

RMC conference 2013

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**Maria W. Koomen:
Questions of the permissibility and regulability of music in Iran (WORKING
TITLE)**

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Abstract: Questions of the permissibility and regulability of music in Islamic jurisprudence and Persian/Iranian governance have been historically disputed. Since the Revolution of 1979, Iranian music and musicians have been suppressed by their theocratic state and its agencies. Religio-political censorship has ensured the prohibition of musicians performing in public, banned women from singing and, among several other examples, suppressed the production, distribution and consumption of music deemed "incompatible" with the values of the Islamic Republic (H. G. Farmer 1975, 1942, Bo Lawergren 2011, Youssefzadeh 2005). In the last three decades, however, musicians and their music have harnessed new media technologies in the evasion of these censures. From musicological, new media, and network theory approaches, this paper explores how music reproduction technologies and the Internet have altered dealings with barriers of bureaucracy facing music and musicians in Iran and the Iranian diaspora.

Biography

Based in Brussels, Belgium, I address European foreign policy issues in my role as events and outreach assistant for Carnegie Europe, the pan-European center for the Carnegie Endowment for International Peace. My own research focuses on the religious and political censorship of music and the internet in the Middle East. I recently finished my MA in new media and digital culture at the Universiteit Utrecht in the Netherlands. I am a citizen of the Netherlands, Canada, and the United States, and speak English fluently as well as intermediate French and Dutch.

Mehryar Golestani: Persian Hip-Hop and the emergence of an online Iranian Diaspora through Social Media.

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From its emergence in the early 00's, Persian Hip-Hop has been subject to strict government restrictions. The mandatory requirement of a "Mojavez" (seal of approval) from Iran's Ministry of Islamic Guidance has forced artists to employ alternative and unconventional methods, centring on innovative usage of the Internet through social media platforms such as Bandcamp and Soundcloud, to release and promote music. Originally employed simply to share sounds, technological advancements mean that social media sites can now facilitate transnational collaborations such as 'virtual' concerts where artists unable to leave Iran are virtually 'streamed' onto a stage. These global collaborations challenge the traditional concept of musical boundaries and have resulted in a new, imagined community with no borders. The evolution of music-related social media sites has now enabled artists to sell music online, use a geographically based Internet poll to determine locations for concerts, send out virtual tickets through Smartphone apps, and even request public funding for projects on pledge based 'donation' websites. In recent years, music-sharing social media has led to a phenomenon where what started as a worldwide online community of participants has now blossomed into what could be termed an "online Diaspora", a self sufficient community with its own identity that does not conform to conventional territorial boundaries. This paper will examine and contextualize this new identity and its meaning with reference to Stokes' (2010) work on cultural intimacy.

Biography

Mehryar Golestani is an Iranian born, London raised Hip-Hop artist and writer . He has regularly travels to Iran to collaborate with Persian Hip-Hop artists and has also been involved with organizing many international Persian Hip-Hop concerts and events worldwide. He is currently studying a Mmus in Ethnomusicology at the School of Oriental and African Studies (SOAS), University of London.

Alexander Carpenter: „Die Young“: On Self-Censorship, Pop Music and Social Violence

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This paper examines the curious phenomenon of pop musicians and self-censorship, particularly in the aftermath of the recent school shooting in Newtown, Connecticut. The response by performers like Ke\$ha and Foster the People to the removal of their songs from American airwaves following the shooting was unusual: they acknowledged that their songs were “inappropriate” and were supportive of having them pulled from radio playlists. The songs themselves—Kesha’s “Die Young” and Foster the People’s “Pumped up Kicks”—were pulled *a priori*: that is, presumably as a gesture of pre-emptive sensitivity, before any offense was registered. Neither song, however, is impeachable for advocating violence or celebrating death.

This paper argues that the response of Ke\$ha and Foster the People to the temporary suppression of their music itself constitutes a new and particularly insidious kind of censorship. These musicians—in damning their own music for being insensitive and inappropriate *before the fact*—are engaging in a form of self-censorship that is at once cynical and also undermines the public airwaves as a potential space for expression, discourse and cultural dissonance. This paper will compare music in the wake of Newtown with its treatment similar acts of mass violence, and will draw in part on Jacques Attali’s theories of the economy of noise, popular music and the illusion of social order and normalcy as a means to understand this new kind of censorship and what it means.

Biography

Alexander Carpenter is a musicologist and music critic. His research interests include the music of Arnold Schoenberg and the Second Viennese School, opera, music and psychoanalysis, and popular music. His work has been published in *The Musical Quarterly*, *Studia Musicologica*, *Popular Music and Society* and *Psychoanalysis and History*. Alexander Carpenter teaches at the Augustana campus of the University of Alberta in western Canada.

Thomas Solomon:
“His Bird Doesn’t Stand Up”:
Gendered Dimensions of Music Censorship in Turkey

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In Summer of 2000 female rapper named Sultana burst onto the popular music scene in Turkey with her first album and videoclip. Controversy quickly arose around the videoclip and the song it promoted. Titled “Kuşu Kalkmaz” in Turkish (literally, “His bird doesn’t stand up” – *bird* being a slang term for the male sexual organ), the song was a stinging indictment of gendered double standards for men’s and women’s sexual behavior that are deeply rooted in the patriarchal basis of Turkish society.

In Turkey, the *Radyo ve Televizyon Üst Kurulu* (RTÜK, the Radio and Television Supreme Council) is a government body that oversees all broadcasting in the country. The council works primarily as a censorship board, and is empowered to ban specific items (songs, videoclips, programs, movies) from broadcast, and to impose substantial fines and/or take broadcasters off the air for shorter or longer periods as punishment for violations. RTÜK quickly intervened in the “Kuşu Kalkmaz” affair, banning Sultana’s clip from broadcast, taking three TV stations off the air for a day as punishment, and issuing a warning to another TV station.

This paper explores gendered dimensions of music censorship in Turkey, using the “Kuşu Kalkmaz” affair as a case study to explore how state censorship practices work to enshrine and protect patriarchal attitudes underlying Turkish society. In this case, the state effectively silenced the voice of a woman who used her musical voice to speak out against the everyday oppression of women.

Biography

Thomas Solomon is Professor in the Grieg Academy-Department of Music at the University of Bergen. He has done field research in Bolivia on musical imaginations of ecology, place and identity, and in Istanbul on place and identity in Turkish hip-hop. His publications include articles in the journals *Ethnomusicology*, *Popular Music* and *Yearbook for Traditional Music*, as well numerous chapters in edited volumes.

Anna Oldfield: Memories Don't Burn: Soviet Censorship and the Turkic Bard

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Censorship in the Soviet Union patrolled, shaped and inspired cultural life among Russian and non-Russian peoples throughout the 20th century and is still a force in the region today. In literature, the defiance of Soviet censorship took many forms, such as using Aesopian language, writing 'for the drawer,' and underground publishing. This paper will look at the oral epic arts of Turkic peoples in the former Soviet Union and examine the methods these bards used to evade, defy and subvert the mechanisms of censorship. Focusing on Azerbaijan and Kazakhstan, the paper will discuss how bardic arts, targeted as "people's culture" and forced to comply with the dictum "national in form, socialist in content," kept non-Soviet histories and cultures alive through the vehicles of live performance, improvisation and the multi-faceted meanings inherent in Turkic verse.

The discussion will look specifically at several examples of how bardic arts kept alive conversations on forbidden subjects such as nationalism, religion, and cultural repression throughout the Soviet era. Beginning with Ashiq Nabat and Mikhail Azafli, two Azerbaijani bards who worked both inside and outside of the system to challenge Soviet restrictions, the paper will also consider popular epics that were recreated throughout the 20th century as song, opera and film. This paper is based on research conducted in Azerbaijan (2004-2006) and Kazakhstan (2010-2011), and will also consider the continued relationship of oral epic to censorship in the post-Soviet world.

Biography

Anna Oldfield holds a PhD from UW-Madison where she specialized in Turkic literatures in the former USSR. Her first book explored women bards in Azerbaijan, and she works primarily in the Caucasus and Central Asia. She is currently collaborating on an edited volume of the Kazakh Koroglu epic and a collection of Uzbek short stories. Oldfield is active in cultural exchange projects including the Smithsonian Folkways Music of Central Asia series and the British Library Endangered Archives Programme. She currently teaches World Literature and Film at Coastal Carolina University.

Mihai-Alexandru Ilioiaia: Too Lowbrow to be Broadcasted: “Manele” and the Dictatorship of Good Taste

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In November 2010, the National Council for the Audio-visual (CNA) argued in front of the Culture Committee of the Romanian Parliament’s lower house for the changing of the “must carry” provisions of the Audio-visual Law, which made it mandatory for cable providers to include the most popular stations in their basic package. The reason for this proposed change: the realization that among the top 15 most popular TV stations, two were exclusively dedicated to “manele”, Romania’s own brand of Balkan-influenced Turbo-folk. The Council’s reasoning was that failure to change the law would be “forcing manele into people’s homes”.¹

Following their rise of popularity a decade and a half ago, manele have been hated by the generally West-gazing middle classes and the cultural establishment, being described by both the media and public intellectuals as the musical equivalent of “burping contests”, “perverting the taste of the population” or “gypsy filth”. Associated with both the working classes and the nouveau-riche, as well as with Romania’s large Roma population, the genre is, despite its popularity, de-facto banned from mainstream TV and Radio, being confined to niche stations, with any attempt to discuss the genre openly resulting in media moral panics.

Using Bourdieu’s concepts of “highbrow/lowbrow” cultural consumption and his association of cultural capital and class I intend to discuss the partially-successful attempts to ban the genre and how this institutional disdain for it fits in the greater scheme of patronizing class relations, as well as the East/West divide in cultural influences that the Balkans are experiencing.

Biography

Mihai-Alexandru Ilioiaia is a student in the Sociology and Social Anthropology department at the Central European University in Budapest. Prior to this he has studied Journalism in Bucharest and Cultural Anthropology in Bucharest and at the University of Copenhagen. His main interest pertains to virtual communities and the emerging online cultures. He is currently working on his thesis, dealing with the “Chinese Gold Farmers” - professional gamers that make their living through real money trading in online video games and the construction of legitimacy surrounding the practice. He has previously worked, among others, on the role of anonymity in dictating online behavior, popular culture in academia and the offline projections of virtual communities.

¹ <http://www.mediafax.ro/cultura-media/cna-vrea-sa-elimine-posturile-de-manele-din-grilele-cablistilor-dar-nu-si-regula-must-carry-7744652>

Adelcio Camilo Machado: Censorship(s) in Brazilian popular music of the 1970's

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In Brazil, the popular music of the 1970's was produced under a very repressive context. After a period in the previous decade when popular songs were used for political awareness of the "people", Brazilian dictatorship reached its most severe level and imposed a heavy censorship upon that production. So, young song composers of university education – that have become the most prestigious segment of popular music, the so-called MPB – have had to develop strategies for escaping the censorship claws, as we can see in Caetano Veloso's samba "*Festa imodesta*" ("Immodest party"), recorded by Chico Buarque in 1974.

But the group of MPB wasn't the only target of censorship, nor was the political issue its only focus. Other musicians of lower social segments have had their songs vetoed for moral reasons. These were the cases of Odair José's "*Pare de tomar a pílula*" ("Stop taking the pill") and "*A primeira noite de um homem*" ("The first night of a man"), who contradicted the moral, sexual and familiar values imposed by the military dictatorship.

Yet, the very musical circle of the period had its own constrictions. In a time of intense political engagement, depoliticized songs were regarded by music critics as of lesser value. It can be perceived in Antonio Carlos and Jofafi's samba "*Você abusou*" ("You abused"), recorded by the same in 1969, whose lyrics mix a romantic thematic with a complaint about the restrictions of that prestigious segment of Brazilian popular music.

Adelcio Camilo Machado is Doctoral student at UNICAMP (Campinas, SP, Brazil). His actual research tries to understand the taste formation in Brazilian popular music of the 1950's. During his Masters, he studied samba during the 1970's, specially focused on the trajectories of Antonio Carlos & Jofafi, Benito di Paula and Martinho da Vila.

Monika Hennemann:

Sainted Censorship? The Great War, the Met, and American Anti-Wagnerism

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On 3 February 1917, as the first world-war raged in Europe, President Woodrow Wilson broke off official relations with Germany. New York's Metropolitan Opera hurriedly followed suit – and abruptly broke off relations with Richard Wagner, banning his operas from the stage. Censorship of this most notoriously nationalistic of German composers was perhaps understandable, if not laudable, but the Met was simultaneously depriving itself of some of the most popular works in its repertoire. A replacement composer was immediately sought, some potent anti-Wagner that might provide a positive message in troubled times. The eventual choice was bizarre indeed: a staged version of Liszt's oratorio *St. Elizabeth*. This was, ironically, almost as German as the Wagner it was supposed to supplant: a product of the "New German School," composed by Wagner's staunchest supporter, set to a German text, with the action largely located in Thuringia. Further cultural cleansing was therefore needed. This started – most unusually for the Met – with the provision of a cast of predominantly American singers rather than imported foreign stars. A new English translation was commissioned, one that supposedly "triumphantly demonstrated" the suitability of the Anglo-Saxon tongue for the stage. Finally, lest there should be any lingering doubts about the patriotism of the production, the "Star Spangled Banner" was performed during the intermission. Soon, to give it yet greater emphasis, it even served as replacement for Liszt's own prelude.

This paper chronicles and evaluates the little-known but highly instructive reception history of this crudely Americanized *St. Elizabeth*, certainly one of the strangest cases of naïve musical propaganda produced by an otherwise sophisticated production team. Although *St. Elizabeth* eventually failed to establish itself in the operatic repertoire – as we now know – the Met's musical censorship nevertheless had a lasting effect on US culture. In fact, it marked the beginning of a process of cultural emancipation that decisively weakened German influence on twentieth-century American musical life.

Biography

Monika Hennemann has been a member of both the Faculties of Musicology and of Modern Languages in several institutions in the US and UK, including the College Conservatory of Music, Cincinnati, and the University of Rhode Island. She is currently a lecturer in German at Cardiff University, UK, and Honorary Research Fellow in Musicology at Birmingham University. Her work centers on the intersections between European music, drama and literature in the 19th and 20th centuries. She has recently published the first edition of, and an analytical essay on, Anton Webern's

play *Tot* in *Webern_21* (Böhlau), is a contributor to the Cambridge Companions to Mendelssohn and Liszt, and has written chapters for *The Mendelssohns: Their Music in History* (OUP) and *Mendelssohn in Performance* (IUP). Her current research analyses the history of staged oratorio, and forms the basis of her chapter "Operatorio?" in the forthcoming *Oxford Handbook of Opera*.

Cosimo Colazzo: Censorship and Creativity. Ustvol'skaya's compositional language.

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There is the case of a Russian composer, Galina Ustvol'skaya (1919-2006), who takes on the conditioning of the Stalinist censorship, thus completely skipping the logic of compromise.

She withdraws into herself. She introjects the weight of censorship, developing a strong alternative language. Censorship becomes a root strongly interiorized to the point of being paradoxically expressed as artistic trace, in the choice made by the composer, of retracting every impulse, of reducing and emptying the subject.

Ostensibly Ustvol'skaya repudiates the old mentor, Dmitrij Šostakovič, accusing his music to be false.

In her early years, following the rhetoric of the regime Ustvol'skaya produced some works addressing the new Russian and Soviet man. During the 50s, she nevertheless processes a very distilled production, where she suggests a whole new language, expressed in a sound space desolated and waste.

She tends to a strong reduction of the material, towards an ideal of minimalism, derived from materials greatly simplified and repeated, but in a sense precarious as well. The meaning of the composition is in doubt.

The dynamics are very often hammering, into a seraming, stabbing, questioning dimension. So are the use of certain recurring formulas, violent clusters hanging on profiles.

There is a spiritual anxiety in the will to get rid of any worldly relationship to meet the absolute Other. But there is also the sense of the impossibility of this meeting, of the unanswered question. Her music, which touches the mortal sense of the anxiety and the aphasia, is an absolute query, a hammering and stony query.

Biography

Cosimo Colazzo (1964) was awarded degrees in Piano, Composition, and Conducting. Furthermore he holds a degree in Philosophy. He was a student of Salvatore Sciarrino. At present Mr. Colazzo collaborates to musicological and philosophical journals with issues of composition, music analysis, contemporary creativity. From 2005 to 2011 he has been the headmaster of the at Conservatorio di musica "F.A. Bonporti" of Trento (Italy), where he currently holds the role of Professor of Composition.

Martin Husák:**Media coverage of rock music in Czechoslovakia from 1969-1989.**

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The paper includes a case study of the Czech music journalism focused on rock music during the normalization, i.e. a final phase of the totalitarian Soviet-style political system in Czechoslovakia within 1969-1989. It offers a conceptualization of a censorship on the example of the Czech rock music journalism in relation to monopoly communist structure of the media system. The research is methodically based on oral history which uses authentic interviews to gain an insider view for defining initial ideological and political prerequisites under which rock music journalism was established.

According to the results of the research it seems the rock music was a minority genre which was continually undermined by negatives propagandistic campaigns because of its bourgeois origin. In an ideological point of view the value of art depended on the political goals instead of qualitative critical aspects. In fact music journalism was always controlled by censorship institutions including also the commitment of journalists to self-censorship in their practice. The paper explicitly shows how the music journalism maintained an ideological framing of media coverage in general. As the result there is a key feature of music journalism which we can formulate as a deformation. This aspect emerged mostly in official periodicals as opportunism of engaged journalists. For that purpose they use obviously unethical methods (e.g. manipulation with facts, publishing without authorization) in order to fulfill propagandistic goals of communist régime. It consequently leads to establish of bias and partial prescriptive standards as common for official journalists.

Bibliography

Media coverage of the Czechoslovak alternative culture in the period of normalization on the example of rock music (*dissertation, Ph.D. study programme*)

Czech music journalism focused on rock music during the period of normalization (*dissertation, Master Degree study programme*)

Prague's Club Scene in the 1970's and 1980's (*dissertation, Bachelor Degree study programme*)

Jean-Marie Seca, Fernelmont: InterCommunications (*Certified translation within a state exam*)

Andrew Whelan:
**Regulatory regimes, the protection of children, and music subcultures online:
contesting the terms of debate**

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When 'child welfare' becomes a robust legislative logic, the potential for music to fall under the remit of regulation is expanded. In Australia, materials that 'describe or depict in a way that is likely to cause offence to a reasonable adult, a person who is, or appears to be, a child under 18 (whether the person is engaged in sexual activity or not)' are prohibited. This applies to material which is visual, verbal, or in NSW, 'in any other form', extending also to representations or descriptions of fictional persons. It therefore has the scope to render work in several genres 'potentially illegal'. Discussed here are two such genres: death metal and 'noise'.

Customary responses to this situation include critical accounts of the legislation and its underlying sociocultural logics, where 'child protection' becomes an ascendant regulatory rationale; and assessments of the material involved and its cultural significance, alongside accounts of the contexts rendering that material meaningful.

There are however two germane anterior issues, usually only tacitly addressed. The first is the defence of free speech in academic culture, embedded particularly in accounts of 'resistant' subcultural practices. The second is the law as radically disjunctive – not in terms of critiquing the misalignment of law with common practice, but as indicative of the 'fictive' feasibility of regulation – such that 'potentially illegal' status remains just that. Where the debate can be conceptualised in terms of disparate cultural milieux (academy, law, and music subcultures), the senses in which their positions are co-constitutive warrants closer attention.

Biography

Andrew Whelan lectures in sociology at the University of Wollongong. He has research interests in music-based subcultures and their online articulation.

Ndubuisi E. Nnamani:
**‘Pushing Their Fists into our Mouths’ - Echoes on Musical Creativity,
Censorship and State Power in Nigeria**

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Advocacy and freedom of expression are not only integral but also fundamental parts of musical creativity across cultures. Equally, muzzling the power of the guts in music abound in different dimensions across human societies from the indigenous, rural locale to the urban and industrialized modern nation state. The parameters, patterns and practices of music censorship have therefore strong contextual underpinnings and connotations. The few scholarly works that have focused on the censorship of music in Africa dwelt almost exclusively on the pop music scene, leaving the vast experiences in both the indigenous and contemporary art music unexplored, thereby limiting the understanding of the history, nature and scope of music censorship in the continent. This paper attempts to bridge the existing gap by highlighting the framework, strategies and effects of censorship on creativity in African music using Nigeria as a reference point. The paper draws its depth from data from field ethnography in addition to evidence from secondary and tertiary sources. It will show that the dimensions and differences abound in the practices in the indigenous societies and contemporary nation state relate essentially to the reason for the repression and the dramatis persona involved more than to the need for the protection of civil rights and societal co-existence. The survival of the creative spirit is fundamental to the promotion of the right to freedom of expression and societal survival and changes in the nature of music censorship in today's Nigeria which abuses state apparatus are needed to achieve this goal.

Biography

Dr. Ndubuisi E. Nnamani is an Izaak Walton Killam Scholar and a research fellow at the University of Cambridge, UK. He is a music theorist, composer, music educator and music critic. He has attended and presented papers in conferences in Europe, North America and Africa. He has several scholarly works to his credit.

José Roberto Zan & Marcio Giacomín Pinho: Military dictatorship, cultural industry and censorship in Brazilian popular music of the 1970s

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Popular music was a target of the political censorship in Brazil while the country was under the military dictatorial government. After December 1968, when the most repressive phase started with the Institutional Act number 5, the censorship became draconian and reached the press, the telecommunication organs, the public entertainment and even personal correspondence. At the same time, the cultural industry expanded driven forward by the conservative modernization of the economy adopted by Brazilian government. The phonographic branch received large investments, adopted new management proceedings and worked on the productions of different segments, actions that lead to a great increase of the musical market. In this context, the popular music was converted in one of the artistic practices that suffered the most with censorship interventions. However, those interventions were not always made by direct acts of the censorship organs. In some circumstances, the phonographic industry acted mediating the artists and the state institutions that control the cultural activities, often assuming ambiguous stands. This paper's intention is to analyse the case of RCA-Victor's 1977 release, *Tiro de Misericórdia* of João Bosco and Aldir Blanc. While some companies acted as a shield against the censorship of the government (as Philips did in 1974 at Chico Buarque's recording *Sinal Fechado*), RCA-Victor itself took the initiative in 1977 to refuse an insert of the album that had a cartoon about the struggle of Brazilian composers to receive their copyrights.

Biographies

José Roberto Zan is majored in History, Master in Sociology at State University of São Paulo (1987) and Doctor in Social Science at State University of Campinas (1997). Zan is a teacher of the Music Department of Arts Institute of the State University of Campinas. He has experience in areas of Sociology, with special interest in Art and Cultural Sociology and Cultural History. His researches comprehend Social History of Popular Music.

Marcio Giacomín Pinho is majored in Popular Music at University of Campinas (2009) and is doing his Master under the theme "The characterization of the malandro through the álbum *Tiro de Misericórdia* (1977) of João Bosco and Aldir Blanc". Pinho is also a musician and has released two albums of Brazilian instrumental music with his group "Trio Pulo do Gato".

Denese Gascho & Yvette Rowe:

Duppy know who fi frighten: Music censorship and the Jamaican body politic.

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Jamaica's popular music scene, or dancehall, exists in alterity. Dancehall is not just the music of youth rebellion, but also of physical, cultural, sexual and social oppression. It carries the voices of the marginalized majority. Feraciously productive, almost all of its content is composed, produced and distributed through informal channels. Since it does not rely on the airplay so crucial to North American and European scenes, dancehall has no internal pressure to conform to social mores. Historically, dancehall music faced *censorship by restriction* (Korpe, 2004) because it embodied what Carolyn Cooper describes as "a disengagement with the Eurocentric discourses of colonial Jamaica" (Cooper, 2007)

In 2009 the Broadcasting Commission (BCJ), Jamaica's media regulator, issued a directive against daggering, which is, a specific form of dancehall music used to accompany a dance style characterized by simulating sexual activity in public. Locally, the directive was viewed as a ban on daggering and an attack on musical freedom: *censorship by suppression*.

This paper will briefly explore the technological and legislative changes that have made control of the airwaves more difficult for Jamaican regulators. Employing Foucault's discussion of biopower and biopolitics, the paper will then place the ban on daggering within a larger history of bodily control in colonial and postcolonial Jamaica. Through an exploration of the discourse around the BCJ's directive, this paper contends that supporters of the ban view unruly daggering bodies as a threat to a self-regulated docile body politic.

Biographies

Denese Gascho is a PhD student in the Joint Communication and Culture Programme at York University and Ryerson University. Previously she worked as a senior political reporter and producer at Television Jamaica. As a Quintin Hogg scholar at the University of Westminster, London she produced a short documentary on the social and environmental effects of the government's plans to build two new runways in the south-east of the United Kingdom. She is currently researching the growth of subscription television in Jamaica.

Yvette Rowe is Television Lecturer and Coordinator of Television Courses at the Caribbean Institute of Media and Communication at the University of the West Indies. A former broadcast journalist, she has worked at the BBC World Service and for radio and television stations in Jamaica. Her research interests include media regulation, and the gender representation in Jamaican music videos.

Thais Lima Nicodemo:
A case study on Brazilian popular music (MPB) and censorship: Ivan Lins' music during dictatorship in Brazil

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Throughout the period in which a military dictatorship ruled Brazil (1964 – 1985), Brazilian popular music (MPB) established itself as a kind of cultural institution. It was the result of a network of relations among the artists, the public, the critics and the cultural industry. Although it presented itself as a musical and poetic tendency that was hybrid and complex, MPB strongly reflected in its repertoire a civil sentiment of opposition to the authoritarian political regime. With the strengthening of repression towards the end of the 1960s, MPB became one of the major targets of military surveillance, which was meant to dominate the public sphere in order to avoid political articulations by the people.

Within this context, the article is presented as a case study based on the example of conflicts and contradictions that reveal themselves through the songwriter Ivan Lins and his connection to MPB. Since the beginning of the 1970s, Lins was considered one of the major “suspects” by repression agencies, alongside with Caetano Veloso, Chico Buarque, Gilberto Gil and Milton Nascimento. His songs, written in partnership with Vitor Martins, were often censored and his performances were frequently observed. We will reflect on the censorship criteria of his songs and the logics behind suspicion, taking into account that Lins’ albums and performances had a highly commercial scope, as part of the cultural industry, and oftentimes didn’t carry any explicit political or ideological content.

Biography

Thais Lima Nicodemo is a Doctorate candidate at UNICAMP - Music Department (São Paulo/ Brazil), since 2010. Her present research proposes an approach to the production of the Brazilian songwriter Ivan Lins, from the 1970’s into the 1980’s. Her Masters thesis was focused on the music of the guitarist and songwriter Toninho Horta during the 1970’s.

Grit Glass:**Downplay of musical nationalism in Germany (WORKING TITLE)**

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Music restrictions are often set by political or religious powers. But people and cultures can also deny their traditions for ethical reasons. My paper/poster addresses the issue of downplay of nationalism in Germany which led to a diminishing of German folklore. As a consequence, special attention will be given to the borrowing of foreign music traditions.

Briefly exploring the use and misuse of German traditional music in the German Reich, ethical reasons, as a cause for musical restrictions after the two World wars, will be pointed out. Lines particularly will be drawn to the German traditional *Volkslied*. Discussing scholarly literature such as of David Robb as well as my own fieldwork interviews, my project specifically investigates the borrowing of Irish music traditions as a result of the German nationalist downplay. In my discussion, I will make distinctions between music and folk revivals in the former German Democratic Republic (GDR) and the Federal Republic of Germany (FRG).

I argue that Germans frowned upon the German traditional *Volkslied* and that musical traditions in Germany perished because of its misuse in the German Reich. As a result, Germans borrowed traditions of other cultures, such as from Ireland. Reasons, which are partially of ethical nature, led to the development of new folk traditions which Germans could express and enjoy more freely. In conclusion, by examining Germany's downplay of nationalism, this project sheds light on the impacts that ethical reasons can have on musical traditions. It particularly demonstrates how people take on foreign traditions in order to develop music that is ethically not restricted.

Biography

Following the Gebruers scholarship, Grit Glass will be graduating from University College Cork (UCC), Ireland, with a master in ethnomusicology in February 2013. During her music undergraduate studies at UCC, she received the World Music Travel Scholarship from UCC in 2008. She had travelled to Iran the same year, to learn about the culture, music, and its restrictions. Being raised in the German Democratic Republic (GDR), her research interests include music censorship in the former GDR.

Charles O. Aluede:

Social Control as a Form of Music Censorship in Traditional Nigerian Societies

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In some Nigerian societies, who plays the drum, dances to a particular piece of music, watches a performance and sings selected tunes are regulated by traditional laws. Aside these, when and where to sing are equally regulated. This explains why music making is socially controlled to contain possible abuse and misuse. In this connection, this paper discusses two major case studies, the *Ikoghe* music of the Esan, Edo State and *Oruvwie* music of the Urhobo Delta State of Nigeria. Consequently, this paper examines the historical and local frameworks for music censorship in these adjacent communities so as to be able to provide an understanding of the use of music in their everyday life. The paper concludes by suggesting that in learning from such traditional communities, a more pragmatic approach to global music sponsorship could be attained.

Biography

Dr. Charles O. Aluede, an erstwhile Head of the Department of Theatre and Media Arts and Sub-Dean, Faculty of Arts is an Ethnomusicologist, Performer and African Studies Scholar in Ambrose Alli University, Ekpoma, Edo State, Nigeria. He has completed significant researches and authored two books. He has published a good number of essays in over half of the world's continents. He has peer-reviewed works for high ranking international journals and has edited EJOTMAS, a reputable journal in his University. Dr. Aluede is the National Secretary of the Association of Nigerian Musicologists (ANIM), and also a member of International Trombone Association (ITA), International Council for Traditional Music (ICTM) and Teachers without Borders International (TWBI).

Nomi Dave:**'Keeping the Words Inside': Voice and Silence in Guinean Popular Music**

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In this paper, I examine norms of silence and secrecy in Guinean musical and political voice. Voice is arguably the most powerful metaphor in contemporary human rights discourse, one which emphasizes speaking out as an expression of individual agency. From courtroom testimony to public and private speech to poetry and music, voice is often seen as the most direct representation of individual experiences, suffering and desires, and the most important vehicle to ensure justice. Yet, given this discourse, how can we understand those who choose not to speak out?

My case-study examines the choices and subjectivities of musicians who practice self-censorship. In postcolonial Guinea, musicians across genres and generations overwhelmingly avoid political critique and rarely express dissent. I argue that this stance stems from the long legacy of authoritarian rule in Guinea as well as local cultural aesthetics of silence and discretion. While a new atmosphere of public dissent has emerged in Guinea in recent years, however, musicians so far remain largely removed from this process. This practice creates tensions between musicians and their audiences, particularly in the aftermath of recent political crisis and state-led violence. Based on ethnographic research in Guinea in 2009, I consider the cultural, economic and political factors that lead Guinean musicians to choose silence over voice, as well as the ethical debates surrounding their practices. These dynamics reveal local understandings of human rights that are at times at odds with international ideals and expectations, yet which suggest a more nuanced approach to ideologies of voice.

Biography

I am a Visiting Assistant Professor in Music and Cultural Anthropology at Duke University, and incoming Assistant Professor of Music at the University of Virginia. I completed a DPhil in Music at the University of Oxford in 2012. I previously trained as a human rights lawyer and worked for the United Nations for five years, in New York and Guinea. My research interests build on these experiences, examining questions of music, politics and human rights.

Martin Nedbal:**The Complexities of Enlightenment Theater Censorship in Vienna: The Cases of *Don Giovanni* and *Così fan tutte***

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Scholars often think of eighteenth-century censorship in Vienna as an institution through which the imperial government oppressed the supposedly free-thinking artists. Such notions circulate in scholarly considerations of how censorship influenced the creation and production of the Italian comic operas Mozart produced in Vienna. Several studies have suggested that Mozart and his librettist Lorenzo da Ponte had to be extremely circumspect in putting together their three collaborations because they feared the censors, while others have claimed that after Mozart's death, when the Da Ponte operas appeared on Viennese stages in German translations, the censors enforced further "mutilation" according to prudish and reactionary measures.

Complicating these widely accepted views are two handwritten German translations of Mozart's *Don Giovanni* and *Così* (currently stored in the Austrian National Library), prepared for the productions of the two works at Vienna's Court-Theater in 1803 and 1804 and containing comments by the longtime Viennese censor Franz Karl Hägelin. Hägelin's "corrections" do not always distort the ideas of the original works but mainly take issue with the elements added in the process of the German translation. Hägelin, moreover, was only one of the many agents involved in the preparation of the libretto; various directors, translators, and actors added and deleted passages as well. In light of these manuscripts I argue that censorship was not a merely restrictive institution but one of the numerous creative agents shaping the fluid theatrical works.

Biography

N/A

Shahriar Khonsari: Critical Discourse Analysis of “Ey Naghi!” Song.

Shahriar Khonsari
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Religion and tradition discourses are strong powers in hands of the Islamic Republic of Iran, because of that, strong censorship controls the society. Ministry of culture, TV and radio channels follow government policies step by step. Musicians may wait for their music album permission for years. This includes seemingly any kind of music.

Many musicians found ways to express their views and make music in underground music studios. Some of them were arrested because the Iranian government believed their actions were against public security. Due to this opinion and the tactics of the government, musicians against the government would even be hanged for speaking out being viewed as being against God.

Shahin Najafi is one these Iranian musicians. His songs deal with issues such as censorship, execution, homophobia, Islam and theocracy. One of his songs named “Ay Naghi!”. Naghi is 10th Shia Imam and Shahin in his satirical song talks with him.

For this song Ayatollah Lotollah Safi Golpaygani, issued a death sentence “fatwa” for Shahrin Najafi.” Another religious site, Shia Online, has offered \$100,000 reward for anyone who kills the rapper” (BBC, 15 May 2012). I want to CDA “Ay Naghi” song as it criticize culture, society, politics and tradition.

Part of Naqi lyrics

Naqi, I invoke you on the length and width of sanctions
On the rising value of the dollar and the feeling of humiliation
Naqi, I swear on the cardboard Imam
On the baby who was saying "Ali!" while stuck in his mother's womb

Translation: Radio Free Europe/Radio Liberty

Biography:

I am Shahriar Khonsari, Iranian student. I obtained my B.A in Photography from Azad University, Tehran and two M.As in Photography and Artistic Research from the University of Art, Tehran. At the moment I am working on my thesis for obtaining my M.A in Communication for Development from Malmö University. I consider myself a documentary protestor. My life pursuit is to use my ability as an academic to raise awareness among people about critical societal issues and to infuse them with a passion for change.

Helmi Järviluoma-Mäkelä & Pekka Suutari: Finlandization and the Constriction of Karelian Voices During the Cold War Period

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&

Pekka Suutari,
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Music censorship during the so called "Finlandization" period of 1960's and 1970's in Finland offers an interesting, so far under- analyzed research topic. In the treaty after the World War II Finland was forced to renounce a large part of Karelia to Soviet Union. This remains a sore point in Finnish-Soviet relations even today, but during the Cold War years it was not even possible for Finns to talk freely about Karelia and Karelian culture, when the areas on the Soviet side of the border were concerned. It was mainly un-acceptable, too, to talk about or maintain Karelian language. Therefore, a lot of silent nostalgia emerged.

In our paper we concentrate on this cold war phenomenon, and its effects at the grass roots level on music-making. Our case is the female voice choir Tsizoit from the easternmost municipality of Finland, Ilomantsi, in Northern Karelia. Tsizoit sang classically arranged Karelian traditional songs in Karelian language. The group was at the height of its activities in the early 1970s and a rather popular performer in concerts all over in Finland, radio and television. In our paper we analyze the process in which the voice ensemble Tsizoit got censored after recording a song which according to certain actors central in the ideology of "Finlandization" referred too clearly to the wish to gain back to Finland the renounced areas of Karelia. The song, Rajan kasvatti ("Child of the Border", composer Pauli Koukkunen) which was sung by Tsizoit on the original Fazer-Finnlevy recording in the year 1972 was removed from the reissues of the publications. For our paper we have scrutinized all the materials that can be found about the case from archives and newspapers. We have also interviewed the members of the choir and discussed their experiences about the constrictions. The framework of the paper comes from micro-history: we are interested in small fractures in the relationships of Karelians and Finns, Orthodox and Lutheran believers, and between East and West. The fractures or ruptures have to do with rights to distribute, to constrict, and to censor local music in different public spheres.

Biography

N/A

Stephen R. Millar:
Consonance and Dissidents: An Examination of the Contentious Use and Misuse of ‘Rebel Songs’ in Scottish Society

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‘The Wolfe Tones’ were a highly controversial Irish folk band whose songs focused on themes of Republicanism, Irish Nationalism and violent armed struggle against the British. The Wolfe Tones achieved international success during a career that spanned five decades, yet when bandleader Derek Warfield dissolved the group in 2001, Fintan O’Toole of *The Irish Times* described it as: ‘A win-win situation. A gain both for Irish traditional music and for Irish politics’. O’Toole described the group as ‘one of the key weapons in the republican armoury’ and said their music expressed ‘a visceral hatred of all things English’.

The Wolfe Tones’ career pre-dates Northern Ireland’s Troubles and the band continued to perform after the Good Friday Agreement, yet their music and its message is difficult to disentangle from the Provisional IRA and its campaign. Following the band’s split, three of the four founding members quickly reformed as ‘Brian Warfield, Tommy Byrne and Noel Nagle formally of The Wolfe Tones’ and continue to enjoy some popularity, performing their unique brand of ‘Rebel Songs’ across the English-speaking world. However, nowhere is their music and its effects more contentious than in Scotland and Northern Ireland.

This paper examines the history of The Wolfe Tones, their sociopolitical significance and their influence as Irish Nationalism’s archetypal ‘Rebel Band’. The presentation explains the contentious use of the Wolfe Tones’ music in *Scottish* society and how their music has been criminalized under the Scottish government’s *Offensive Behaviour at Football and Threatening Communications (Scotland) Act 2012*. This controversial Act has made the singing of such songs punishable by an unlimited fine and a maximum prison sentence of five years.

Biography

Stephen is an MPhil student at the University of Cambridge. His research focuses on the use of sectarian music in Scotland and Northern Ireland, how it is received by those within and outside the community, and calls to censor such music. He holds separate degrees in music and politics and is a trustee of the Scottish anti-sectarianism charity ‘Nil By Mouth.’

Antti-Ville Kärjä: Censorship of music in 'post-Soviet' Finland

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It has been argued, with reference to the concept of Finlandization, that the existence of Union of Soviet Socialist Republics (1917–1991) was an extremely significant factor with respect to freedom of expression in Finland, as especially in journalism issues possibly not favourable to USSR were subjected to deliberate control or 'self-censorship'. Thus the abolition of USSR constitutes an important transitory moment, as it is arguable that cultural regulation based on interpretations of foreign policy diminished to a considerable degree. It should be remembered, however, that in the realm of non-verbal cultural expression the implications of foreign policy are more contested, and that while Finland's geopolitical position has changed, it still is situated in the liminal and politically highly charged space between 'east' and 'west', not least because of demarcating European Union from Russia with its eastern border since 1995.

' The material to be studied consists of selected articles published in the leading Finnish newspaper, namely Helsingin Sanomat, between 27 December 1991 (the day after the abolition of USSR) and 31 December 2011. The selection of articles will be based on the appearance of keywords such as 'censorship', 'freedom of expression' and 'denial of performance'. Furthermore, only articles whose subject matter is music, regardless of aesthetic criteria, will be selected. The presentation centres on highlighting the censorial tendencies in the material, with a specific sensitivity towards distinctions between political, ideological and commercial dimensions of censorship.

Biography

N/A

Kjetil Klette Bøhler:

Illegal grooves? Political critique and censorship in salsa cubana

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The popularity of salsa cubana and the totalitarian revolutionary government provides an interesting case for researching music censorship. Although many political debates in Cuba started in music, film and literature, Cuban music is still the object of censorship by the revolutionary authorities. On the one hand an increasingly nationalist Cuban government embraces Cuban popular dance music as a vehicle of strengthening the love for Cuba and Cuban culture among the music loving Cuban people. For the same reasons the Cuban cultural ministry are censoring Cuban music that does not adhere to established revolutionary values paraphrasing Castro's statement on cultural politics from 1961: "Within the revolution, complete freedom, without the revolution, non". In this paper I examine how salsa cubana musicians negotiates with issues of state censorship in the production and distribution of salsa cubana songs drawing on musical- and ethnographic analysis. I argue that on the one hand the presence of socio-political critique in salsa cubana songs resonates with common experiences of the salsa audience that are glaring with absence in public media, and provides the listener with something to identify with. On the other hand the presence of socio-political critique may also cause censorship by the revolutionary authorities in control of the Cuban music distribution system (e.g concert venues, radio, TV, CD distribution). Preliminary findings suggest that in a culture of music censorship the live performance of songs are often used to voice socio-political critique as a means of identifying with the audience.

Biography

N/A

Tore Tvarnø Lind:

Pussy Riot's Punk Prayer: Questions of Blasphemy and Religious Power

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Keywords: *Pussy Riot, censorship, Orthodoxy, blasphemy*

Members of the Orthodox clergy in Russia claim that the Punk Prayer performance by Pussy Riot in February 2012 was an act of blasphemy. The members of Pussy Riot claim themselves neither to be in opposition to Orthodox Christianity in particular, nor against religion in general. The Marxist philosopher Žižek calls the brutal reaction of the Russian State apparatus for obscene and blasphemous, maintaining that Pussy Riot's stunt in the Moscow Cathedral was an anti-cynical political protest. Drawing on academic studies on the growing role of religion in relation to ideas about secular states and modernities, my contribution to the conference discusses how religious power is asserted from various positions in the political context of the Pussy Riot case.

My contribution is a continuation of my ongoing work on Pussy Riot (not a mere repetition of my paper in Helsinki), and I propose two options: I can either present it as an individual paper, or, preferably, it could be part of a panel addressing the theme of religion, music and censorship.

Also, I would gladly offer my participation as moderator or discussant at the conference if needed!

Biography

N/A

Eleni Dimou:

“We are and we aren’t censored”: The complexities of censorship in Cuban Underground Rap

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The paper presents ethnographic data from research with contemporary Cuban underground rap groups. It aims to demonstrate some of the paradoxes within Cuban culture and power relations and how these shape censorship under the Communist regime. Cuba’s cultural policy on artistic freedom is based on Fidel Castro’s (1961:10) talk “Words to the Intellectuals”, where he set the limits of tolerance to artistic expression by saying “within the revolution, everything; against the revolution nothing”. The problem however, with this statement is that it did not provide any specific boundaries of what exactly lays “within” or “against the revolution”. Subsequently it left much space for interpretation and hence the arbitrary enforcement of censorship (Chomsky et al, 2003). This paper will show that Cuban underground rap is revolutionary in its ideals. It is officially supported by the Ministry of Culture through two state sponsored cultural institutions. At the same time however, in everyday life, Cuban rap is labelled as counterrevolutionary and it is censored and criminalized by Cuban authorities. By examining the complexities and inconsistencies of music censorship within a socialist state, this paper aims to provide a fresh empirical basis from which to expand existing theoretical understandings concerning power and resistance.

Biography

I am a PhD student in Criminology at the University of Kent’s School of Social Policy, Sociology and Social Research (SSPSSR). My PhD title is “Revolutionising” Subcultural Theory: The Cases of Cuban Underground Rap and Reggaeton. I am in the process of corrections after the viva voce. I am particularly interested in street culture, urban music, youth deviancy, Latin America and issues of power and resistance.

Patricia Hall: Alban Berg's "Guilt" by Association

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After the premiere of Alban Berg's opera *Wozzeck* in Berlin on December 14, 1925, the music critic Paul Zschorlic wrote: "Yesterday was the great day of battle in the State Opera. It was the frontal assault of the atonalists against the honored citadel of music, Unter den Linden. Universal Edition declared a holy war and mobilized to the rafters. General Kleiber commanded the troops."

By 1933, by which time *Wozzeck* had achieved undisputed success, Berg was fighting a different battle: when Hitler assumed the leadership of Nazi Germany, the works of atonal composers, whether Aryan or not, were banned from performance in Germany. Nonetheless, Berg attempted, under the harshest physical and economic conditions imaginable, to finish his next opera *Lulu*. Various handwritten documents show that while Berg detested the Nazi party, he also calculated how he could survive as a composer in that political environment. He tabulated the number of conductors performing *Wozzeck* who were Jews versus Aryans. He provided documentation that proclaimed both he and his wife as Aryans. In a letter to the conductor of the Berlin State Opera, he defined himself as a German composer, even though he was born and lived his entire life in Austria. Perhaps most significantly, while he immediately excluded a stereotypical Jewish character from the plot of *Wozzeck*, in *Lulu* he included a corrupt banker, who in his autograph score he describes in anti-Semitic language. When Berg's teacher Arnold Schoenberg saw these annotations, he refused to finish the orchestration for the third act. (Berg died at the age of 50, in 1935 before he could complete it.) This paper will examine autograph sources from Berg's correspondence and sketches to discover how Berg plotted to survive as an artist in an increasingly threatening political atmosphere.

Biography

Patricia Hall is Professor and Chair of Music Theory at the School of Music, Theatre & Dance at the University of Michigan. She is the author of *A View of Berg's Lulu Through the Autograph Sources* (University of California Press, 1997, winner of the ASCAP Deems-Taylor Award), *Berg's Wozzeck* (Oxford University Press, 2011), and co-editor with Friedemann Sallis of *A Handbook to Twentieth-Century Musical Sketches* (Cambridge University Press, 1996). She is general editor of the forthcoming *Oxford Handbook of Musical Censorship*. She is currently writing a monograph on music in political film, and is the editor and founder of the online journal, *Music and Politics*.

Arman Goharinasab & Azadeh Latifkar: Invisible Instruments: Exploring the Censorship of Musical Instruments in Post-revolutionary Iran.

Arman Goharinasab

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* & Azadeh Latifkar

Current affiliations?

Since the Islamic revolution in 1979, music has faced various restrictions in Iran. Pop music was banned until late 1990s, love themes were replaced by classical mystic poetries both in pop and traditional music, women solo singing was prohibited and their appearance on the stage was restricted. Although an official festival of music is held annually, live performances also faced many difficulties. Moreover, musical instruments became the subject of censorship, too. They are absent from National television programs, music clips and also official advertisement and posters for concerts, movies and festivals. Whether these censorships have their roots in culture, politics or religious beliefs, they had affected the Persian music.

The focus of this paper is exploring different aspects of censoring the image of musical instruments as well as its cultural and political origin. The main point is that understanding why the sounds are allowed but the instruments must be censored will cast light on the nature of other forms of music censorship in Iran. Furthermore the three decades elimination of musical instruments in the most important media in Iran coincided with few public performances restricted to a small part of the Iranian society. As a result this elimination has had a massive impact on music production and perception as well as music dissemination in post-revolutionary Iran.

Biographies

Arman Goharinasab was born in Iran in 1981. He graduated in Persian music performance from University of the Arts in Tehran in 1981 and started his research life. His main interest is social and cultural aspects of Persian music in the last 100 years. His most recent works are “The Influence of Political Evolutions on the Modernization Process of Persian Music” , “Portraying Persian patriotism in Aref Qazvini’s Composition in early 20th century” and “Goek-Depe Maqam and the Narration of Turkmen Massacre “

Azadeh Latifkar was born in Iran in 1983. She graduated in architecture in 2007 and got her M.A in Art Research from Tehran University in 2010. Her main interests are history of art and architecture especially in modern Iran in 20th century and Persian contemporary music as well she is working with Arman Goharinasab in his recent works.

Tuomas Järvenpää: Constructions of religiosity in Finnish reggae performances

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In the field of comparative religion it has been suggested that, at the moment, religion can be understood as a discursive phenomenon or technique which is increasingly used outside of the boundaries of religious institutions. Religiosity is attached to different cultural contexts such as popular music. Thus, scholars have started to trace what kind of religious identities popular music and musical scenes construct, and what kind of discursive functions religion can have in these contexts. In this presentation, I will analyze how boundaries between religious and secular expression are constructed in the space of Finnish reggae performances and musical scene.

The presentation is based on ethnographic material which I formed during the year 2012. The material consists of both interviews with musical artists and my observations on reggae performances. I will analyze how religion is articulated in the Finnish reggae performances: Do artists de-articulate the religious discourses of reggae genres away from their expression, or do they articulate them to the local scene, and how this then happens? And most importantly, what is then considered as religious expression in this musical space by these artists? My aim is to form a comparative analysis from the interview narratives and performance observations.

I see performance and musical space as constructions, where discourses are embodied both physically and musically. I expect my results to illustrate how notions of religiosity functions together with other relevant discourses for Finnish reggae, and how these notions are connected with larger Finnish constructions of ethnicity, nationality and authenticity.

Biography

I am a PhD-student of cultural studies in the University of Eastern Finland at the department Finnish Language and Cultural Research. The working topic of my ongoing article-based PhDproject is "Ethnographic study into the articulations of religious discourses of Finnish reggae music". The first publications of the dissertation are planned for the summer of 2013. My unpublished Masters thesis, an ethnographic study of Namibian gospel hip-hop, received "Temenos"-price as the best thesis of the year 2011 in the field of comparative religion in Finland.

Holly Holmes:**Legacies of dictatorship: Popular music, morality, and censorship during and after the Brazilian military regime (1964-85)**

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Much writing on the censorship of popular music during Brazil's military dictatorship (1964-85) has focused on the analysis of lyrics that expressed political resistance. This has indeed been crucial to understanding the degree of oppression on civil liberty by the military regime as well as strategies of artistic survival by some of Brazil's best-loved musicians. It has not, however, allowed for a broader understanding of censorship practices, their efficacy, and their legacy in contemporary interactions between musicians, politicians, and audiences. This research utilizes archival documents from the censorship collection of the National Archives in Rio de Janeiro, ethnographic data, and social media activity to explore three case studies—past and current—of music censorship in Belo Horizonte, Brazil. In the first case, Milton Nascimento chose to release a wordless version of a censored song in 1973. The song's success showed that extra-lyrical content, such as timbre and articulation, was capable of expressing contestation. In the second case, all but one song of singer-songwriter Sirlan's 1972 album were censored, and unlike Nascimento's, his musical career was ruined. However, the sole song to pass censorship received substantial radio airplay as a single, and in 2012 the song was re-recorded and released as a symbol of local defiance. The final case explores the recent trend of composing Carnival songs that critique local political scandals. When one politician demanded a song be removed from a local Carnival website citing "moral damage," fans flocked to social media to promote the song making national headlines.

Biography

Holly Holmes is a candidate for the PhD in Ethnomusicology at the University of Illinois at Urbana-Champaign, following the completion of a Masters in Jazz Performance in 2008. Holmes conducted ethnographic fieldwork in Belo Horizonte, Brazil from March 2011 to June 2012 with funding from a Fulbright Research Grant. She is currently completing her dissertation on the music of Milton Nascimento and the Clube da Esquina during the military dictatorship.

Alexis Anja Kallio:
"Popular 'Problems": The Deviantisation of Popular Musics in Secondary School Music Education

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The realm of popular music has long been associated with youthful rebellion and deviance, often placing it at apparent odds with the demands and practices of formal music education. This raises significant questions regarding teachers' repertoire selections in the 'inclusive' classroom and what contributes towards understandings of popular music as deviant, or problematic for the classroom. Through semi-structured interviews with five Finnish secondary school music teachers, the narrative instrumental case study reported in this article explores the aspects of music that contribute to the deviantisation of popular musics, and the implications of these for classroom repertoire selection. Findings suggest that processes of deviantisation incorporate four musical features: lyrics, imagery, characteristic musical qualities, and experiential effect. In conclusion, this article questions whether understandings of deviance in popular musics need necessarily be negative, particularly in educational contexts. An alternative view, that of creative deviance, is suggested as one way in which popular musics may be reconsidered, and through which, music education may offer invitations for transformation and change.

Biography

N/A

Salli Anttonen:

Censorship, Self-Censorship and Questions of Credibility; discourses for and against censorship in cases of Finnish metal bands

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In this paper I analyze the different discourses that are used in situations where either censorship or self-censorship has occurred in the context of Finnish popular music. I approach the issue through different cases, for example Finnish bands Stam1na, Turmion kätilöt and Impaled Nazarene. In these cases censorship has either been self-censorship or directed censorship. Self-censorship may be seen to occur as a result of complex moral situations, e.g. school killings, whereas directed censorship has mostly come from the Catholic Church, or other religious institutions or agents. In this research, I explore the discourses employed in justifying censorship, or arguing against it. My interest lies especially in the reactions of bands and audiences that acts of censorship evoke. My viewpoint is that censorship is a complex phenomenon, not always necessarily a one-way form of using power but instead a more complicated web of power relations, and it is often very difficult to make swift judgments on whether a musical piece or performance should be censored or not.

In addition, I am interested in whether or not censoring a band or an artist might be used as a marketing tool, and whether or not the act of censorship might increase the perceived credibility of a band by audiences and media. The discourses used when discussing censorship or the need for it open up a complex network of cultural meanings, where different sides are being created: those in favor for, and those against censorship. These justifications may also construct or influence the perceived credibility of bands or artists.

Biography

Salli Anttonen (b. 1985) did her MA in 2010 on the discursive identity work of drummers in interviews. Her doctoral thesis revolves around themes of authenticity and credibility in popular music discourse and music journalism. Anttonen works currently at the University of Eastern Finland as a Junior Researcher.

Tor Dybo:

British Folk Rock and censorship within the recording industry

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The purpose for this paper is to examine how the British folk rock-movement has gone through extensive changes from the end of the 70s up to now caused censorship within international recording industry. This is limited to a case study on how changes in the recording industry results that the British folk rock band Fairport Convention split up as a full time band in 1979 and restarted as a full time band again in 1985, but now as an independent band of the mainstream popular music industry. And Fairport has since then appeared as an independent band that run their own festival, record company, management, etc.

In this paper I will present results from my long-standing research project on folk rock. The main methodological tools I have used in this project includes many years of field work at the festival entitled Fairport's Cropredy Convention as well as at numerous concerts with Fairport Convention in the UK, Norway and Denmark, where interviews with the band members of FC and its crew comprise a certain number of the methodological elements.

Biography

N/A

Lari Altonen:

Awesome Mp3's from Africa – Gatekeepers and Regulation in Global File Sharing

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This paper draws attention to the global dimensions of illegal file sharing. It falls to the conference themes of both 1) ethics of (illegal) music distribution and 2) market regulation, in the form of new type of gatekeepers.

Newyorker Brian Shimkovitz distributes mp3 files, originating from African cassette tapes, through his blog 'Awesome Tapes from Africa' (later ATFA). Because of the colonial history of the music industry (see. e.g. Gronow 1981), a question of the overall ethics of the blog has come to the fore (Novak 2011; Shimkovitz 2012).

Does illegal distribution of African releases qualify as colonialist practice? Or is it just a part of the everyday piratism of the industrialized countries? Is worrying about copyrights of the African artists just a patronizing act, which could also be considered to have its roots in colonial practices? What kind of image ATFA blog creates about music in Africa and how far it is from the truth?

The research data consists of the blog ATFA and the interviews and writings of Shimkovitz. Through critical reading deriving from post-colonial studies, I debate on the power relations that underlay the phenomenon.

Even if the interaction between the Western and other music cultures has increased substantially during the last 30 years, Western companies are still hegemonic in the music industry (Taylor 1997: 22, 39–40; Azenha 2006). Shimkovitz represents a new stratum of gatekeepers by filtering and publishing African music to Internet audiences, and is thus still reproducing the power inequalities in the world of music (Stokes 2004; Azenha 2006).

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Biography

Lari Aaltonen is a PhD candidate at the University of Tampere. His doctoral thesis centres on the practises and manifestations of so-called 'ethnic music' in today's Finland, investigating the ways in which the term 'ethnic' is valid in the context of world music and how it is understood in world music marketing, listening world music and discussing about it. The thesis looks into how music is used in exoticizing and defining 'the Other' and how cultural representations are built, negotiated and preserved through music. His research is funded by the Finnish Doctoral Programme of Music Research.

Emily Achieng' Akuno:

THE GUITAR MESSAGE: Response to selected musicians and their music in Kenya

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In indigenous Africa, the musician had a complex role of being the people's conscience and the custodian of communal memory. The sweet tones of music made the rough tones of censure acceptable as only the musician could tell the chief off and get away with it. Music has been an effective tool in causing change in behaviour for many. Children's songs include mockery songs that point out shortcomings and encourage change towards what is socially acceptable. Yet, we often say 'be careful how you treat him; he could sing you', meaning you could be the object of ridicule in his song. Leaders desiring to maintain a good public image are likely to see such songs as mobilisation of opposition.

'The Guitar Massage' looks at this paradox in the experience of two Kenyan popular musicians: the late Owino Misiani, a renown *benga* musician whose songs in Kiswahili and Dholuo may have been banned from the national broadcaster but remained popular among the people in the Western region of Kenya; and Eric Wainaina, the young popular artist whose patriotic song, *Daima* became a national call to bring back sanity to a country that was burning itself into oblivion after the 2007 elections, yet his *Nchi ya Kitu Kidogo* was banned from a music festival stage in 2001. Two of the musicians' works will be discussed to facilitate an understanding of the elements that arouse varying responses by people and leadership, leading to the perceived role of the musician in Kenyan society.

Biography

Emily Achieng' Akuno studied music with focus on performance and education in Kenya, USA and UK. Her research has focussed on the teaching of music, with emphasis on resources and procedures that are culturally relevant. Recent interest draws her attention to the place of music in society, and the way in which musicians apply music skills and capacities in negotiating social change. She's currently a guest researcher at NAI.