels and restaurants. A scale bar indicates the distance from Taksim Square to Maçka Caddesi No:4 is 2.1 km, with a walking time of 29 minutes.

Nearby restaurants:

1. **Doğaya Dönüş:** Mediterranean and Aegean cuisine and grill with good vegan options. Serves alcohol. <https://www.zomato.com/tr/istanbul/do%C4%9Faya-d%C3%B6n%C3%BC%C5%9F-bistro-ve-ev-yemekleri-ni%C5%9Fanta%C5%9F%C4%B1-istanbul>
2. **Juno:** Pizza, salad, pasta, etc. Serves alcohol. <https://www.zomato.com/tr/istanbul/juno-ni%C5%9Fanta%C5%9F%C4%B1-istanbul>
3. **Kase No.16:** Vegetarian/vegan options available. Serves alcohol. <https://www.zomato.com/tr/istanbul/kase-no-16-ni%C5%9Fanta%C5%9F%C4%B1-istanbul>
4. **Maya Lokantası:** “Esnaf Lokantası” style. Fixed menu. Turkish cuisine with traditional hot dishes. Vegan/vegetarian options available. Non-Alcohol. <https://www.zomato.com/tr/istanbul/maya-lokantasi%C4%B1-ni%C5%9Fanta%C5%9F%C4%B1-istanbul>
5. **Elde Börek:** In Besiktas. Similar to Maya Lokantası, but more classy. Wide range of vegan/vegetarian options. Non-Alcohol. <https://www.zomato.com/tr/istanbul/elde-b%C3%B6rek-be%C5%9Fikta%C5%9F-merkez-istanbul>
6. **Ranchero:** Mexican food. <https://www.zomato.com/tr/istanbul/ranchero-ni%C5%9Fanta%C5%9F%C4%B1-istanbul>
7. **Voi Restaurant:** Coffeehouse with healthy breakfast. <https://www.zomato.com/tr/istanbul/voi-te%C5%9Fvikiye-ni%C5%9Fanta%C5%9F%C4%B1-istanbul>
8. **Sosa:** Rich menu, serves alcohol, but in a shopping mall (City’s Nisantasi). <https://www.zomato.com/tr/istanbul/sosa-ni%C5%9Fanta%C5%9F%C4%B1-istanbul>
9. **Vegannarsist:** Tiny place but makes delicious vegan alternatives of traditional Turkish food and desert. <https://www.zomato.com/tr/istanbul/veganarsist-ni%C5%9Fanta%C5%9F%C4%B1-istanbul>
10. **Çeşme Bazlama Kahvaltı:** Famous breakfast place with traditional delicatessen and bread options. <https://www.zomato.com/tr/istanbul/%C3%A7e%C5%9Fme-bazlama-kahvalt%C4%B1-ni%C5%9Fanta%C5%9F%C4%B1-istanbul>

THE MULTIVALENT VOICE IN TRANSCULTURAL MUSIC-MAKING

Final Conference Program

07-April-2019

Location Key: CMAS = Cevad Memduh Altar Salonu; MKA = Mustafa Kemal Amfisi; ST = ITU Maçka Sosyal Tesisleri (all locations on ITU Maçka Kampüsü, Istanbul)

<i>Thursday, 11 April</i>				
EVENT	TIME	LOCATION	TOPIC	PRESENTER
Registration Coffee	8:00 – 18:00	ST		
Opening	8:45 – 9:15	ST	Opening Remarks	Amanda Bayley, Robert Beahrs, Michael Ellison, Yelda Özgen Öztürk, Robert Reigle
Session 1A	9:15 – 9:45 9:45 – 10:15 10:15 – 10:45	ST	Vocal Approaches to Analyzing Music Chair: Ozan Baysal Sung Debates in Central Italy: Strict Rules and Creativity in Sung Extemporaneous Poetry in Ottava Rima On the Sense of Rhythm in the Dialogue of Chinese Pipa with the Music of Different Cultures The Transcription and Analysis of Sadi Işılçay's Hicazkar Makam Violin Taksim	Paolo Bravi and Cristina Ghirardini Chieh-ting Hsieh Murat Gürel

Session 1B	9:15 – 9:45 9:45 – 10:15 10:15 – 10:45	CMAS	Learning and Teaching Musical Creativity Chair: Kim Bowen Çolakoglu Improvising Folk Songs: Improvising and Collective Composition Transcultural Singing: Developing Children's Musical Identities According to Gordon's Music Learning Theory Going Beyond Cultural Barriers through Ethnomusicology: Ethnomusicological Field Research for Composers	Susanne Rosenberg Giovanna Carugno Hande Sağlam
			Coffee Break 10:45 – 11:15 ST	
			Session 2 11:15 – 11:45 11:45 – 12:30	
Lunch	12:30 – 13:45	MKA	Race and Vocality Chair: Jane Harrison Sounding 'Out of Place': Towards a Politics of Coloured Operatic Vocality The Black Psyche & the Voice: Interpretation and Composition in Performance Practice (lecture/performance)	Juliana M. Pistorius Anthony R. Green
			Concert #1 13:45 – 15:10	
			Multivalent Istanbul MIAM student composers' premieres for Makam instruments and Hezarfen Ensemble	
Coffee Break	15:10 – 15:30	ST		
Keynote #1	15:30 – 16:30	ST	The Acousmatic Question as Voice-Making Chair: Robert Beahrs	Nina Sun Eidsheim

Coffee Break	16:30 – 16:50	ST		
Session 3A	16:50 – 17:20 17:20 – 17:50 17:50 – 18:20	ST	Language, Voice, Politics Chair: Amanda Bayley The Universal Language of the Primal Scream: The Cross-Cultural Voice of Finnish Punk Analysis and Comparison of Highly Nuanced Melodic Motion in Raga and Makam to that of the People's Microphone: Voices and Echoes in Protest and Sound art Transculturating Tagore's Voice(s): Translating, Notating, and Singing a Bengali Lyrical Repertoire in English	Lasse Ullven Jeremy Woodruff Matthew Pritchard
Session 3B	16:50 – 17:20 17:20 – 17:50 17:50 – 18:20	CMAS	The Composer's Voice Chair: Enis Gümüş Transcultural Aspects in <i>Stimmung</i> by Karlheinz Stockhausen Rethinking the Voice-Body in the XXI Century: El Publico, an Opera Under the Sand The role of the performer in the process of composing music	Natasha López Carmen Noheda Jakhongir Shukur
Coffee Break	18:20 – 19:00	CMAS		
Session 4	19:00 – 19:50	CMAS	Distributed Vocality: Computational Approaches Chair: Manolis Ekmektoglou Sonification with Istanbul Coding Ensemble (ICE) (workshop/demo)	Konstantinos Vasilakos, Uğur Can Akkaya, Onur Dağdeviren, Bidar Kalender, Kerem Ergener

Friday, 12 April					
EVENT	TIME	LOCATION	TOPIC	PRESENTER	
Registration	8:30 – 17:30	ST			
Session 5A	9:00 – 9:30 9:30 – 10:00 10:00 – 10:30	ST	Negotiating Identities across Time and Space Chair: Evrim Hikmet Ögüt Musical Mobilities and Moorings: Voice as Transcultural Capital in Western Sydney This is What Migration Sounds Like: Songs of Ottoman Jewish Cultural Relationships 1920-1989 Voice, Arabness, and the Transnational Vocal Talent Competition Arab Idol	Samantha Dieckmann, Bashar Hanna, and Maria Ha Simone Salmon Insia Malik	
Session 5B	9:00 – 9:30 9:30 – 10:00 10:00 – 10:30	CMAS	Assembling Individual and Collective Voices Chair: Belma Oğul Bulgarian Singing Voices in Ethnomusicological Perspectives Mysterious Voices of the Black Sea The Narratives of the Past: Pomaks and the Tradition of Pesna	Stanimira Dermendzhieva Rina Altaras Berkant Gençkal	
Coffee Break	10:30 – 10:50	ST; CMAS			
Session 6A	10:50 – 11:20 11:20 – 11:50	ST	Collective Singing Chair: Will Sumits Polyphony and Periphery: Polish Song Theatre and the Voice of European Identity From Klezmer to Dabkeh in Haifa and Weimar: Recovering Lost Transcultural Musical Roots	Brian Fairley Abigail Wood	

	11:50 – 12:20		Propagandistic Functionalization of Children's Voice: The Role of Children's Choirs in the Process of Social Construction and International Legitimization of Nation-States	Gülce Özen Gürkan and Alper Maral
Session 6B	10:50 – 12:20	CMAS	Vocalizing Landscapes Chair: Bulut Çavaş Inner Asia Throat-Singing (<i>Xöömei</i>) Workshop: Perspectives from Tyva and Mongolia	Robert Beahrs and Davaadalai Munkhbat
Lunch	12:20 – 13:40			
Session 7A	13:40 – 14:10 14:10 – 14:40	ST	Gender, Ideology, and Voice II Chair: E. Şirin Özgün Music and Islam: Religious Vocal Music through the Example of Muslims in Bosnia and Herzegovina Vocalizing the Nation: The Balkans in the Early Twentieth Century	Gabriela Petrovic Verica Grmusa
Session 7B	13:40 – 14:40	CMAS	Experimental Transcultural Practice I Chair: Jeremy Woodruff When Jazz and Maqam Meet (lecture/performance)	Michal Hoter
Coffee Break	14:40 – 15:00	ST		
Keynote #2	15:00 – 16:00	ST	Gassâln Sesleri: The Voices of the Death-Worker Chair: Michael Ellison	Denise Gill
Coffee Break	16:00 – 16:20	ST		

Session 8	16:20 – 17:30	CMAS	Vocal Aesthetics and Ethics Chair: Tolgahan Çoğulu Critical, Satirical, and Ethical Dimensions of <i>Anthropologies imaginaires</i> (lecture/performance)	Gabriel Dharmoo
Dinner	17:30 – 20:00			
Concert #2	20:00	MKA	Transcriptions of Makam music by Murat Gürel, Jakhongir Shukur	

Saturday, 13 April				
EVENT	TIME	LOCATION	TOPIC	PRESENTER
Registration	9:00 – 12:00	ST		
Session 9A	9:30 – 10:00 10:00 – 10:30 10:30 – 11:00	ST	Theorizing Musical Hybridity Chair: Fulya Uçanok Ancient Texts: Contemporary Voices Composing the Mongrel: An Arts Practice Exploration of Hybridity Discussion: “Rethinking Musical Hybridity” (discussants: <i>Fulya Uçanok</i> and <i>Robert Reigle</i>)	Edmund Hunt Matthew James

Session 9B	9:30 – 10:00 10:00 – 10:30 10:30 – 11:00	CMAS	Staging Voices and Identities Chair: Paul Whitehead “Chinese Stories Expressed through World Music”: Violence, Trauma, and Redemption in Tang Jianping’s Opera <i>The Diaries of John Rabe</i> Musical Works as Political Commentary: Trauma and the Subversion of Genre in Wang Xi-Lang’s <i>First Piano Concerto</i> Op. 56 Modern Chinese Identity and the Reception of Beethoven’s “Ode to Joy”: Wang Ning’s Choral Symphony “Ode to Humanity”	Wang Weiyi Gangcan Tian Ji Xingyu
Coffee Break	11:00 – 11:20	ST		
Session 10	11:20 – 12:05 12:05 – 12:50	ST	Performing Hybrid Musical Identities Chair: Yelda Özgen Öztürk Voice Metamorphosis: How does Traveling Between Languages and Practices Transform Artistic Voice? (lecture/performance) The Experimental Santoor (lecture/performance)	Merit Ariane Stephanos Soosan Lolavar
Lunch	12:50 – 14:15			
Session 11	14:15 – 15:00 14:00	ST	Experimental Transcultural Practice II Chair: Serkan Şener Concept of ‘Sacred’ (lecture/performance)	Petra Poutanen-Hurme
Coffee Break	15:00 – 15:20	ST		

NEW PARALLEL EVENT at 14:00 @CMAS:

”Making and Unmaking Technique: Approaches to Voice in Anatolian Folk Music”

Pop-up workshop by Ayşegül Altıok and Juliana Snapper

Go to main page of conference website for details.

Keynote #3	15:20 – 16:20	ST	“...full of noises...and sometimes voices” (Shakespeare, Tempest). Why we raise our voice in music - and how it shapes our musicking Chair: Amanda Bayley	Sandeep Bhagwati
Coffee Break	16:20 – 16:40	ST		
Session 12	16:40 – 17:40	ST	Theorizing the Multivalent Voice – Roundtable/Discussion Chair: Robert Reigle	Bayley, Beahrs, Bhagwati, Eidsheim, Ellison, Gill, Reigle
Dinner	17:40 – 20:00			
Concert #3	20:00	MKA	Haiku, Alaap and a premiere Hezarfen Ensemble performs works by Sandeep Bhagwati and Jakhongir Shukur	

Concert #1 - April 11, Thursday, 13.45-15.10 (Mustafa Kemal Amfisi -MKA)

Multivalent Istanbuls

MIAM student composer works for makam instruments and Hezarfen Ensemble

Orkun Akyol – *It's a heartbreak either way* (2019)

İdil Özkan – *Forming Icicles* (2019)

Deniz Can Barış - *Petrichor* (2019)

Eda Er - *your elegance is not my elegance* (2019)

Okan Yaşarlar – *How quickly the tide turns* (2019)

Sabina Khujaeva – *Weepie* (2019)

Candaş Uygun – *Tekpare* (2019)

Performers: Hezarfen Ensemble: Cem Önertürk, fl/alto fl; Kıvanç Fındıklı, cl/bcl; Amy Salsgiver, perc; Müge Hendekli, piano; Bülent Özbek, ney, Hasan Vapur, bağlama, Esra Berkman, kanun, Özcan Ulucan, violin; Ulrich Mertin, viola; Gökhan Bağcı, cello.

Conductor: Sibil Arsenyan

Concert #2 - 12 April Friday, 20.00 (Mustafa Kemal Amfisi - MKA)

Transcriptions of makam music

by Murat Gürel, Jakhongir Shukur

Mukhammas Ushoq - from Uzbek makom music; transcribed by Jakhongir Shukur

Refik Fersan (1893-1965) - *Nikriz Saz Semaisi* - from performance by İhsan Özgen; transcribed by Murat Gürel

Kamran İnce - *Asumani*

Tiryaki - *Nihavend Saz Semaisi*

Reuben De Lautour - *Electronic Music Composition on kemençe and cello*

Kemani Sebuğ (1828-1894) - *Kurdilihicazkâr Longa*; transcribed by Murat Gürel

Performers: Neva Özgen, kemençe; Yelda Özgen, cello. Hezarfen Ensemble: Cem Öner Türk, flute; Kıvanç Fındıklı, clarinet; Amy Salsgiver, percussion; Bülent Özbek, ney; Nermin Kaygusuz, kemençe; Esra Berkman, kanun; Murat Gürel, Özcan Ulucan, Şenol Aydın, violins; Ulrich Mertin, viola; Gökhan Bağcı, cello.

Concert #3 - 13 April Saturday, 20.00 (Mustafa Kemal Amfisi -MKA)

Haiku, Alaap and a premiere

Hezarfen Ensemble performs works by Sandeep Bhagwati and Jakhongir Shukur

Sandeep Bhagwati - *Miyagi Haikus* (2011)

Sandeep Bhagwati - *Alaap for Ashok* (2011)

Jakhongir Shukur - *Khona* (2019) - world premiere

Performers: Sumru Ağıryürüyen, voice. Hezarfen Ensemble: Cem Önertürk, flute; Kivanç Fındıklı, clarinet; Amy Salsgiver, percussion; Müge Hendekli, piano; Bülent Özbek, ney; Nermin Kaygusuz, kemençe; Esra Berkman, kanun; Murat Gürel, Özcan Ulucan, Şenol Aydın, violins; Ulrich Mertin, viola; Gökhan Bağcı, cello.

Conductor: n/a

Khona was commissioned for Hezarfen Ensemble for the project Beyond East and West, with the support of the European Research Council (ERC), for grant no. 648810.



Abstracts and Biographies

Thursday, 11 April, 09:15 - 10:45 am: Sessions 1A and 1B

1A: Vocal Approaches to Analyzing Music (ST)

1B: Learning and Teaching Musical Creativity (CMAS)

Session 1A: Vocal Approaches to Analyzing Music (chair: Ozan Baysal) - ST



Sung debates in Central Italy: strict rules and creativity in sung extemporaneous poetry in *ottava rima*

Paolo Bravi (Behaim Gymnasium), Cristina Ghirardini (University of Huddersfield)

In some towns of Tuscany, Abruzzi and Latium, extemporaneous poets gather quite regularly in public or private meetings to sing improvised poetry in *ottava rima* (a stanza of eight hendecasyllabic lines rhyming ABABABCC). Poets are asked to improvise on subjects given by the public or by the organizer of the meeting and each poet is obliged to take as his/her first rhyme the one left by the previous poet. Italian ethnomusicologists have carried out analyses of the melodic contours employed by poets and of the particular organization of time that they undertake to arrange an improvisation.

This paper focuses on the creative means of a kind of poetic improvisation based on strict rules and repetitive musical patterns as can be observed in a duel recorded on 15 April 2018 in Ribolla (Tuscany) where two poets, respectively from Tuscany and from Latium, debate on “the word and the gaze”. Their singing style will be analysed, in relation with the verbal content of their improvisation, in order to understand how the melodic profiles, the use of pauses and ornamentation and the relationship between metrics and musical accent are employed for expressive purposes. Moreover, the language used to improvise in *ottava rima* will be taken into examination, in order to highlight the relationship with the historical tradition of Italian literature in terms of manipulation of a high linguistic register.

Teacher at the “Behaim Gymnasium” in Nürnberg (DE), **Paolo Bravi** has two Ph.D.s in “Methodologies of Anthropological Research” (2008) and in “Theories and History of Languages” (2013). His research focuses on the singing voices in oral traditions and adopts models, techniques and research methods from both ethnomusicology and instrumental phonetics. pa.bravi@tiscali.it <https://conservatoriocagliari.academia.edu/PaoloBravi>

Cristina Ghirardini is a PhD student at the University of Huddersfield, within the IRiMaS project (<https://research.hud.ac.uk/institutes-centres/irimas/>), funded by the ERC. Her current research focuses on improvised poetry in central Italy. In 2007 she received a PhD from the University of Torino with a dissertation on Filippo Bonanni’s *Gabinetto armonico* (1722). cristinaghirardini@tiscali.it <https://independent.academia.edu/CristinaGhirardini>

Conversing with the Rhythms: On the Changes in the Sense of Rhythm of Chinese *P'i-p'a* with the Music of Different Cultures

Chieh-ting Hsieh (Freie Universitaet Berlin)

Being in rhythm is one of the most important ways for the musicians to work with each other. Nonetheless, the difference of the concepts of rhythm in the music of different cultures is often ignored in the music notation. Over the last decade, Taiwanese *p'i-p'a* (the Chinese four-stringed lute) musician, Chung Yu-feng, has worked with the musicians from the different cultures, e.g., the Sundanese, Indian, German, etc. With her consciousness of the different concepts of rhythm in these cultures, her music reflects different ways of *conversing* with the different rhythms.

The Chinese concept of rhythm in the traditional music, e.g., *p'i-p'a* music, is based on the beat which is derived from rhyme in the poem. As rhyme is important to the intonation of poem that is often described as the “voice with falls and turns,” I argue that the rhythm of music also requires the body’s sense of force and weight. My analysis indicates that, while conversing with the different rhythms in the music of different cultures, the sense of force and weight — which is important to the *p'i-p'a* music — in Chung Yu-feng’s music is sometimes *taken in* by the other rhythm which eases the drastic changes in the dynamics, sometimes *taken over* by the calculation of the beat, and sometimes *taken out* for the surge of the flow of tone without the beat. Having recognised the limitation of the music notation, it also manifests the importance of “listening to the voices of music” in *conversing* with the rhythms.

Chieh-ting Hsieh has a master’s degree in musicology at National Taiwan University and has finished his doctoral research *Dynamics Writing Figure* in dance studies at Freie University Berlin. His recent research interests include: dynamics of music and dance, body’s sense of rhythm, music and dance notation from a transcultural perspective.
hsiehchiehting@gmail.com

The Analysis of Sadi Işıl原因’s Hüseyini Makam (Melodic Type) Violin Taksim

Dr. Murat Gürel (Ankara Hacı Bayram Veli University)

Sadi Işıl原因 (1899-1969), contributes to comprise of taksim (instrumental form in Turkish makam music) tradition in Turkish music performing style with violin. He is significant violin performer in traditional Turkish music history. He is accepted as school in violin performance because with his own specific performance, he affects his following violinists in terms of technic and performing style. This research is descriptive research because of scanning essential literature associated with Sadi Işıl原因 and introduce current situation. This research is general literature model. In this research, Işıl原因’s life, academic studies about Işıl原因 are acquired via literature review method. In this research, Işıl原因’s Hüseyini makam taksim (duration: 3’19”) is notated and analysed in terms of technical and melodic. With technical analysis, Işıl原因’s violin ornament techniques and element of expression are explained. With melodic analysis, fast musical passages, sequences and Işıl原因’s personal motifs are revealed

in this taksim. As a conclusion, Işıl's performing style is analysed and materialized for the purpose of bringing violin performers into use.

Since 2010 **Murat Gürel** has been a lecturer in traditional Turkish violin playing at Ankara Hacı Bayram Veli University, Traditional Turkish Music State Conservatory, Department of Instrument Education. In 2016 he completed his PhD on *The Analysis of Nubar Tekyay's Violin Taksims* and he continues to research and teach Turkish music theory and practice based on *Anatolian Ecolle Edvar* (old books that instruct makams between the 15th and 18th centuries). He regularly performs as a soloist and ensemble player in concerts in Turkey and at international festivals, as well as giving workshops and seminars.

Session 1B: Learning and Teaching Musical Creativity (chair: Kim Bowen Çolakoğlu) - CMAS



Improvising Folk Songs: Improvising and Collective Composition

Professor Susanne Rosenberg (Royal College of Music, Stockholm)

This paper discusses and presents some preliminary results from an ongoing artistic research project by the author called "Folk Song Lab" based on artistic performance concepts found in Swedish traditional folk singing. The project is collective and interactive. The two interlinked explorative research questions concern the potential of traditional folk song as a source for creativity today as well as the potential of creating folk song based on new concepts with improvisation as a foundation, hence stimulating using the folk song musical "language" freely.

The project explores different ways to by improvisation stimulate the attitude towards the song as a cognitive framework which is recreated by the singer in the performance moment, by interactive group sessions. This takes its point of origin from certain conceptual qualities found in traditional folk song, connected to the ethnological concept "performance" (e.g. Kvideland 1981). A creative, non-analytic and open attitude is stimulated using flow-inducing concepts (Csikszentmihalyi 1992), such as risk, mimicry, play and reorientation, interpreted in musical terms and without written instructions.

The project raise question regarding the influence of time for the creativity and flow to appear during improvising sessions. Some of the methods explored in the project, such as "mirror- singing" might be related to neuro-scientific findings regarding the function of mirror-neurons, hence reflecting the possibilities in human creativity in a collective way.

Susanne Rosenberg is a well-known folk singer, Doctor of Music and Professor at the *Royal College of Music* in Stockholm (KMH). She has been a pioneer in both rediscovering the older Swedish style of traditional singing as well using it in bold new artistic environments and within artistic research.

Transcultural singing: Developing children's musical identities according to Gordon's Music Learning Theory

Giovanna Carugno (Conservatory of Siena)

Edwin E. Gordon is well-known in the field of music education for having elaborated the so-called "Music Learning Theory", valorizing the idea that musical activities should be proposed to children since the first months after birth to better develop their natural and innate musical aptitude. Gordon's theory takes inspiration from the studies of music psychology, providing a model that can be used by music educators all over the world with children of different ages, reaching various levels of musical learning. According to Gordon, voice is the main instrument to experience music and communicate musical contents. For this reason, the development of audiatonal skills is primarily grounded on listening and singing: since music can be learned in the same way as the spoken language, teachers and parents are trained to sing to the baby without using words, but only neutral syllables. In addition, musical learning can be seen as a process of acculturation occurred thanks to the interaction within the external environment. This element becomes of crucial importance if considering the cultural diversity of babies' population attending nursery schools. How to integrate a multicultural repertoire in the MLT activities for children aged 0-3? How to put in dialogue different singing proposals, enriching the musical identity of each child? This paper aims at answering these questions, by rethinking the indications of Gordon to create a "globalized" repertoire of songs and a common vocabulary of rhythmical and melodic patterns, to be listened to, imitated and re-created by children coming from different musical traditions.

Giovanna Carugno is an Italian harpsichordist, musicologist and music educator. After graduating in Piano, Harpsichord, Early Music and Chamber Music, she specialized in Music Education (University of Padua) and in Methodology of Musical Research (Accademia Filarmonica, Bologna). Currently, she is Adjunct Professor of Music Education at the Conservatory of Siena, ITALY.

Going Beyond Cultural Barriers through Ethnomusicology: Ethnomusicological Field Research for Composers

Hande Sağlam (mdw)

Over the past century, research on cultural diversity and the musical worlds/languages of non-Western European classical music or non-Anglo-American music has been an important focus area of many ethnomusicologists and music sociologists. Today, the concepts of transculturality and transdisciplinarity dominate the discourses and give us a new and deeper perspective on our new social environments. Everyday interaction with different languages and cultural characteristics which are mostly caused by migration and the related new social structures create new challenges, not only for research but also for teaching methodologies.

In this paper I will present the strategies and results of a research project from our university, the University of Music and Performing Arts Vienna (mdw): *Confusing Inspiration*.

It was a cooperation between two departments of the mdw: The Department of Composition, Electroacoustics and Tonmeister Education and the Department of Folk Music Research and Ethnomusicology. We had a very simple idea here: we wanted to show our composition students the “other” musical worlds besides Western European classical music in order to give them a wider perspective. To show them new music scenes and their socio-political, historical and esthetical backgrounds without being superficial and Eurocentric was also our goal. That is why we used the methodologies of ethnomusicology and took them to Istanbul for fieldwork. Afterwards they went back to Vienna and created new pieces inspired by their experiences in Istanbul. This challenging experience not only created a close contact for our music students to another musical world but also showed us that these two disciplines (composition and ethnomusicology) can benefit from each other, especially within the framework of research-based and practice-oriented settings. It can lead to an innovative and progressive cooperation between disciplines in order to develop new teaching and research methods without creating hierarchy structures between cultures.

Hande Sağlam studied composition at the Bilkent University, got her master degree in music theory from the University of Music and Performing Arts Vienna and received her doctoral degree on ethnomusicology at the same University. Since July 2015 she works as head of the institute's archive and deputy director of the Institute of Ethnomusicology at the mdw. Research Areas: Music and minorities, Music in the Diaspora, Anatolian âşık tradition, transmission of traditional musics, archiving methodologies of fieldwork. saglam@mdw.ac.at

**Thursday, 11 April, 11:15 - 12:30 am: Session 2: Race and Vocality
(chair: Jane Harrison) - ST**



Sounding ‘out of place’: towards a politics of coloured operatic vocality

Juliana M. Pistorius (University of Huddersfield)

The coloured singers of the Eoan Opera Group, performing in whites-only theatres at the height of apartheid, impressed themselves sonically upon apartheid space. Ambivalently performing the colonial script of voice culture, the Eoan singers' closeness to European vocal ideals exceeded their racial difference, thereby estranging the colonial civilising mission from itself. Close enough to be deemed complicit, too far ever to belong, their voices could not be contained within apartheid's dominant discourses. As agents of displacement, these coloured operatic voices left both the sounding and the listening subject adrift, unmoored from ears and eyes. Simultaneously, however, they remained beholden to a geo-politics in which the spatial manifestation of their operatic vocality was disempowered by apartheid's borders.

Existing theories of vocal agency invoke tropes of interaction, exchange, and mutuality to attribute floating authority to sonic expression: perpetually on the move, voice seems to transcend the hierarchical organisation of physical geographies. Within this frame, the disenfranchised voice, sonically powerful, yet perpetually disempowered, represents a

dilemma. This paper will argue for a recalibration of existing theories of vocal agency to account for the physical places in which voices sound. Situating the contradiction of the sounding-yet-silent voice of the racially marked operatic subject in a conception of voice culture as inescapably *placed*, I shall argue that the locatedness of voice profoundly affects constructions and realisations of agency. In conclusion, I shall propose that the politics of the coloured operatic voice is simultaneously produced by and productive of the unequal geographies within which it sounds.

Juliana M. Pistorius is a Leverhulme Early Career Research Fellow at the University of Huddersfield, having received a DPhil in Musicology from the University of Oxford in 2018. Her research interrogates the politics of opera in apartheid and post-apartheid South Africa. juliana.pistorius@gmail.com



The Black Psyche & the Voice: Interpretation and composition in performance practice (lecture/performance)

Anthony R. Green

For the 2019 conference The Multivalent Voice in Transcultural Music-making, I propose a lecture/performance focusing on 2 works: *We Cannot Be Afraid/Kindness Recitation* by Renee' C. Baker, and *Empathy I: Diamond Reynolds* by Anthony R. Green. Both works evoke the psychological trauma experienced after racially charged incidents, utilizing the voice as the primary medium of expression.

Baker's piece is centered on a poem by Melvin Tolson that abstractly recounts the story of a judge who sentenced a Black man to be lynched just to gain a promotion. The score consists of abstract graphics that a performer interprets within the emotional framework of the poetry and Ms. Baker's instructions.

Green's piece utilizes the words of Diamond Reynolds, the life partner of the late Philando Castile, who was fatally shot inches away from Ms. Reynolds and their daughter. After the shooting, Ms. Reynolds says (among other phrases), "You shot four bullets into him, sir." Green's unaccompanied vocal setting of these words is an attempt to capture and analyze Ms. Reynolds's psychological agony, which she retained in a display of superhuman emotional strength while addressing the police officer who killed her lover.

The lecture will include discussion of the composers' biographies, the compositional development of each work, the emotional weight incurred upon the performer, the necessity of the human voice with its simultaneous power and fragility, and the boundary of music and performance art with regards to solo vocal performances. The lecture will conclude with a performance of *Empathy I: Diamond Reynolds*. Renee' C. Baker: <http://www.reneebakercomposer.net>

The creative output of **Anthony R. Green** (composer, performer, social justice) includes musical and visual creations, interpretations of original works or works in the repertoire, collaborations, educational outreach, and more. Behind all of his artistic endeavors are the ideals of equality and freedom. www.anthonrygreen.com

**Thursday, 11 April, 15:30 – 16:30 am: Keynote Speech #1
(chair: Robert Beahrs)**



The Acousmatic Question as Voice-Making

Nina Sun Eidsheim (University of California, Los Angeles)

The foundational question raised in listening to a human voice is: *Who is this? Who is speaking?* This is an acousmatic question that asks what type of essence is sounding. This keynote asserts that we ask the acousmatic question because it is not actually possible to know voice, vocal identity, and meaning as such; we can only know them in their multidimensional processes, practices, and multiplicities. My goal with this talk is to provide tools that help denaturalize the acousmatic listening process and the voices it names. For example, how timbre performed by one person is understood as essence (e.g., a so-called white timbre performed by someone understood as white) while the same timbre performed by another person is understood as an imitation (e.g., a so-called white timbre performed by someone understood as African American). This framework helps explain how singing, while generally mistaken for essence, is always made up of entrainment, style, and technique—concepts I will discuss in detail. Thus, drawing from musicology, ethnomusicology, African American-, race-, sound- and voice studies, I provide a framework that can help us critically examine how race is “measured” through sound, and how the authenticity of race and racial subjectivities is often located in vocal timbre. More broadly, I hope this work can contribute to a knowledge of the ways in which comprehending voice remains central to understanding human experience.

Nina Eidsheim (Professor of Musicology; Director of Graduate Studies; Dean's Associate for Faculty and Graduate Student Development; UCLA Herb Alpert School of Music), *Sensing Sound: Singing and Listening as Vibrational Practice* (Duke UP, 2015) and *The Race of Sound: Listening, Timbre, and Vocality in African American Music* (Duke UP, December 2019); co-editing *Oxford Handbook of Voice Studies* (forthcoming, May 2019); co-editor (with Josh Kun and Ronald Radano) of the *Refiguring American Music* book series for Duke University Press; recipient of the Mellon Foundation Fellowship, Cornell University Society of the Humanities Fellowship, the UC President's Faculty Research Fellowship and the ACLS Charles A. Ryskamp Fellowship.

Thursday, 11 April, 16:50 - 18:20 am: Sessions 3A and 3B

3A: Language, Voice, Politics (ST)

3B: The Composer's Voice (CMAS)

Session 3A: Language, Voice, Politics (chair: Amanda Bayley) - ST



The Universal Language of the Primal Scream: The Cross-Cultural Voice of Finnish Punk

Lasse Ullven (University of Malta)

Music, according to Jacques Attali, has become a tool of power, making people forget the general violence, making them believe in the harmony of the world and silencing them by mass-producing syncretic music and censoring all other human noises. In the Attalian point-of-view noise signifies 'dirt' and 'disorder', 'a signal that interferes with the reception of a message by a receiver', something that 'destroys orders to structure a new order'.

By making use of the universal language of the primal scream – shouting and producing noise – punk attempts to interfere when music is being used to wield oppressive power and reverse the process of codification of noises into music that silences.

The Finnish style of punk has been recognized as a particularly noisy style and despite, or perhaps because of, using a vernacular language as its primary means of expression, it has gained admirers in the global underground. The popularity of Finnish punk has also sparked a curious phenomenon where many foreign groups with no ethnic connections to Finland have decided to perform in the Finnish language in order to pay homage to their favourite style. These groups modelled after Finnish punk can be found in different parts of the world: Brazil, Japan, the United States, Australia, Greece, Spain, Malaysia and Singapore. This paper intends to shed light on the reasons behind Finnish punk's international appeal and to discover why the scream uttered in Finnish resonates within punks of many nationalities even if its meaning may remain obscure.

Lasse Ullven is a Finnish punk musician studying popular culture at the University of Malta. Lasse is currently working on his PhD thesis entitled 'Noise Exports: The Travels and Permutations of Finnish Punk'. lull0001@um.edu.mt



Analysis and Comparison of Highly Nuanced Melodic Motion in Raga and Makam to that of The People's Microphone: Voices And Echos in Protest and Sound Art

Jeremy Woodruff (Center for Advanced Studies in Music, MIAM, ITU)

The People's Microphone (PM) technique, first employed by Occupy Wall Street in the 2011 occupation of Zuccotti Park, is a mode of political speech drawing on the fundamental linguistic/musical principle of imitation. By analyzing musical parameters of the tones of voice in instances of the People's Microphone in protest, and secondly by adapting the method to analyze how the People's Microphone is used in an artwork by Brandon LaBelle, I lay the speculative groundwork for a transversal theory dealing with the political influence of musical sound. This theory is extended to *Angela Davis*, a piece in Peter Ablinger's *Voices*

and Piano series of compositions for piano and audio recording in which the piano exactly imitates the intonations of the voice in different ways. The arousal of cognitive dissonance through vocal inflection in interaction with contexts of perception is the common thread through several examples that allows a holistic theoretical approach across the domains of sound, art and politics. Revising the transcriptions of these voices of sound art and protest using a notation derived from Ramesh Vinayakam's Gamaka Box notation system, I compare vocal inflections in politics to highly nuanced inflections of pitch in particular ragas and makam music to compare affect in public speaking to musical affect.

Jeremy Woodruff is Head of Music Theory and Lecturer in Composition at the Istanbul Technical University, Center for Advanced Studies in Music (MIAM). His compositions and sound installations are informed by his research on ethnomusicology and sound studies. He is published by The Journal of Sonic Studies, Interference: A Journal of Audio Culture, Klangzeitort (Berlin), Errant Bodies Press and Verlag für Moderne Kunst.
www.jeremywoodruff.org

Transculturating Tagore's Voice(s): Translating, Notating and Singing a Bengali Lyrical Repertoire in English

Matthew Pritchard (University of Leeds)

Rabindranath Tagore (1861-1941) was not only one of the most renowned Asian poets, but also one of the most prolific songwriters of his era. His corpus of around 2,200 songs in Bengali (known as *Rabindrasangit*) still possesses talismanic importance for millions of Bengalis, yet often struggles to bridge the “translation gap” even to other South Asian communities. Having learned *Rabindrasangit* since 2008, including a year spent at the university Tagore founded in Santiniketan, West Bengal, I will both discuss and illustrate the challenges and opportunities involved in bringing this repertoire to non-Bengali audiences. In particular, my preparation of a *Rabindrasangit* edition has involved not only transferring the music from Bengali *ākārmātrik* notation to the Western staff system, but also the attempt – based on earlier trials during Tagore's lifetime by Alain Daniélou and Arthur Geddes – to produce translations for singing in English. The intention is to reproduce the immediately sensed blend of words and music that (much as in the case of German *lieder*) is considered to be at the heart of these songs' aesthetic achievement. Beyond the technical difficulties this task poses, the paper will discuss its cultural implications. What does it mean to sing a quintessentially Bengali repertoire using a Bengali vocal style (*gāyaki*) but with English words? Is it merely “nonsense to believe that music is a universal language”, as Tagore himself despairingly remarked? Or is “transculturation” perhaps possible for his musical voice in the way that his own translations showed it was for his poetic one? (249 words)

Matthew Pritchard is Lecturer in Musical Aesthetics at the University of Leeds. Aside from publishing on German music aesthetics, he has produced essays and translations focussing on the work of Bengali poet-composer Rabindranath Tagore (1861-1941). He is currently working on an edition, with translations for singing, of Tagore's songs.

Session 3B: The Composer's Voice (chair: Enis Gümüş) - CMAS



Transcultural Aspects in *Stimmung*, by Karlheinz Stockhausen

Natasha López (singer)

In this paper I discuss the transcultural aspects in Karlheinz Stockhausen's *Stimmung* (1968) - a work in just intonation for six vocal soloists, who sing vocalises on the pitches of a purely tuned ninth chord using overtones as part of the technique. Although *Stimmung* is considered the first vocal composition for overtone singing in Western classical music, there are appreciable differences between the Asian overtone singing techniques and Stockhausen's concept of overtones as a relationship between frequencies.

I discuss the compatibility/ incompatibility of other overtone singing techniques (mostly from the Eastern continent e. g. Tuvan throat singing) with the one used in *Stimmung* and examine the researching and practicing methodologies in Western and Eastern music according to this technique, analysing the vocal nuances (ornamentation, microtones) produced by the different processes (transformation, variation, deviation). I compare other transcultural aspects (the calls of the weekdays and the magical and tribal god names from other cultures: maori, aboriginal, indian, indonesian, etc.) according to the ritual and ceremonial character of the work, expressed by the singers' formal gestures and acts, as well as a return to simplicity, to an intimate, meditative, non- rhetorical mode of utterance and a certain primitive eroticism introduced by the texts and poems.

I discuss the following question: Are the influences from non-western European cultures fundamental to a synthesis of a new musical approach in *Stimmung*?

Natasha López is a singer specialized in contemporary classical music. She acts in performances and contemporary music festivals, e. g. *Summer Courses of the Stockhausen Foundation*, *Internationale Ferienkurse für Neue Musik Darmstadt*, *ECLAT Festival*, etc. and works with composers like Helmut Lachenmann, Michael Maierhof, etc. She is a member of *TRIO vis-à-vis* and *Forum Neue Vokalmusik* Ensembles.



Rethinking the Voice-Body in the XXI century: *El Público*, an opera under the sand

Carmen Noheda (Complutense University of Madrid)

The present research investigates the world premiere of Spanish operas since the reopening of the Teatro Real of Madrid in 1997, after 72 years of lyrical silence. The season 2017/2018 celebrates its 200th anniversary. But it was only on the latest 20 years that a new period of Spanish creation was established, with ten commissioned productions. Despite the importance of this period, there is no attention from the Musicology as a subject of study. This proposal focusses on one of the most influencing operas: *El Público* (2015), created by the Spanish composer Mauricio Sotelo, based on the play of Federico García Lorca. The research analyzes the conflicts between the musical dramaturgy and the scene from the theme of homosexuality and the mask in the theater, elements that deepens in the identity ambiguity. The project as art in/of transformation overcomes the creation to reach the level of the reality in a political and social sphere, that has taken us to select scenes that highlights

the integration of flamenco as an approach 'alterflamenco'. This experimental bet compromises with the oral memory in its aesthetical and ideological skills from a non-folkloric vision apart from essentialisms. The study considers the spectral treatment of the voice and the corporality of the flamenco dance in the transfiguration of a horse dance that forces the sexual identity. *El Público* fights with the contradictions of representation to reveal the hidden and authentic theater, and to converse it in an 'Opera under the sand'.

Carmen Noheda is a Ph.D. candidate in Musicology at the Complutense University of Madrid. She has been a Visiting Researcher at the Seoul National University and the University of California Los Angeles. She is on the Executive Board of the Music and Arts Group at the Spanish Musicological Society. mcnoheda@ucm.es



The role of the performer in the process of composing music

Jakhongir Shukur

The heritage of Eastern musics requires from a performer not only mastery of a musical instrument or voice, but creative, composer-like aspects. During the performance of traditional music, the performer fills the musical form with own inflections and intonations. And the most highly valued aspect is that a performer can fill a form with new interpretations and intonation every time. This allows the performer to plunge into his or her inner sound world and create new acoustic atmospheres. How often do composers incorporate such uniqueness in their scores? And what if the composer—including these instruments in his score—gives the opportunity for the performers to compose the piece together with the composer? And what will a score that does this look like, and how much will change a piece for the composer?

Jakhongir Shukur was born in 1981 in the city of Bukhara (Uzbekistan). He graduated the State Conservatory of Uzbekistan, department of composition and conductor. J. Shukur is one of founders of the Omnibus Ensemble in Tashkent in 2004. He is also conductor assistant and producer Omnibus Ensemble.

Thursday, 11 April, 19:00 - 19:50 am: Session 4: Distributed Vocality: Computational Approaches (chair: Manolis Ekmektsoglou) - CMAS



Sonification with Istanbul Coding Ensemble (ICE) (workshop/demo)

Istanbul Coding Ensemble: Konstantinos Vasilakos, Uğur Can Akkaya, Onur Dağdeviren, Bidar Kalender, Kerem Ergener

Istanbul Coding Ensemble (ICE) is the home laptop group of ITU/MIAM, it was founded on 2018 with a focus in improvisation with musical algorithms using 'just-in-time' programming techniques and real time communication with ad-hoc network music systems. ICE will elaborate on selected pieces from their repertoire which were developed to create sonic

manifestations of raw data from diverse input sources, including bio-signals and new physics data. Furthermore, the event will culminate in a hands on demonstration of IPSOS, a platform for interactive sonification of data from the Large Hadron Collider. The platform provides a user friendly interface for real time music creation using new physics data from Cern, in Switzerland.

Dr. Konstantinos Vasilakos creates electroacoustic music using hitherto available computer music systems within the milieu of interactive music. He studied in Greece, UK and The Netherlands. His research interests include improvisation with hardware interfaces, live coding, sonification, and networked music environments; currently he is teaching in Sonic Arts department, ITU/MIAM.

Friday, 12 April, 09:00 - 10:30 am: Sessions 5A and 5B

5A: Negotiating Identities across Time and Space (ST)

5B: Assembling Individual and Collective Voices (CMAS)

Session 5A: Negotiating Identities across Time and Space (chair: Evrim Hikmet Ögüt) – ST



Musical Mobilities and Moorings: Voice as Transcultural Capital in Western Sydney

Samantha Dieckmann (The University of Oxford); Bashar Hanna (Fairfield's Arts and Community Development Centre); Maria Ha, Social Entrepreneur

This paper examines the role of the musical voice, and the associated development of transcultural capital, across two broadly-defined communities in Western Sydney. Although the communities under consideration are equally significant populations - Blacktown and Fairfield being home to the country's highest populations of Filipino Australians and residents from the Mesopotamian region (respectively) - the contrasting presentations of 'voice' in these case studies reflects their divergent musical-cultural identities, migration flows and translocal experiences.

For the Filipino Australian community, transcultural capital is gained through impressive vocal performances of contemporary r'n'b ballads, perpetuating the notion of an inherent Filipino musicality through conspicuous aesthetic markers. Success through mainstream media channels (such as the widely broadcasted 'talent competitions' *Australian Idol* and *X-Factor*) showcase a propensity for Filipino Australians to produce vocal performances that can be easily consumed and appreciated by Western audiences. Some participants speak about this disposition as being symptomatic of a broader "colonial mentality", such that this form of transcultural capital can be drawn to a history of Filipinos impressively reproducing colonial musical forms and preserving a reputation as inherently musical.

For Fairfield's Mesopotamian residents who have fled their homelands of Iraq and Syria, vocal- and grassroots- based models of transcultural music-making has enabled deep connections across culturally, linguistically and religiously diverse participants. Through

ensembles such as the Choir of Love, Peacemakers Team and Mesopotamian Ensemble, fragmented identities are reconstructed through positive recurrent experiences of shared traditional music repertoire. Although there is a very high degree of technical vocal skill necessary to perform the *maqam* featured in these ensembles, for vulnerable refugee and former refugee communities, transcultural capital is obtained more through collective voice than solo virtuosity.

Samantha Dieckmann is an Associate Professor of Music at the University of Oxford, teaching music education and community music. Her program of research examines how intercultural relations manifest in a range of music education settings, with a focus on the musical lives of migrant and former refugee communities in resettlement.

Bashar Hanna is the architect behind Fairfield City's Arts and Community Development Centre, who founded Western Sydney's transcultural ensembles the Choir of Love, Peacemakers Team and Mesopotamian Ensemble.

Maria Ha is a Social Entrepreneur who co-designs community development-based music repertoire to bring to life transformative and collective transcultural capital.



This is What Migration Sounds Like: Songs of Ottoman Jewish Cultural Relationships 1920-1989

Simone Salmon

While Sephardic historians have spent a great deal of time looking into Judeo-Spanish newspapers, letters, postcards, and government documents as primary sources, hundreds of Judeo-Spanish songs have remained untouched only because they have yet to be discovered. Judeo-Spanish songs are especially important to Sephardic Jews because the songs carry stories and memories that illiterate people were unable to otherwise record, juicy rumors and coplas for complaining about a difficult family member, and sentimental poetry that Jews had heard since their childhood. Music also had the ability to bring Jews of different backgrounds together, as diverse Sephardim recognized the same language, musical mode, melodies and lyrics. The Emily Sene Collection at UCLA contains a vast number of Sephardic songs that accompanied the Ottoman Sephardic experience of emigration from the Ottoman Empire and the Republic of Turkey in the late 1910s and early 1920s. What can these songs, performed along the way to Isaac Sene's ultimate home of Los Angeles, tell us about the sentiments felt by Ottoman Jews at the time? What can we decipher about the meanings and functions of these songs at different points in a generation's lifetime? I use materials from the Sene Collection as a window into the past relationships between people and land, people and memory, and the complicated and ever-changing identities that post-Ottoman Sephardic Jews held in America whether they considered themselves Ottoman, Cuban, American and/or Zionist. I tell a story of migration through interactions of musical style to fill gaps in historic understandings of Sephardic relationships in the 20th century.



Voice, Arabness, and the Transnational Vocal Talent Competition *Arab Idol*

Insia Malik (City University of New York)

An offshoot of the global *Idol* franchise, the televised vocal talent competition *Arab Idol* is a cultural phenomenon popular across the Arabic-speaking world. Unlike other global iterations of the program, the broad regional span of twenty-two Arabic-speaking countries stands in contrast to the typical country-based scope. Second, while most offshoots of *Idol* feature European and American pop hits and singing styles, the contestants' performances on *Arab Idol* exclusively feature Arab music repertoire, showcasing vocal qualities strongly associated with classic singers and styles from the region. With a generic "Arabness" implied both by the show's title and in its advertising, contestants' sung repertoire on the show seems to fit that mold, featuring a wide range of twentieth and twenty-first century Arab popular music that highlights *maqam*-based melodies and traditional rhythms. Virtually all songs on *Arab Idol* are performed in Arabic, employing varying regional dialects, and sometimes the standardized literary Arabic. This paper asks, how is the "Arab" voice identified, imagined, and cultivated on Arab Idol? In what ways do contestants voice an "Arabness" through music repertoire, language, improvisational style, and vocal ornaments? My paper analyzes select performances of *Arab Idol* contestants from the latest season (2017) that both echo and contradict the program's premise of a unifying Arab musical identity. I argue that performances by contestants induce debates over belonging that counter a singular transnational Arab rhetoric, revealing contestants' varying affinities to nation-states, regions, and cities, as well as to ethnic and religious subjectivities, rather than a pan-Arab "nation."

Insia Malik is a Ph.D. candidate in Ethnomusicology at the Graduate Center of the City University of New York. She is also a violinist, performing regularly with several ensembles in the United States such as the National Arab Orchestra, the Bil Afrah Project, and Takht al-Naghham.

Session 5B: Assembling Individual and Collective Voices (chair: Belma Oğul) - CMAS



Bulgarian Singing Voices in Ethnomusicological Perspectives

Dr. Stanimira Dermendzhieva, Independent scholar

By engaging current research of American and Bulgarian scholars, this paper raises questions regarding the history of ethnomusicological studies in Bulgaria and abroad, and the importance of folk music in the construction of modern Bulgarian ethnicity and cultural identity. Both the development of professional music and ethnomusicology started in the late 19th century. Bulgarian irregular rhythms were only introduced to world music 130 years ago. The earliest recordings of traditional music for scientific purposes were done in the 1900s. The composer Dobri Hristov (1875-1941) and the ethnomusicologist Stoyan Dzhudzhev (1902-1998) introduced the concept of makam. During the Communist period (1944-1989), Turkish influence in Bulgarian music and culture was rejected as being "not pure".

The main purpose of this study is the summarized presentation of presence and authenticity in voicing regarding the Bulgarian folklore singing phenomenon. It explores the most commonly used modal structures and chromatic sound lines, the metrorhythmic variety, the specifics in the formation and the decoration of the sound, the classification of the singing voices and the different performers' style in various folklore areas. Apart from constricting their throats which strengthens and amplifies their voices, singers are well known for their unique polyphony, rhythms and harmony, the use of close intervals and drone accompaniment, and difficult ornamentation. I would like to stress the fact that much like the Balkans themselves, folk music in the Balkans is multi-dimensional, crossing many cultural, linguistic and ethnic boundaries. However, it has been excluded from the academic canon of Western music history.

Dr Stanimira S. Dermendzhieva – Ph.D. in Musicology (Ionian University of Corfu, Greece), Magister in Music Pedagogy and Aesthetics (Academy of Music, Dance and Fine Arts in Plovdiv, Bulgaria), Music Teacher in Primary/Secondary Education, Ministry of Education of Greece. She specialized in 19th - and 20th-century music, particularly Russian/Soviet and Balkan music. stanimirad_t@yahoo.gr



The Mysterious Voices of the Black Sea

Rina Altaras (Center for Advanced Studies in Music, MIAM)

In this paper I would like to discuss the possible reasons underlying the singing technique of Bulgarian Women Songs with all the women working songs around the Black Sea, while taking the influences of geographical-climatic elements on voice into consideration. Hendrik et al. has shown through measuring the resonances of the vocal tract that in the Bulgarian Women's singing technique the singer tunes first her first formant to the second harmonic of her voice.¹ This way of tuning enables the singer not only to project the voice specifically its second harmonic to a very large radiant field but defines this special timbre to be perceived which is called the Bulgarian style. Since the boosted second harmonic of the voice is the main reason underlying this perception. This style is also highly ornamented with little single note strokes, mordenti and very carefully used vibrato, which is almost non-existent throughout in general. Empiric studies in linguistics² have proven that tonal languages which demand high precision and complex manipulation of the fundamental frequency are to be found in humid climates near waters. In order to achieve this highly demanding skills the vocal folds need to move very fast, and so they have to be flexible which in turn needs humid environment. If we extrapolate and transfer this knowledge to the Bulgarian singing which demands a great deal of frequency manipulation and also high flexibility for ornamentation we might say that it is not coincidental to find this singing style around the shores of the Black Sea as well.

¹ Nathalie Henrich, Mara Kiek, John Smith and Joe Wolfe, "Resonance Strategies Used in Bulgarian Women's Singing Style," *Logopedics Phoniatrics Vocology*, Volume 32, No: 4, (2007): 171-177

² Caleb Everetta,¹ Damián E. Blasib,^c and Seán G. Roberts, "Climate, vocal folds, and tonal languages: Connecting the physiological and geographic dots," *PNAS*, Volume 112, no. 5 (February 3, 2015): 1322–1327 www.pnas.org/cgi/doi/10.1073/pnas.1417413112 (accessed on November 30th, 2015)

Having received a MSc. in biochemistry and an MA in educational psychology from the University of Fribourg, Switzerland, **Rina Altaras** attended the Fribourg Conservatory as well. Parallel to her business life, she had her MA in Music in 2014 at ITU MIAM. She is pursuing her doctoral studies at MIAM, while teaching at Yeditepe Faculty of Medicine “Music and Medicine.”

The Narratives of the Past: Pomaks and the Tradition of Pesna

Assoc. Prof. Berkant Gençkal (Anadolu University)

This study explores the Pesna tradition of the Pomak community. Pesna is a singing form and is very common practice among Pomaks. Two fieldwork researches were held in 2012 to villages in Southern Rhodopes (Bulgaria), Kaz Mountain Region and Eskişehir province (Turkey). Many Pesna examples were recorded and classified into three main groups.

The first classification is made according to the melodic structure. It is observed quite prominent pentatonic formation that operates as a primordial musical cell in the Pesni gathered from the Kaz Mountain region. The second classification is made according to the types of Pesni sung by solo singer, a diaphonic and tetraphonic groups. A heterophony is quite prominent among the singing style in pairs. In this section, a gender classification is included in order to explore the manner of the singing style. The third classification is made according to their narrative context. Especially the Pesni of supernatural are considered as emblematic examples of the Islamic practice.

For centuries, Pomak community was subjected of various political debates by the Turkish, Bulgarian and Greek nation – states. Since the Pesni are performed mainly by non-professional elderly people and the tradition is bound to an oral practice, these narratives portray not only knowledge and wisdom but a soul that pass throughout generations. They give certain definitions of the formation of the community that unifies them and protects them from assimilation.

Keywords: Pomak, Pesna, Pentatonicism, Past, Primordiality

Berkant Gençkal was born in Bulgaria – 1977. He took his first lessons from his father, Yusuf Gençkal. Then he continued his piano education with Prof. Nergis Şakirzade Sarı. He worked harmony with Zarife Bakihanova and composition with Elhan Bakihanov. Then he continued to work composition with Peter-Jan Wagemans. He took electronic music courses from René Uylenhoet. He studied Advanced Theory with Michael Ellison and ethnomusicology with Robert Riegler. Since 2004 he works at the State Conservatory Musicology Department, Anadolu University, in Eskişehir. He is married and has two children. bgenckal@gmail.com

Friday, 12 April, 10:50 - 12:20 am: Sessions 6A and 6B

6A: Collective Singing (ST)

6B: Vocalizing Landscapes (CMAS)

Session 6A: Collective Singing (chair: Will Sumits) – ST



Polyphony and Periphery: Polish Song Theatre and the Voice of European Identity

Brian Fairley (New York University)

Polyphony is the calling card of Teatr ZAR. This Polish theatre ensemble, based in Wrocław, constructs their performances around pieces of traditional vocal music, learned through expeditions to Sardinia, Ukraine, Georgia, Chechnya, and elsewhere. So fundamental is the polyphonic nature of the music they use that when they began to work with Armenian sacred chant for the performance “Armine, Sister” (premiered 2013), they struggled with the “monodic” quality of this chant. According to their website, they had to undergo a “two-year process of ‘embodiment’” to master the different vocal training required by monody.

Teatr ZAR are part of a larger movement in Polish experimental theatre, based on an aesthetic of performance and an ethic of performer training in which singing, understood as a collective act, plays a central role. The work of these “song theatres” warrants attention from the musicological community not only for their deft recontextualization of musical material from a rich tapestry of sources and the ersatz anthropology of their song expeditions. As I argue in this paper, the ideologies of polyphony that motivate this work at once celebrate the multivocal, dialogic quality of an ideally multicultural Europe, while reinforcing a kind of European exceptionalism based on the idea of polyphony as an objective, transhistorical phenomenon. In a country like Poland, which has witnessed some of the most virulently anti-immigrant rhetoric in recent years, ZAR’s attention to music on the European periphery—including Turkey, where much of their Armenian research took place—represents politics etched into the voice.

Brian Fairley is a PhD student in ethnomusicology at New York University, pursuing research on practices of the voice and media archaeology in the Republic of Georgia and among theater ensembles in the Polish physical theater tradition. He received his MA from Wesleyan University in 2017, with a thesis on media and memory in the Gurian trio song.



From klezmer to dabkeh in Haifa and Weimar: recovering lost transcultural musical roots?

Abigail Wood (University of Haifa)

During the summers of 2017 and 2018, a musically and culturally diverse group of fifteen young musicians from Haifa, Israel, and fifteen from Weimar, Germany, have come together for ten days in each city to form the “Caravan Orchestra,” a musical exchange project that seeks to reopen lost connections between klezmer, Arab musics and cognate European repertoires. Seeking to explore an “often-overlooked historical, transnational cultural matrix” rooted in the long arc of the Ottoman empire, the Caravan project probes

connections between a group of musical repertoires which are on one hand highly cosmopolitan, reflecting centuries of musical interaction between diverse populations in central and southeastern Europe, Turkey and the Levant, but on the other hand are today often framed within bounded identity discourses as “ethnic” or “heritage” musics. Stakeholders from two countries—ethnomusicologists, musicians, students, funders and institutions—explore what such a conversation might entail. Like many intensive musical projects, the Caravan Orchestra has been a transformative experience for many of the students involved, marked by the exhilaration of producing good music on a concert stage and validated by audience applause, dancing and ovations. Yet beyond aesthetic satisfaction, what similarities and differences are communicated in a short-term musical project, and what kind of insights can such a project offer into the “disrupted musical histories” that it seeks to explore? In this paper, I explore this question via three elements of the Caravan experience: musicianship and technique, repertoire, and identities.

Abigail Wood is senior lecturer in ethnomusicology at the University of Haifa, Israel. She has published widely on contemporary Jewish musics; her recent research focuses on the soundscapes of the Old City in Jerusalem, including the ways in which the Israeli-Palestinian conflict is reflected and reconfigured in sound, and on intercultural border-crossing in music.



Propagandistic Functionalization of Children's Voice: The Role of Children's Choirs in the Process of Social Construction and International Legitimization of Nation-States

Gülce Özen Gürkan (Yildiz Technical University), Alper Maral (Ankara Music and Fine Arts University)

By virtue of the fact that it is able to directly transmit semantic and gestural texts, human voice is one of the instruments that are frequently used in the propagandistically functionalized audial expressions. When it comes to public imposition of the ideas and discourses whether in power or in opposition, with or without the context or support of music, transmission of the text is almost always assigned to human voice. While the other elements besides human voice are also used to strengthen the impact of the text; when human voice is included, various parameters are considered such as timbre, singing/speaking methods, number of the performers, and beyond, the political identity and public recognition of the performers.

Based on the associations such as innocence, sincerity and future, children's voice has a particular importance among the types of human voices used for propaganda purposes; there are remarkable examples to how effective children's voices might be on the extensification of state-sanctioned ideas. Many of these examples are relevant to the children's choir form. When the children's voices are combined with the choir dynamics that are associated with harmony, collectivity, and membership-over-individuality, it is quite possible to obtain a propaganda tool which is instrumental to the nation-state ideology to gain ground in the society or to conserve its current ground.

In this paper, how the instrumentalization of children's choir effect is used by the states in national and international levels will be examined via specific examples occurred in particular political eras of various districts.

Keywords: Children's voice, choir music, children's choir, propaganda, nation-state.

Gülce Özen Gürkan completed her music composition bachelor's study in Yıldız Technical University with a thesis work named The Semiotic Approaches to The Text Organisation in Electronic Music, supervised by Prof. Dr. H. Alper Maral. She currently works on a graduate thesis work named The Use of New Music Elements on the Imposition and Infusion of Critical Ideas and Discourses to the Audiences, under the supervision of Alper Maral.

gulceozen@gmail.com

Session 6B: Vocalizing Landscapes (chair: Bulut Çavaş) - CMAS



Inner Asia Throat-Singing (*Xöömei*) Workshop: Perspectives from Tyva and Mongolia

Robert O. Beahrs (Center for Advanced Studies in Music, MIAM) and Davaadalai Munkhbat, musician based in Istanbul

This workshop introduces participants to some basic techniques for voicing *xöömei* (commonly referred to in English as "throat-singing" or "overtone singing") and related techniques of *sygyt* and *kargyraa*. Emphasis will be placed on transcultural ways of knowing and teaching singing from the perspectives of performer-researchers working in the Tyva Republic (Russia) and Mongolia. In addition to vocal mimesis, workshop participants will learn about sensory attunement, body knowledge, and indigenous methods for learning to sing based on fieldwork conducted with master musicians in Inner Asia. A brief historical overview of the differences between Tyva and Mongolian techniques will be followed by a performance, sensorial and sound-making exercises, and an introduction to sonic-musical aesthetics.

Practical notes: 1) basic funding requested for reimbursing the Mongolian musician who lives in Istanbul; 2) if more funding is available, an additional musician could be invited from Tyva to participate in the workshop and give a joint concert of traditional music from Tyva and Mongolia.

Robert O. Beahrs is an ethnomusicologist, sound artist, and filmmaker from Minnesota currently living in Istanbul. His research examines cultural geography, musical storytelling, and techniques of voicing song in Siberia and Inner Asia. He received his Ph.D. from U.C. Berkeley and works as a lecturer in ethnomusicology at the Center for Advanced Studies in Music (MIAM), Istanbul Technical University. For more details, please visit:

www.robeahrs.com

Davaadalai Munkhbat is a musician and heritage specialist from Ulaanbaatar currently living in Istanbul. He studied at the Mongolian State University of Culture and Arts and works at the Mongolian Music Agency. Munkhbat specializes in *xöömii* (throat-singing) and plays the *morin khuur* (horsehead fiddle) and *topshur* (lute).

Friday, 12 April, 13:40 - 14:40 am: Sessions 7A and 7B

7A: Gender, Ideology, and Voice II (ST)

7B: Experimental Transcultural Practice I (CMAS)

Session 7A: Gender, Ideology, and Voice II (chair: E. Şirin Özgün) - ST



Music and Islam: Religious Vocal music through the example of Muslims in Bosnia and Herzegovina

Gabriela Petrovic (Museum Haus der Musik, Vienna)

This paper is about vocal music in Islam. I wanted to find out whether singing was allowed in Islam, and if it was allowed, what was, for example, a woman's role in it (shown by the example of a mixed Muslim choir from Tuzla, Bosnia and Herzegovina; a Muslim boarding school for girls and boys). Furthermore, I was interested in the musical and performing structure of this specific way of singing, the participants, as well as the source of this music (the harmony, melody, history, socio-political aspect, etc.). What are *Ilahija*, *Kasida* and *Mevlud* and what is their significance? My research considered several interviews: Dr. Orhan Jasic, a professor of dogmatism at the University of Islamic Theology in Sarajevo, Bosnia and Herzegovina and the imam of the Mejdani mosque in Tuzla, Bosnia and Herzegovina, Mister Fehim Veladzic, explained the music traditions and customs within the Bosnian Islamic community. These conversations show interesting results which answer many questions, such as:

- What are the customs connected to music with Muslims in Bosnia and Herzegovina?
- Is there space for new musical forms in Islam (is it even permitted), and is it possible to express oneself in a "different" (musical) manner in Islam at all?
- Is there a difference in comprehending music as a cultural and artistic treasure of one country and one nation with Muslims who live on the European continent and those who live outside the European continent?

Gabriela Petrovic works at the Museum Haus der Musik in Vienna since 2013. Petrovic is a PhD student at the Department of Musicology at the University of Vienna. She is also at a postgraduate university program (ecm - educating, curating, managing), working in the field of museums and exhibitions at the University of Applied Arts in Vienna.



Vocalising the Nation: The Balkans in the Early Twentieth Century

Verica Grmusa (Royal Holloway, University of London)

This paper explores the singing voice as a power unifying a mosaic of ethnicities, religions, languages and music traditions in the Balkans at the beginning of the twentieth century, into a new Yugoslav identity. It examines collaboration between Maja Strozzi-Pečić (1882-1962), a leading Croatian soprano, and Petar Konjović (1883-1970), Serbian composer, charting in detail the genesis, performance history and reception of *Sabah* (1916), the last song they co-created. It explores how Strozzi-Pečić's operatic style of vocal production and star persona

helped merge the local *sevdalinka* tradition into a newly-minted 'national' art song in the Balkans, creating not just a symbol of a new national identity but also a platform for female empowerment.

Strozzi-Pečić guided Konjović's choice of 'folk' motives to suit her image of a virtuosic opera star with fiery stage presence, resulting in his penchant for melismatic *sevdalinka* songs of love and yearning. This culminated in *Sabah*, composed in rehearsal with Strozzi-Pečić, with vocal line featuring operatic fioraturas and floating top C. Although Strozzi-Pečić initially commissioned it for the Sarajevo audience with large Muslim population, *Sabah* became her favourite encore. The song's overwhelming reception across the South Slav territories as the 'national' art song of a nascent Yugoslavia attests to the power of both performance and a performer as a binding force for a community, but also celebrates female empowerment through vocality. Instead of a diva, she assumed an alternative artistic identity as an ambassadress of the 'national art song', hailed ultimately by the contemporaries as its 'apostle'.

Verica Grmusa studied singing at Belgrade University and Royal Academy of Music in London, before gaining a PhD at Goldsmiths, London in 2018. She has presented conference papers and published articles on performance, art song, nationalism, gender and stardom. Verica is Early Career Fellow at Royal Holloway, University of London.

Session 7B: Experimental Transcultural Practice I (chair: Jeremy Woodruff) - CMAS



Vocal improvisation drawing on the worlds of Jazz and Arabic Makam

(lecture/performance)

Michal Hoter (Sibelius Academy)

In order to make ethnic music more palatable to the western ear, hybrid mixes form a bridge between the music cultures.¹ This lecture/performance will explore an area of this dilemma by looking at the connections between vocal improvisation drawing on the worlds of Jazz and Arabic Makam system. These two types of music may seem very different, however in the presentation and performance combinations of these two genres will be demonstrated and the presenter will discuss the different approaches to the scales and how this relates to vocal improvisations.

The presenter will be focusing on the voice as a musical instrument, which can be adapted in various ways to produce diverse colours, timbres and expressions through the use of different syllables in different ranges. The main subjects that will be discussed are:

- Vocal improvisation as a means to transform a song from one world to another.
- Rhythms and odd meters as a tool for vocal improvisation.
- Different approaches to vocal improvisation on based the Arabica Makam system, jazz harmony or the combination of the two.

The presenter will demonstrate the process of choosing a rhythm, a makam, and vocal improvisation to create a new composition. Examples will be performed from Arabic and Turkish music as well as jazz standards and folk music.

¹Weiss, S., (2014), Listening to the World but Hearing Ourselves: Hybridity and Perceptions of Authenticity in World Music, *Ethnomusicology*, Vol. 58, No. 3 (Fall 2014), pp. 506-525

Michal Hoter, jazz ethnic singer, composer, and vocal trainer collaborates with different musicians around the world. She recorded a Jazz Album and is now working on a new project that combines maqam with jazz. A graduate of Newpark Dublin, in jazz performance, She is an MA student at Sibelius academy Finland in World music.

Friday, 12 April, 15:00 – 16:00 am: Keynote Speech #2 (chair: Michael Ellison)



Gassâlin Sesleri: The Voices of the Death-Worker

Denise Gill (Stanford University)

Voicing is a critical component of a deathworker's toolkit, but not at the foreground. This keynote emerges from Professor Gill's ongoing ethnographic research project, which interrogates the sounds and emergent listening structures attuned to death, dying, and migratory thresholds in Turkish lands and seas. As a gassâle trained and certified in Karacaahmet Cemetery, Gill brings us to intimate moments in the Gasilhane, the state-run facility in which deceased individuals are cleansed, ritually washed (gusûl abdesti), recited to, and shrouded. Letting her ethnography speak for itself, she demonstrates how deathworkers' practices are crafted and sustained through what Gill has named "posthumous aurality"—the knowledge that the deceased can still hear. Professor Gill demonstrates that Sunni Muslim deathwork in Turkey is fundamentally about allowing the traces of multiple lives to live on through the deathworker's hands, ears, and voices.

Denise Gill is Assistant Professor of Ethnomusicology and of Islam and the Arts in the Department of Music and in the Abbasi Program in Islamic Studies at Stanford University, where she also is an affiliate in the program of Feminist, Gender, and Sexuality Studies. She is the author of the book *Melancholic Modalities: Affect, Islam, and Turkish Classical Musicians* (Oxford University Press, 2017). As a *kanun* (trapezoidal zither) musician and vocalist dedicated to the study of Ottoman-Turkish classical and Mevlevi (Sufi) musics, Gill has performed in concert halls in Turkey, North America, and throughout Europe.

**Friday, 12 April, 16:20 - 17:30 am: Session 8: Vocal Aesthetics and Ethics
(chair: Tolgahan Çoğulu) - CMAS**



Critical, Satirical, and Ethical Dimensions of *Anthropologies imaginaires*

(lecture/performance)

Gabriel Dharmoo (Concordia University)

This paper reflects on the critical, satirical and ethical dimension of *Anthropologies imaginaires*, a vocal, musical and theatrical live-arts piece I created in 2014 and performed publicly in around twenty events internationally. Alone on stage with the support of a documentary-style video projection, I sing eleven vocalizations that seemingly belong to unknown populations, whose fictional nature will be gradually revealed. The use of my voice is partially inspired by existing vocal traditions, but blurred and distorted through my own self-developed experimental voice techniques. The interplay between these songs of Otherness and the increasingly problematic commentary of the five onscreen fake-experts addresses current issues such as post-colonialism, post-exoticism, cultural extinction, globalization, normalized racism and appropriation. As a contemporary sound artist who belongs to the cultural diversity (in the context of Québec, Canada), I analyze how I can use my voice and body to contribute a satirical critique of colonialism to an audience with mostly Eurocentric cultural references.

Topics most relevant to this conference are: the singing voice in relation to ethnicity and identity, ethical and political concerns, the composer's voice, as well as improvisation. More information, video footage, list of performances and press quotes are available at <http://gabrieldharmoo.org/en/projects/anthropologies-imaginaires>

Gabriel Dharmoo is active as a composer and vocal performer. Awards and recognition include the Canada Council for the Arts' Jules Léger Prize (2017). His PhD research at Concordia University with Sandeep Bhagwati (Music), Noah Drew (Theatre) and David Howes (Anthropology) focuses on the use of experimental voice in his works.

Saturday, 13 April, 09:30 - 11:00 am: Sessions 9A and 9B

9A: Theorizing Musical Hybridity (ST)

9B: Staging Voices and Identities (CMAS)

Session 9A: Theorizing Musical Hybridity (chair: Fulya Uçanok) - ST



Ancient Texts: Contemporary Voices?

Dr. Edmund Hunt, composer

Why would a contemporary composer use untranslated ancient texts in their music? What, if anything, might the performers and audience be expected to gain from vocal music that draws on cultures and traditions that seem so distant?

As a composer with a research interest in early medieval languages, these are some of the many questions that have shaped the development of my work. To examine these questions, I will consider examples from my own compositions for voice as well as from the work of other composers who have dealt with similar issues. I hope to show that untranslated ancient texts can offer more than just an aura of mystery and exoticism. When spoken or performed, early texts display a great richness of consonance, alliteration and rhyme. These patterns of sound can offer the composer numerous possibilities for exploration through musical structure and the development of motivic material. However, the focus on sound need not imply that the untranslated texts are meaningless, albeit that the precise meaning of individual words and phrases is replaced by a more general mood or emotion. Paradoxically, the use of untranslated texts might facilitate the exploration of the different layers of meaning and interpretation that can exist within a literary voice.

Throughout history, composers and performers have been inspired by ancient texts' timeless depictions of the human condition. In an age of increasing fragmentation, music that incorporates such texts might offer an alternative model of communication that transcends semantic meaning to operate on a deeper level.

Edmund Hunt is a composer. His PhD investigated early medieval text in contemporary composition. His compositions have included a piece for the London Philharmonic Orchestra (2014) and a choral work for BBC Radio 3 (2019). He is currently composing for string quartet, live electronics and dance, drawing on Old English poetry. edmund.hunt@bcu.ac.uk
www.edmundhunt.com



Composing the Mongrel: an arts practice exploration of hybridity

Dr. Matthew James Noone (University of Limerick)

This research is an arts practice exploration of cultural hybridity and the effectiveness of 'mongrelity' as an embodied paradigm in post-modern music making. It focuses on a theorization of my own artistic practice using a custom built hybrid North Indian lute (*sarode*) in collaboration with three composers to create a new body of work. In particular, this paper will focus on a recent collaboration with composer and sound designer, Prof. Mel Mercier. Two new pieces of work will be discussed in detail which explore the interface between *raga*, Irish traditional music, Javanese gamelan, acoustic and electroacoustic sonic landscapes. This project is a development of recent research into the use of non-western instruments in a contemporary setting and the creative process of using such instruments in non-traditional ways. This research hopes to draw attention to the importance of individual agency for developing an understanding of the complex cultural terrain of music making in an increasingly globalised world. The mongrel represents an internal confluence of cultural and musical sensibilities and I am employing the concept to characterise the cultural melange of my own emergent compositional practice. This characterisation is in response to Bhabha's (1994) broad theoretical concept of how the hybrid artefact represents a 'third space' of new emergent cultural enunciation. Composing the mongrel is an attempt to

localise the theory of ‘third space’ in application to not just hybrid cultural works, such as musical compositions, but in also in the lived experiences of the artist and artistic practice.

After spending his formative years yelling earnestly and playing guitar in post-rock bands in urban Australia, **Matthew James Noone** has been a dedicated student of the North Indian classical lute called sarode for over 15 years. He has studied with Sougata Roy Chowdhury in Kolkata and K. Sridhar based in the UK and has performed and taught raga based music around the world. He is currently an Irish Research Council postdoctoral fellow in the Irish World Academy of Music and Dance in the University of Limerick and is exploring new composition for the sarode that interfaces with western art music, gamelan, improvisation and electroacoustic music. www.matthewnoone.com



Discussion: “Rethinking Musical Hybridity” (discussants: *Fulya Uçanok and Robert Reigle*)

Session 9B: Staging Voices and Identities (chair: Paul Whitehead) - CMAS



“Chinese Stories Expressed through World Music”: Violence, Trauma, and Redemption in Tang Jianping’s opera *The Diaries of John Rabe*

Wang Weiyi, musicologist

To commemorate the 80th anniversary of the Nanjing Massacre in 2017, the Propaganda Department of Jiangsu Province commissioned Tang Jianping to compose the opera *The Diaries of John Rabe*. The story centers on the efforts of the German businessman John Rabe and others to rescue Chinese people during the massacre. Whereas previous critical reception has largely focused on the opera’s libretto and historical significance, this paper explores Tang’s strategies for representing violence and the possibility of healing collective trauma through music.

In the opera Tang develops an aesthetics of violent sound that depicts both realistic and symbolic “attacks” and “slaughter,” using the sounds of alarms, bombings, shouts, and gunshots to evoke the scene of conflict and to recall traumatic memories. In counterpoint with this violence, Tang transforms the Sonata for Solo Violin No. 2 in A minor of J. S. Bach into a leitmotif that seeks to heal this trauma by representing John Rabe and the power of humanitarian redemption.

Crossing these diverse historical and cultural practices, *The Diaries of John Rabe* is perhaps best understood as an expression of postmodernist collage. Although categorized as a “Chinese Original Opera,” Tang judged that the narrative, involving the actions of “outsiders” in Nanjing, should not rely only on Chinese musical elements: to the traditional background of Chinese folk songs, he added avant-garde noises, electronically generated sounds, and music of the German Baroque.

My name is **Wang Weiyi**. I come from school of Music Soochow University in China. My major is musicology. My research focuses on the fusion of music in the west and China. My paper has been accepted by the 2019 ICTM World Conference.

Musical Works as Political Commentary: Trauma and the Subversion of Genre in Wang Xi-Ling's *First Piano Concerto Op. 56*

Gangcan Tian (independent scholar)

Wang Xi-Ling composed his First Piano Concerto, Op. 56, in 2010 for his teacher Hongen Lu, who died during the Culture Revolution. Wang has explained that with this work he wanted to evoke memories of the Cultural Revolution and to rethink its meaning, as well as to criticize the “false music” of a representative work of the period, the *Huanghe River Piano Concerto*. Building on research that has explored elements drawn from Chinese opera in the piece, this paper explores how Wang, who as a fourteen-year-old experienced political persecution during the Cultural Revolution, uses music to reveal the nature of this event and to deal with traumatic memory. In particular, Wang invokes and subverts conventions associated with Chinese opera and the concerto to criticize the music and ideology of the Cultural Revolution.

Reflecting the concerto's traditional duality between orchestra and soloist, Wang created themes representing an “oppressor” (orchestra) and the “oppressed” (piano). He incorporates techniques from Chinese opera, ranging from rhythmic patterns and instruments to dramatic scenes that imitate the screaming, crying, and sorrow of the “oppressed.” Specific techniques include using the flexatone to mimic screams and the “Gun Bai” vocal style of Shanxi opera, with its half-chanting and half-singing whining tone, to depict the inner crying of the “oppressed.” Lastly, Wang combines dissonant tone clusters with Chinese operatic elements to suggest an anti-monumental style that subverts the heroic character of the *Huanghe River Piano Concerto*, an emblematic work of the time.

Gangcan Tian is an independent scholar residing in Suzhou, China. Her areas of interest include intercultural musical exchanges between China and the West, the influence of Russian music on contemporary Chinese music. gangcantian@outlook.com

Modern Chinese Identity and the Reception of Beethoven's “Ode to Joy”: Wang Ning's Choral Symphony “Ode to Humanity”

Jl Xingyu (Hong Kong Baptist University)

Wang Ning was commissioned by the Shenzhen government to compose his Choral Symphony “Ode to Humanity” as a regional cultural landmark in 2006. After the Chinese leadership introduced the guiding ideology of “China Dream,” however, the government appropriated the work as part of its mission to promote Chinese culture and arranged its overseas premiere in France in 2013. Wang invokes Plato's philosophy that music can express character; however, reception of Wang's “Ode” has particularly stressed its link to political meanings associated with Beethoven's Ninth Symphony. This paper analyzes specific techniques used by Wang to express this spirit through musical symbols in parallel with Beethoven's symphony, and it argues for the central importance of nationalist and political themes in the work and its reception.

Among the techniques used by Wang is the incorporation of traditional Chinese instruments alongside Western instruments to depict moral characteristics in Confucian philosophy. Wang also adopts two of the most prominent aspects of the Ninth Symphony: the integration of voices and instruments and the recollection of each movement's principal themes. Wang's adoption of Beethovenian techniques lends the work a marked political character, as if inheriting the nationalist significance often given to the Ninth Symphony in German critical reception. This Beethovenian element has made Wang's "Ode" an appealing vehicle for the promotion of Chinese sovereignty, as the government has appropriated it as part of the project of rejuvenating the "Chinese nation" around the world. This appropriation reveals important features of the reception of Western music in China.

Ji Xingyu obtained a BA from Soochow University (China) and a MA from Hong Kong Baptist University. The areas of her interest include American music, especially Charles Ives's music, American Transcendentalism, Franz Schubert, Chinese contemporary music, politics and music, particularly focusing on national identity and music.

Saturday, 13 April, 11:20 - 12:50 am: Session 10: Performing Hybrid Musical Identities (chair: Yelda Özgen Öztürk) - ST



Voice Metamorphosis: How does travelling between languages and practices transform artistic voice? (lecture/performance)

Merit Ariane Stephanos (University of York)

"Home and language tend to be taken for granted; like Mother or Woman they are often naturalized and homogenized." (Trinh T Minha, 2011).

As a singer and composer of German/Egyptian heritage, trained in classical western and Arab traditions, I use my voice to create pieces of art that explore different languages (musical and spoken) and practices. Inhabiting spaces between cultures, I use creative, collaborative processes to develop modes of expression where sensual experience merges with, or transcends, semantic representation.

When a sense of home is one of travelling, when one seems other in all cultures, is there a danger that an artist, transient, rootless, is doomed to misunderstanding or silence? Or, is this silence an opportunity to hear anew and use other senses to grapple with language? Can we find nuances of timbre, tuning, ornamentation deep in our bodies? In order to consider how to answer these questions, I will perform excerpts from collaborative projects, including Bushra el Turk's *Woman at Point Zero*, an opera for voice and multi-ethnic wind ensemble inspired by Egyptian feminist Nawal el Saadawi's seminal novel, *Thumbelina*, a multilingual one-woman performance of H.C. Andersen's fairytale, and *Moonlarking*, an exploration of birdsong between dusk and dawn. I will examine the creative processes involved in developing a language for each project and how these processes impact my singing and artistic voice. By collaborating with artists from different backgrounds and cultures,

musicians, choreographers, visual or sound artists, can we connect our voices to find rawness of expression in the undefinable shades of dusk and dawn?

Merit, a singer and composer of Egyptian/German heritage, focuses on developing new work, often merging theatre, movement and music. Her work has been supported by organisations like Shubbak Festival and the Royal Opera House. Merit is a professor at the Royal College of Music and is completing a performance PhD at the University of York. www.meritariane.com

The Experimental Santoor (lecture/performance) Soosan Lolavar (City, University of London)

This 30-min lecture/demonstration will explore a new kind of experimental performance practice on the santoor (Iranian hammered dulcimer), which goes beyond the traditional Iranian *radif* system and draws upon key techniques from European art music. Presented by ethnomusicologist, composer and performer, Soosan Lolavar, this talk will consider works performed in both the UK and Japan where this practice has been employed, alongside live demonstrations of the techniques used. This talk asks questions about ownership of tradition, particularly considering how such topics intersect with the embodied voices of both the performer and instrument. Drawing upon work that sees musical instruments as locations of cultural power that are often highly gendered, this lecture explores how a British-Iranian woman of second-generation identity might employ the santoor and her own performing body to consider issues of Iranian-ness, belonging and female expression, and equally how these creative processes interact with wider contemporary debates about authenticity and cultural appropriation in Iranian ‘fusion music’.

Soosan Lolavar is an ethnomusicologist and composer whose research explores contemporary Iranian composition. She has a BA in Social and Political Sciences from University of Cambridge, an MSt in Musicology from University of Oxford, an MMus in Composition from Trinity Laban Conservatoire and an Advanced Music Certificate from Carnegie Mellon University. She is currently a PhD candidate at City, University of London.

Saturday, 13 April, 14:15 - 15:00 am: Session 11: Experimental Transcultural Practice II (chair: Serkan Şener) - ST

Concept of ‘Sacred’ (lecture/performance) Petra Poutanen-Hurme, performer

My musical and artistic research around the concept of sacred is based on the thought of what we see as sacred, tells a lot about us. Sacred is something that changes over time, culture, religion etc. But what stays is that through music (and other arts) we try to reach that sacred. When time or culture changes, what once was sacred, can become brutal or absurd.

Sacred defines behaviour, it is a tool of using power, it is political and it has a strong personal level. That's why my performance resonates with ethical and political concerns, aesthetics, affect, and spiritualities and also with the singing voice in relation to ethnicity, identity and especially with gender.

I have made music solo around this thought by using folk instruments, experimental instruments, live electronics and voice. Voice means here many cultural influences. It includes sounds from Scandinavian folk music to techniques of throat singing. My presentation includes voice, a looper and a lecture about how I have been researching this topic by artistic methods.

Petra Poutanen-Hurme is a performer who thinks genres as tools like instruments are. She sees herself as a experimental musician, who combines elements from different traditions of folk, root-, and pop music and from human voice to electronics. For her musical style is secondary to content and perspective. She has studied classical music, ethnomusicology, music pedagogy and is a master of folk music. At the moment her main work is theater composing and choir conducting plus her own artistic solo work with the subject of sacred.

Saturday, 13 April, 15:00 – 16:00 am: Keynote Speech #3 (chair: Amanda Bayley)



"...full of noises...and sometimes voices" (Shakespeare, Tempest): Why we raise our voice in music - and how it shapes our musicking

Sandeep Bhagwati (Concordia University, Montréal)

How could any musical expression be more *natural* than singing? To have a voice is both a political and an aesthetic statement, available, in principle, to almost every human being. And yet singers seem to have the most complicated instrument of all: An instrument shaped and constituted by biological circumstance, by gender, fitness, diet - but also by the accidents of the sonic environment and the culture-specific social role of singing. Finally, what constitutes an "aesthetically acceptable" voice sound varies widely between musical traditions and genres: some are even defined by "their" voice sound. This aestheticized voice sound is invariably shaped by training: the singing voice is, in fact, one of the oldest anthropotechnics (Sloterdijk), often entailing a strict and unforgiving body regime that makes many a singing voice an almost counter-natural way of making sound. In his talk, Sandeep Bhagwati will unpack the singing voice in its many manifestations across music traditions - and how these different roles of the singing voice can become a source of inspiration, creativity and connection between musics - illustrating some of the many possibilities with excerpts from his own works.

Sandeep Bhagwati is composer, poet, academic researcher, theatre director and media artist. His compositions are regularly performed worldwide. Many trans-traditional projects with Asian soloists and prominent European ensembles and many evening-length multi-disciplinary projects. He has curated and directed new music festivals in Munich, Berlin and Karlsruhe. He writes on music, cultural globalization and artistic research, for radio, press, academic journals and books. A Canada Research Chair for Inter-X Art at Concordia University from 2006-2016, he also was Professor at Karlsruhe Music University, Composer-in-Residence/Fellow/Guest Professor at IRCAM, ZKM, Beethoven Orchestra Bonn, IEM Graz, CalArts Los Angeles, Heidelberg University, University of Arts Berlin and Tchaikovsky Conservatory Moscow. At Concordia, he directs **matralab**, a research/creation center for performing arts. His current work centers on improvisation, trans-traditional aesthetics, gestural & sonic theatre and situative, non-visual scores. Since 2013, he also is the artistic co-director and conductor of Ensemble Extrakte Berlin and, in 2015, he founded the first Indian ensemble for experimental music "Sangeet Prayog" in Pune. Some of his music can be streamed at <http://matralab.hexagram.ca/music/>. His music is published by mode records New York, noland records Berlin and dreyer gaido music productions.

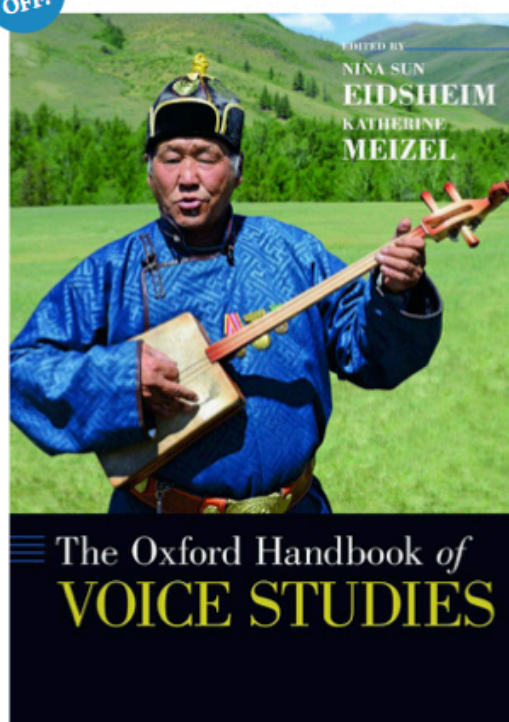
Saturday, 13 April, 16:40 - 17:40 am: Session 12: Theorizing the Multivalent Voice – Roundtable/Discussion (chair: Robert Reigle) - ST

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Contacts

Bulut Çavaş

bulutcavas@gmail.com

+90 535 715 69 70

Fulden Arısan

ful.arisan@gmail.com

+90 530 142 65 43

İTÜ MİAM

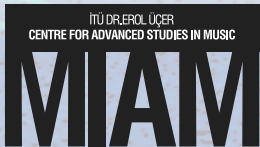
miam@itu.edu.tr

+90 212 247 17 33

İTÜ Sosyal Tesisleri

+90 212 296 31 47

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