



British Forum for Ethnomusicology One-Day Conference
Keele University – Saturday 3rd November 2018

Beyond Memory and Reconciliation: Music, Conflict and Social Manipulation in Post- Conflict Contexts

Keynote panel with Dr. Felicity Laurence,

Prof. John O'Connell and

Prof. Rachel Beckles Willson



Welcome to Keele University!

The Music and Music Technology Department at Keele University is delighted to host the British Forum for Ethnomusicology's annual one-day conference this year with the theme **Beyond Memory and Reconciliation: Music, Conflict and Social Manipulation in Post-Conflict Contexts**. In this booklet you will find information about the conference, the final programme, abstracts, travel information and maps of the local area.

Conference Host: Dr Fiorella Montero-Diaz

Conference Committee Members:

- Dr Fiorella Montero-Diaz (Keele University)
- Dr Stephen Wilford (City, University of London)
- Dr Byron Dueck (The Open University)

The conference committee would like to thank:

- Dr Barley Norton (Goldsmiths, University of London)
- Dr Simon McKerrell (Newcastle University)
- The Committee of the BFE
- The School of Humanities - Keele University

If, during the event, you get lost or need assistance with anything, please do not hesitate to contact Fiorella Montero-Diaz on +44 7964 344 331.

The committee would like to thank the following supporters of the conference:



Conference Information



Conference Location: the conference will be held in The Salvin Room, Keele Hall, Keele University, Staffordshire ST5 5BG.

Conference Website: <https://bfeoneday2018.wordpress.com/>

Email Address: for more information, please contact us at: <mailto:bfeoneday2018@gmail.com>

Delegate Fees:

- Non-BFE members: £22
- BFE members/ Keele staff: £18
- Non-BFE members reduced rate (students, unwaged) £15
- BFE members reduced rate (students, unwaged) / Keele students £12

PLEASE NOTE: all delegates must register in advance of the conference. Registrations can be made through the Keele University website Online Store using the following link: <https://estore.keele.ac.uk/conferences-and-events/faculty-of-humanities-and-social-science/school-of-humanities/british-forum-for-ethnomusicology-oneday-conference-2018>

BFE Membership: the BFE has a policy that presenters at BFE

conferences should be BFE members. Therefore, all presenters must be registered as members before they attend the conference.

Regular BFE membership is £35 and student/unwaged membership is £22. There is an enhanced rate of £50 for those earning over £43,000. Further information on membership can be found on the BFE website at: <https://www.bfe.org.uk/join-bfe>

Wi-Fi Access: Keele University has access to the Eduroam service.

Alternatively, for those that do not have access to this service, free access tokens to the University's Wi-Fi system will be available at the conference. Please ask for a token when you register in the morning.

Evening Arrangements: an informal dinner will be organised at a local venue from around 7.00pm. The venue will be confirmed closer to the time. After registering online, delegates will receive an email asking them to indicate whether they wish to attend the meal. Please also inform us of any dietary requirements.



Keele Hall is located on the University campus (full map included at end of programme). As you enter via the main entrance, you will take a right at the first roundabout and continue to the centre of campus. At the roundabout take a left and Keele Hall is located further down on your left hand side.



Car Parking

Parking is available at Keele Hall in the courtyard and in the overflow car park (C13) next to Keele Hall, there are also additional car parks available only a few minutes walk away. Please note that from Monday to Friday, 9am - 5pm, a pay and display system operates for parking. You will receive a parking permit prior to the event to display. Alternatively, these are available on the day. Permits are not required for evening or weekend events.

Getting here by rail

The nearest railway stations to Keele are:

- Stoke-on-Trent (5 miles/8km)
- Crewe (12 miles/19km)

For national train times and enquiries go to:

<http://www.nationalrail.co.uk/>

There are regular trains from London Euston to Stoke on Trent. An advance return fare from London Euston will cost approximately £16, if booked well in advance.

Buses and taxis are available from Stoke-on-Trent to Keele Campus. A booked taxi from Stoke on Trent station will cost approximately £10 and will take 10 – 15 minutes. If you are travelling from Crewe Station, then a booked taxi will cost approximately £16 and will take 20 – 25 minutes. Please note, taxi fares can be considerably higher when using taxis from the ranks outside the stations.

Local Taxi Contact Numbers

Roseville – 01782 613456

ABC Supreme – 01782 632222

Getting here by air

Manchester Airport is nearest to Keele and is about 35 miles (56km) away. There are other airports that you may also arrive at:

- East Midlands Airport
- Birmingham International Airport
- Liverpool John Lennon Airport

Accommodation

For further accommodation options in the area, please see the conference website:

<https://bfeoneday2018.wordpress.com/travel-and-accommodation/>



BFE One-Day Conference 2018 Code of Conduct

Please note that when attending the conference, all delegates must abide by the following code of conduct.

The 2018 BFE One-Day Conference is committed to a harassment-free conference for everyone, regardless of sex, gender identity and expression, sexual orientation, disability, physical appearance, race, age, disciplinary affiliation, or religion or belief. We do not tolerate harassment of conference participants in any form. Conference participants violating these rules may be sanctioned or expelled from the conference at the discretion of conference organisers.

Harassment includes offensive verbal comments related to sex, gender identity and expression, sexual orientation, disability, physical appearance, body size, race, age, disciplinary affiliation, or religion or belief. It also includes intimidation, stalking, following, harassing photography or recording, sustained disruption of talks or other events, inappropriate physical contact, and unwelcome sexual attention.

Note that what is said online, for example on social media and blogs, is just as real as what is said and done in person at the conference. Note also that we expect participants to follow these rules at all conference venues and conference-related social events.

Participants asked to stop any harassing behaviour are expected to comply immediately. If a participant engages in harassing behaviour, conference organisers may take any action they deem appropriate, including warning the offender or asking them to leave.

If you are being harassed, notice that someone else is being harassed, or have other concerns, please contact the conference host, Fiorella Montero-Diaz. She will be happy to contact university security or Keele Constabulary, to arrange for an escort, or otherwise help participants feel safe for the duration of the event.

This policy is based on the [LIBER 2015 Code of Conduct](#), which is in turn based on the [conference anti-harassment policy on the Geek Feminism Wiki](#).

Conference Theme

Beyond Memory and Reconciliation: Music, Conflict and Social Manipulation in Post-Conflict Contexts.

Where words fail and the state does not help, music can play many roles, including in acknowledging trauma, promoting understanding of the roots of conflict, negotiating social guilt, facilitating public debate, contributing to reconciliation, expressing a collective sense of cultural survival, and preserving social memory (Fast and Pegley 2012; O'Connell and Castelo-Branco 2010, Ritter and Daughtry 2007; Urbain 2008). It can also be a painful reminder of a violent past, and thus a site of tension between the competing desires to remember and to forget. How, when, and why do these roles develop? How has music been used to understand, remember and transform social conflict?

In ethnomusicology and related disciplines, scholars have tended to focus on processes of memory and reconciliation and the role that music serves to process recent conflict. However, less attention has been paid to post-conflict mechanisms of remembrance, nostalgia, and cultural survival in post-memory/reconciliation contexts. In some cases governments, NGOs and popular culture have joined forces to create spaces to discuss the aftermath of social conflict, but what happens when complacency sets in? How are cultures revived and drawn together (or apart)? How is guilt negotiated? Music can be a powerful tool in the negotiation of difference and the discussion of the roots of conflicts (Gilroy 2005, Brinner 2009, Abbi-Ezzi 2008, Montero-Diaz 2016). It can also be used to manipulate individuals into taking sides in a conflict; believing the conflict is resolved; enhancing nationalist behaviour, or even triggering more conflict (Johnson and Cloonan 2009).

This one-day conference seeks to bring together voices from various theoretical, ethnographic, historical, and geographical perspectives to understand how music is bound up with reassertions of the national and social in post-conflict contexts.

The conference will address the following key areas:

- The use of music by governments and institutions to promote memory/reconciliation, to enhance national self-esteem, to steer public discourse towards optimistic post-conflict ideals or to exacerbate conflict.
- The links between music and politics when addressing memory and reconciliation after a conflict.
- The relationship between music, conflict and social manipulation.
- The role of music in the (re)negotiation of guilt, social role, class, and race in post-conflict contexts.
- Music and the reformulation of nationalism, cosmopolitanism, and nation building and branding post-conflict.



Keynote Speakers

We are delighted to present our keynote panel with Dr. Felicity Laurence, Prof. John O’Connell and Prof. Rachel Beckles Willson. Dr Fiorella Montero-Diaz will chair the session.

Dr Felicity Laurence (Newcastle University)



Felicity Laurence has worked over five decades as children’s singing specialist, composer, and teacher at primary, secondary and tertiary levels (most recently as Director of the MA in Music Education at Newcastle University). Her research includes a particular focus upon the problematic question of empathy and its potential connections with musical expression and activity. In her work with children’s musicking throughout the world, including areas of current and earlier conflict including Israel, Palestine and South Africa, she has explored how, whether and in what circumstances music might, or might not, facilitate empathic relationships between children from differing cultural backgrounds, both during political conflict, and when they have escaped or are removed from conflict. Her publications include an edited collection of essays addressing related issues in *Music and Solidarity: Questions of Universality, Consciousness and Connection* (2011), and most recently, the inaugural Prologue ‘Revisiting the Problem of Empathy’, in *Music and Empathy* (2017, eds King and Waddington).

Prof. John O'Connell (Cardiff University)



John Morgan O'Connell is an Irish ethnomusicologist with a specialist interest in cultural history. Currently Professor of Ethnomusicology at Cardiff University, he has also taught music and ethnomusicology at Otago University and the University of Limerick; that is, in addition to holding visiting positions at Brown University and Haverford College, amongst others. His research concerns in principle the musical traditions of the Middle East. Recently, he has published two monographs that concern music in the late-Ottoman Empire (1908-1918) entitled 'Commemorating Gallipoli' (Rowman and Littlefield, 2017) and the early-Turkish Republic (1923-1938) entitled 'Alaturka' (Routledge, [2013] 2016). In addition, he has conducted applied research in Central Asia in association with the Aga Khan Humanities Project, work that informs a number of outputs including the edited collection entitled 'Music and Conflict' (Illinois, 2010). He is currently working on a project that concerns Irish music during WW1.

Prof. Rachel Beckles Willson (Royal Holloway, University of London)



Rachel Beckles Willson is Professor of Music at Royal Holloway, University of London. Her research has centered on 19th to 21st-century Hungary, Palestine and, most recently, Sicily; she has published three monographs as well as specialist articles in the sub-disciplines of analysis, historical musicology and ethnomusicology.

Rachel's interest in music in conflict situations developed initially during her work on Soviet Hungary (see *Ligeti, Kurtág and Hungarian Music in the Cold War* (Cambridge 2009)), but more fully with the history and contemporary situation of Palestine. This work led to her monograph *Orientalism and Musical Mission* (Cambridge 2013), which explores three types of musical imperialism—religious, state, and neoliberal from 1840 to the present. Since 2015 Rachel has expanded her research in music and migration, and is currently working in Eastern Sicily with recently-arrived under-age asylum-seekers, engaging participatory methods by running music workshops on song-writing, recording and performance.

Keynote panel chair: Dr Fiorella Montero-Diaz



Dr Montero lectures in ethnomusicology at Keele University and is a member of the BFE Committee. Her research focuses on music hybridity, race, class, the elites, and social conflict in contemporary Lima, Peru. Her publications include “Singing the War: Reconfiguring White Upper-class Identity through Fusion Music in Post-war Lima” (*Ethnomusicology Forum*, 2016), “YouTubing the ‘Other’: Lima’s Upper Classes and Andean Imaginaries” (in *Music, Indigeneity, Digital Media*, 2017). A co-edited book is forthcoming: *Citizenship in the Latin American Upper and Middle Classes. Ethnographic Perspectives on Culture, Politics, and Consumption* (Routledge).



Keynote Abstracts

Summoning lost voices: musicking and memorialisation in a small town in Germany

Dr Felicity Laurence (Newcastle University)

Post-1989 Germany saw a disruptive and painful eruption of memory during the subsequent decade, seemingly daily revelations forcing a newly raw confrontation with an unutterably dark recent history. The German concept of ‘Vergangenheitsbewältigung’ – coping with the past – became acutely salient, and questions of *how* to remember (even *whether* to remember) proliferated. One response was the proclamation in 1996 of the 27th January as the annual Day of Remembrance of the Victims of Nazism, eventually taken up internationally as Holocaust Memorial Day. In the music institution where I was then working with children’s singing, the duty was clear – there must be an event to mark this day. But there was far less clarity, and not a little ambiguity, about how to go about this musical memorialisation.

My story revisits a concert made by those of us who stepped up, and our attempt through our musicking to frame this cultural memory in a way that was bearable for all involved – those listening, and those performing, not least the children among us. We sought thereby to bring into being ‘ideal relationships’ (as conceived by Christopher Small) that eschewed guilt but allowed sorrow, and that created for us all an albeit ephemeral territory where we could feel safe to look again. In that risky, tender space, the children sang across time their own expressions of remembrance for those other, vanished Terezin children whose poetic and musical utterances were now recalled on that January day.

‘Çanakkale Türküsü’: Reconciliation and Retribution at a Centennial Commemoration

Prof. John O’Connell (Cardiff University)

This paper concerns the centennial commemoration of the Gallipoli Campaign. In particular, it focuses on a musical performance of the iconic number entitled: ‘Çanakkale Türküsü’ which was broadcast on Turkish television to mark the centennial celebration of the Gallipoli landings. Sponsored by the Turkish Navy, the performance featured different members of the armed forces singing alternate lines of the song, officers and seamen are depicted, men and women are represented. Pictures of Turkish warships on a glimmering sea are portrayed and of Turkish

warplanes in a dazzling sky are depicted. The message is one of power, a resurgent Turkey on the high seas of world diplomacy. The message is also one of normality, a tacit recognition that war is every day. Significantly, the musical arrangement of the famous folksong is socially organised to emphasise consensus (in terms of texture) and inclusiveness (in terms of style). Further, the musical performance reinforces the theme of reconciliation between old enemies from abroad and new enemies at home. Of course, the president of the Turkish Republic (Recep Tayyip Erdoğan) occupies a pivotal position in commemorative rituals, a leader who repackages conflict as reconciliation using music to disguise ideological dissent and social inequality.

Post-conflict and accountability in a post-peace era

Prof. Rachel Beckles Willson (Royal Holloway, University of London)

Although not ‘post-conflict’ in an obvious sense, the southern edges of Europe are territories of arrival for asylum seekers who have variously been trafficked across Africa, imprisoned, sold as slaves, and tortured in Libya. Such European spaces are thus tapestries of fraught histories and journeys, interlocking with spaces of conflict elsewhere, and in constant flux (Massey 2005). Any work here on the trauma of the past must incorporate awareness of intercontinental, even global relations.

In my talk I reflect on this challenge, drawing on my current fieldwork in eastern Sicily, where I have been running a song-writing and recording project with under-age arrivals from Bangladesh, Egypt and West African countries. This is a laboratory for resisting what Rosi Braidotti has termed a ‘post-peace era’ (2011), in which wall-building and deportation of unwanted people are now normal practices for democracies, and in which we are in perpetual warfare against alleged terrorists. It is also an opportunity for developing accountability for Europe's past errors (Danewid 2017) and networks for shared futures.

Final Programme

- 9.20-9.50** Registration
- 9.50-10.00** Welcome Address
- 10.00-11.30** Panel 1: Musical nostalgias and nationalisms in conflict and post-conflict
- 1) Nostalgia for the revolution in a no war no peace situation. Discourses around music and identity in the Saharawi refugee camps and beyond (Violeta Ruano, Independent Scholar)
 - 2) Playing in the capital, fighting in the desert. Tuareg musicians between nostalgia for revolution and national reconciliation (Marta Amico, University of Rennes 2)
 - 3) Between “conflict” and “post-conflict.” Nostalgia for tourism and the ownership of nomadic culture in Niger (Eric Schmidt, Boston University)
- 11.30-12.00** Tea/Coffee break
- 12.00-13.30** Panel 2: Musical Interventions in Traumatic Contexts
- 1) A Musical Intervention with Syrian Refugee Children (Maya Youssef, SOAS)
 - 2) Humanitarian Intervention of Music in Conflict: A Case in Northern Uganda (Yasuko Harada, Tokyo University of the Arts)
 - 3) Hip hop, ethics and narco violence (Hettie Malcomson, University of Southampton)
- 13.30-14.30** Lunch
- 14.30-16.30** Panel 3: The Role of Music in Conflict and Post-Conflict societies
- 1) Repurposing *The Wall*: Layering Conflict in Roger Waters’ *Live in Berlin* (1990) and Desert Trip (2016) Performances (Kelso Molloy, New York University)

2) ‘*Autism*’: A Journey from Nahda Revival to the Noisification of Tradition in Contemporary Lebanese Music (Maria Rijo Lopes da Cunha, SOAS)

3) “Are You Headin’ to The Rock?” Music, Authentication, and Commemoration in Post-Conflict Belfast (Stephen R. Millar, Cardiff University)

4) Deeper than Truth. Music and Testimony in Post-Conflict Societies (Ariana Phillips-Hutton, Cambridge University)

16.30-17.00 Tea/Coffee break

17.00-18.45 Keynote panel: Beyond Memory and Reconciliation: Music, Conflict and Social Manipulation in Post-Conflict Contexts

1) Summoning lost voices: musicking and memorialisation in a small town in Germany (Dr Felicity Laurence, Newcastle University)

2) ‘Çanakkale Türküsü: Reconciliation and Retribution at a Centennial Commemoration’ (Prof. John O’Connell, Cardiff University)

3) Post-conflict and accountability in a post-peace era (Prof. Rachel Beckles Willson, Royal Holloway University of London)

19.00 Informal dinner (venue to be confirmed)

ABSTRACTS

Panel 1: Musical nostalgias and nationalisms in conflict and post-conflict

Nostalgia for the revolution in a no war no peace situation. Discourses around music and identity in the Saharawi refugee camps and beyond

Violeta Ruano, Independent Scholar

More than half of the indigenous population of Western Sahara have been living as refugees in the harsh Algerian desert for over 40 years, ever since their land was occupied by Morocco in 1975. Having gone through a liberation war in the 1970s and 80s, a failed UN-led referendum for self-determination in 1991, and more than 16 years of a no war no peace situation since then, the Saharawi refugees, especially the younger generations, are slowly losing hope of ever returning to their homeland, with many people leaving the camps in search for a better life in Europe and beyond. Nevertheless, wherever they go, the Saharawi independent revolutionary identity is still present - albeit in a symbolic way - in every household and gathering, strongly imprinted in cultural signifiers such as music.

This paper analyses the ways in which Saharawi music has helped keep this identity alive, including through the organisation of international concerts, national culture festivals, and the recording of traditional music archives. It particularly focuses on the use of oral transmission processes as a way of exploring how the older generations - those who were born in Western Sahara and experienced the exodus and the war - have managed to successfully communicate to the youth their desire for their own nation-state and a sense of nostalgia for the revolution that considers the war years as the highlight of Saharawi experience. Taking this into account, it also considers the impact of music on the intergenerational tensions that exist due to the contradictions between the ideologies that are transmitted and their actual practicality in the daily reality of living in exile.

Playing in the capital, fighting in the desert. Tuareg musicians between nostalgia for revolution and national reconciliation

Marta Amico, University of Rennes 2

Since the outbreak of an armed conflict in 2012, many Tuareg people from Northern Mali are obligated to quit their homeland, while some Tuareg armed groups claim the autonomy of Saharan territories of Mali. Some of the displaced people settle in the capital Bamako, joining other Tuaregs who have live in the capital since the 1990 peace accords between Tuareg rebel movements and the State.

In this presentation I will describe the current activities of Tuareg musicians in the capital, such as the organization of celebrations for displaced nomads in the city, the arranging of musical events for the younger generation, and the recording of albums for a Western audience. The description of different spaces of expression of Tuareg musicians and of new creations of old repertoires and song poetics will allow me to discuss the new politics of visibility / invisibility of Tuaregs in the public space of the capital during military confrontations in the North. I will observe how the old engagement of revolution intersects with the desire to be integrated into the State and the will to enhance nomadic cultures for a global audience. Doing so, I will grasp the role played by music for the expression of ambivalent positions about ethnic and national belongings, while the official discourse of armed movements tends now towards

reconciliation. Finally, this presentation will question the opposite forces of integrity and integration that transform Tuareg musical identities in the wake of the conflict.

Between “conflict” and “post-conflict.” Nostalgia for tourism and the ownership of nomadic culture in Niger

Eric Schmidt, Boston University

At the end of the rainy season, Tuareg and Wodaabe (Fulani) nomads gather on the salt plains of western Niger to nourish their herds, exchange artisanal goods, and perform competitions rooted in nomadic culture. The Cure Salée, as this gathering is called, has since the 1980s developed into an increasingly formalized, official festival: the Nigérien government and international NGOs see the gathering as an opportunity to contact nomads who are otherwise difficult to reach due to their mobility, while for locals it creates new economic opportunities from tourism and other sources. The stakes have recently increased as new challenges confront this corner of the Sahel-Sahara, including trans-Saharan migration toward Europe, terrorism, and an increasingly violent conflict among Tuareg and Fulani just across the border in Mali. These factors effectively dampen tourist activity at the same time that the Nigérien government heavily invests in promoting a “Culture of Peace” through support for performance, entrepreneurship, and security.

Drawing on research at the 2016 Cure Salée, I argue that the construction of Tuareg culture as a resource over the past few decades has engendered a powerful “ethnopreneurial” (Comaroff and Comaroff 2009) cohort that not only seeks to capitalize on the commodification of Tuareg culture, but also to monopolize power and representation at the festival. I examine performances of intangible cultural heritage and popular music, the dynamics of the festival organizers and representations of their communities, and the role of nostalgia for a past “golden era” of Saharan tourism. Situated within the historical trajectories of the Cure Salée, these examples illustrate how Tuareg culture brokers increasingly monopolize its staging of nomadic culture. Through these historical and ethnographic perspectives, I show how the Cure Salée brings to the fore the tension between a nostalgia for peace and ongoing power imbalances among Sahel-Saharan communities.

Panel 2: Musical Interventions in Traumatic Contexts

A Musical Intervention with Syrian Refugee Children

Maya Youssef, SOAS

My doctoral research explores ways in which interactive musical performance and storytelling may contribute towards initiating a process of healing amongst traumatised Syrian refugee children. The research is based on two premises. The first draws on the ethnomusicological concept of music as culturally contingent and socially meaningful and extends that to the symbolism of my instrument, the qanun. For most Syrians the kanun embodies the sound of home. The second premise draws on and builds upon the belief, as promoted by applied ethnomusicology, that music can be used as a tool for individual and social change. The dissertation will aim to bring these approaches into dialogue with emerging discourses in applied theatre and refugee studies. Based on my background as a Syrian performer of the qanun, as well as my experience working with the London-based therapeutic children’s theatre company Oily Cart, I will

explore the healing potential of performance through a 7-part interactive musical journey entitled ‘The Seven Gates of Damascus.’ Using music performance and storytelling as its principal method of research, it will aim to guide the emotional state of children from trauma towards a place of healing and emotional equilibrium. The ultimate aim of the research will be to advance our understanding of the role of the arts in more effectively treating post-traumatic stress amongst child survivors of war.

Humanitarian Intervention of Music in Conflict: A Case in Northern Uganda

Yasuko Harada, Tokyo University of the Arts

The presentation will discuss how the uses of music and related performing arts for the purpose of peace-building in Northern Uganda have intervened in the conflict-affected communities and how such musical interventions were negotiated among the stakeholders with different interests.

In Northern Uganda, a violent conflict involving the Lord’s Resistance Army (LRA) and the Uganda People’s Defense Force (UPDF) had been widespread for over 20 years which caused extensive displacement, destruction and poverty in the area. With the involvement of the international communities as well as the neighboring conflicts and political groups, the LRA conflict prompted intervention of different actors, including governmental and non-governmental organisations (NGOs), international organisations and researchers of different academic areas. Also with the development of “human security” notion in peace building, the intervention in areas of performing arts was justified and experimented.

Message songs were broadcasted on the local radio to call for ceasefire and promote return of the LRA soldiers into their community; music and dances were used for “re-education” of the ex-combatants at rehabilitation centres; and drama making was encouraged to promote awareness of the conflict and reconciliation among the community members. While such initiatives may have been presented well, sometimes through movies and Internet media, and they may have served the purpose of promoting causes of the “humanitarianism”, socio-economic implications, political and psycho-social motivations behind those initiatives have often been ignored both unintentionally and intentionally. Aid agencies have sometimes adopted the images of “healing of the traumatized population” by using performing arts, while the said population may have different motivations and meanings in such performances, as observed in interviews with some of the local community members. The presentation will pose a question for the “humanitarian intervention” of music in conflict.

Hip hop, ethics and narco violence

Hettie Malcomson, University of Southampton

Scholarship suggests that musicians servicing Mexican narcos have little agency due to the dangers of challenging orders. Short-term fieldwork with an ex-narco and rappers who willingly write commissioned narco music in Tamaulipas, Mexico, suggest that many rappers exert power creatively, despite the risks. In this paper, I explore how rappers shape narco aesthetics, masculinities and emotions. I argue that narco rap songs promote an ethics that goes beyond bravado and hedonism. Hyper- and vulnerable narco masculinities are entangled in these songs, where men have romantic outpourings, shed tears in mourning, and tremble in shoot-outs. Narco rap serves to reassure narcos that the emotional and physical traumas of engaging in armed warfare are manageable; encourage a work ethic of being astute, loyal and firm; and affirm that redemption is

possible. Yet within the scope of vulnerable narco masculinities, only certain feelings and sensations are embraced. Mourning, for example, is signaled mostly as a means of remembering, rather than a traumatic process. Crucially, the agony of physical suffering and death are absent in these songs. Instead, narco rap provides assurance that respect, belonging and salvation are achievable, whatever atrocities narcos commit and however scared they may be. More broadly, my concern is to interrogate the humanity of narcos, arguing against prevalent discursive us-them dichotomies that facilitate Othering and stigmatisation of actors in the narco-world, and serve to accentuate narco-power.

Panel 3: The Role of Music in Conflict and Post-Conflict societies

Repurposing *The Wall*: Layering Conflict in Roger Waters' *Live in Berlin* (1990) and Desert Trip (2016) Performances

Kelso Molloy, New York University

In October 2016, a month before the United States Presidential Election, I stood in a crowd of seventy-five thousand people as a forty-foot-tall LCD brick wall emblazoned with the phrase “FUCK TRUMP” fell to the stylings of Roger Waters performing songs from Pink Floyd’s *The Wall* (1979). Cheering fans ripped down an inflatable pink pig adorned with Donald Trump’s screaming face on the side. On stage, a chorus of ethnically diverse children wore shirts with the Spanish phrase “DERRIBA EL MURO” (which translates to “TEAR DOWN THE WALL”— similar to the phrase made famous in former President Ronald Reagan’s Berlin Wall speech). Every moment seemed laden with double, even triple, meaning – referencing other historical events and other performances of the material. As Roger Waters wove between references to WWII, Nazism, the fall of the Berlin Wall, Reagan rhetoric, and ultra-contemporary American issues, I wondered whether there was a limit to how politically-loaded these songs could become without being oversaturated.

In this paper, I examine the ways Roger Waters has tailored live performances of *The Wall* towards different socio-political ends over a thirty-eight-year run, particularly in two cases: his 1990 *Live in Berlin* performance eight months *after* the fall of the Berlin Wall, and his 2016 Desert Trip performance one month *before* the U.S. election of Donald Trump. These songs have been used as reminder, as fundraiser, as warning. They’ve been performed in the wake of conflict, in the lead-up to new conflict, as a symbol of palimpsestic conflict ongoing. I am interested in discussing the ways this music has been consciously mobilized (by Waters and others) after the fact, vs the ways it has been used more recently as a pre-emptive social action – in both cases, pushing to operate in a liminal zone that is always and never “post”-conflict.

‘Autism’: A Journey from Nahda Revival to the Noisification of Tradition in Contemporary Lebanese Music

Maria Rijo Lopes da Cunha, SOAS

The contemporary Lebanese revival of music of the Arab Renaissance (Nahda) takes place against a backdrop of imminent conflict and socio-political unrest. Having suffered from ongoing conflicts since 1975 (Civil War 1975-1990, conflict with Israel and neighboring Syrian conflict) a group of Lebanese musicians are currently reconfiguring their musical practices of traditional music whilst using it in an attempt to reconcile their memories of conflict and the repertoire the Arab Renaissance, recently made accessible

through the creation of the Arabic Music Archiving and Research Foundation (AMAR) in Qurnet el-Hamra, Lebanon.

This paper will rely upon the analysis of the actions of the Lebanon-based group known as ‘Tajdīd min al-Dakhil’ (Internal Renewal). It will focus on the ways in which musicians from the Tajdīd use improvisation in order to, simultaneously, revive a ‘lost’ tradition whilst creating new musics that reflect their experience of conflict. In order to do so, I will rely upon interviews and participant-observation experience gathered during fieldwork in Beirut conducted between 2012-2014.

This analysis will build upon the concept of ‘restorative nostalgia’, as put forward by sociologist Svetlana Boym (2001) whilst bridging between Ethnomusicological literature on traditional Arabic Music (Racy 1977, 2003; el-Shawan 1980), Music and Conflict (O’Connell and Castelo-Branco 2010) and Sound Studies literature (Attali 1977, Sterne 2003, Bijsterveld and Pinch 2011, Denning 2015) in order to portrait the complex scenario that the musicians of the Tajdīd inhabit.

This paper will analyze the musical piece titled ‘Autism’ (2015), composed by Mustafa Said and performed by his Aşıl Ensemble, and the ways in which it can be understood as a sonic reflection of disenfranchisement in its distortion and ‘noisification’ of traditional Arab musical forms. Furthermore, it will provide an insight onto the ways in which the Tajdīd group bridges between Nahda music tradition and ‘noise’ in order to create a representative soundscape of these musician’s experiences. Whilst, finally, assessing how this emergent soundscape circumvents nationalistic discourses on Arab Levantine music whilst promoting a cosmopolitan transnational discourses perspective which attempt to reconcile the musicians embodied memory of civil and regional conflicts.

“Are You Headin’ to The Rock?” Music, Authentication, and Commemoration in Post-Conflict Belfast

Stephen R. Millar, Cardiff University

Belfast’s Rock Bar advertises its weekly “Rebel Sunday” as the biggest and best rebel-music event in Ireland. Every week the rota of musicians, fans, and repertoire is largely the same, each engaging in ritualistic acts of resistance on the city’s iconic Falls Road. Drawing on interviews and participant observation conducted during five years of fieldwork, this paper examines how Irish rebel music appears to offer its audience access to an identity rooted in complex notions of resistance, while exploring the potential that such music may be used to manipulate its audience. Using “Rebel Sunday” as a case study, the paper offers a detailed account of the role performed by republican audiences, their having the power to authenticate both the musicians on stage and those commemorated within the song, as well as their fellow audience members, and how this is aided by the stewardship of key listeners who are among the most vocal and performative within the scene. Ultimately, the paper outlines how, in the absence of a thirty-two-county state, Irish republicans use music to construct their own Irish nation through an emotional appeal to public memory, a distinct pantheon of heroes, and the commemoration of important republican events.

Deeper than Truth. Music and Testimony in Post-Conflict Societies

Ariana Phillips-Hutton, Cambridge University

Ever since Richard Taruskin pointed to Steve Reich's use of survivor testimony in hailing the composer's *Different Trains* (1989) as 'the only adequate musical response ... to the Holocaust', scholars and musicians working on music and conflict have been confronted with an increasing array of musical works that incorporate the testimonies of witnesses to conflict. In many post-conflict areas, survivors are often encouraged to participate in music, either directly (for example, by creating works of their own about their experiences or participating in music performance) or indirectly (for example, by having their stories or experience recorded for later composition or performance). The persistence of the connection between music and testimony in post-conflict areas is sometimes suggested to be the result of a desire to keep memory alive, or in acknowledgement of music's potential to offer new and powerful ways of developing reconciliation, or even as reflecting a trend towards the documentary in the wider culture; yet these explanations do not address the import of this phenomenon's blurring of the lines between the presumed truths of testimony and its aesthetic presentation.

In this paper, I suggest that there remain significant questions over the role of music in post-conflict societies beyond claiming music's capacity for preserving memory or engendering social change or reconciliation. Taking Hannah Arendt's claim that 'factual truths are never compellingly true' as a starting point, I examine the use of music's excess of aesthetic signification as a means of making truths compelling, especially as this relates to the social processes of (re)negotiating identity and responsibility. Finally, by drawing together work on performative meaning, embodied cognition, intuitive ethics, empathy, and the imagination I sketch out a potential framework for assessing music's multi-faceted role in shaping post-conflict society.

KEY

- Pay and Display Car Park (no charges apply)
- Car Park
- Sign-in
- Bicycle Racks
- Bus Stop
- Bank
- Catering Facilities
- Halls Bar
- Pharmacy
- Shops
- 24hr Security



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