

31st European Seminar in Ethnomusicology

Making a Difference: Music, Dance, and the Individual

Wednesday September 16

Shared day with the SEM-ICTM Forum - **Transforming Ethnomusicological Praxis through Activism and Community Engagement**

8:15 – 8.45 ESEM Registration

8.45 – 9.00 ESEM Opening

9:00 - 10:30 ESEM Session 1 (**Theatre 1**)
Chair: Ian Russell

Mojca Kovačič: Official Regulations on Sound Control versus the Individual Perception of sound

Svend Kjeldsen: The societal music-maker: generalized and restrictive agency in Neoliberalism: Ethnomusicology from the Standpoint of the Subject

Ursula Hemetek: Fieldwork with Minorities: On the Interdependence of Individual Creativity and Collective Identities

9:00 – 11:00 ICTM-SEM Forum Paper Session - ***Facing Poverty and Other Urban Problems: Scholarly Engagement and the Musical Enactment of Change*** (**Theatre 2**)

Chair and Discussion Leader: Britta Sweers (President, European Seminar for Ethnomusicology; Bern University, Switzerland)

Rebecca Dirksen (Indiana University, US): *Zafè Fatra* (The Affair of Trash) and the Affair of Scholarly Engagement: Can Music (and Music Scholarship) Really Clean Up the Streets of Port-au-Prince?

Andrew McGraw (University of Richmond, US): Sounding Utopia in the Richmond City Jail

Jamie Wong (Oxford University, UK): Beyond the Bars: Sounding Out a Road to Rehabilitation through Music for Ex-Offenders

tea/coffee break

- 11:45 – 12:45** ICTM-SEM Forum INVITED PLENARY (**Theatre 2**)
 Chair and Discussion Leader: Gage Averill (University of British Columbia, Canada)
- Deborah Wong** (University of California – Riverside, US): Witnessing: A Methodology
- 12:45 – 14:00** Lunch @ The Pavilion
- 14:00 – 16:00** ICTM-SEM Forum PLENARY Paper Session – **Policy Challenges and Ethnomusicological Praxis (Theatre 2)**
 Chair and Discussion Leader: Anthony Seeger (University of California – Los Angeles, US)
- Jorge Franco (Ministry of Culture, Colombia) and Gloria P Zapata** (Fundacion Universitaria Juan N Corpas and Ministry of Culture, Colombia): PPFIM Cultural Diversity and Social Inclusion in Music Research in Colombia: Debates, Perspectives and Challenges
- Colin Quigley** (University of Limerick, Ireland): Romani Dance Music and Collaborative Scholarship: Redrawing Ethnic-national Boundaries in Transylvania
- David A. McDonald** (Indiana University, US): Sincerely Outspoken: Towards an Activist-Oriented Critical Ethnomusicology
- 15 min tea/coffee break*
- 16:15 – 17:15** ICTM-SEM Forum INVITED PLENARY (**Theatre 2**)
 Chair and Discussion Leader: Salwa El Shawan Castelo Branco (ICTM President; Universidade Nova de Lisboa, Portugal)
- José Jorge de Carvalho** (Universidade de Brasilia, Brazil): The Meeting of Musical Knowledges: Theory and Method for the Inclusion of Masters of Traditional Musics as Lecturers in Higher Education Institutions
- 17:15 – 18:00** Discussion Time.
- 18:00 – 19:15** **Evening Concert** in the Academy
- 19:15 – 20:00** **Wine Reception** in the foyer of the Academy
- 20:00 – 22:00** Shared **Conference Dinner** @ the Pavilion (pre-booked tickets)

Thursday September 17

9:00 – 10:30 ESEM Session 2A (**Theatre 1**)

Chair: Orfhlaith Ní Bhriain

Veronika Seidlová: Deva Premal: Key Figure in the Process of the Transnational Flow of Sanskrit Mantras

Lonán Ó Briain: The Voice of Tradition: One Man's Creation of a Pan-minority Soundscape in Vietnam

Arleta Nawrocka-Wysocka: Zuzanna Bujok: Poet and Singer from Wisła (The Mentor for Three Generations).

9:00 – 10:30. ESEM Session 2B (**Theatre 2**)

Chair: Dan Lundberg

Eli Painter: Dancing Identity: Changing Style and Aesthetics in Contemporary Cuban *Casino* (salsa)

Shai Burstyn: Dancing the Hebrew Revolution: Community versus Individual Tensions in the Hora

Dalia Urbanavičienė: Influence of Individuals on the Promotion of Folk Dance Style: Lithuanian Examples

30 min tea/coffee break

11.00 – 12:30 ESEM Session 3A (**Theatre 1**)

Chair: Gerda Lechleitner

Ardian Ahmedaja: An Individual Apart from the Community

Anda Beitane: "I like very much to sing with you": The Individual within Different Groups.

Liz Mellish: The Individual and Community Dance in Southwestern Romania

11.00 – 12:30 ESEM Session 3B (**Theatre 2**)

Chair: Colin Quigley

Ingrid Akesson: Studying traditional creativity via the Individual

Tadhg Ó Meachair: Young Composers in Irish Traditional Music: Áine McGeeney (A Case Study)

Hans-Hinrich Thedens: Reinventing Tunes Onstage: Strategies of Two Contest Fiddlers

12:30 – 14:00 Lunch (Lunchtime concert starts @ 13:15) [CORD meeting]

14:00 – 15:30 ESEM Session 4A (**Theatre 1**)

Chair: Ursula Hemetek

Dan Lundberg: “I became Latin American when I moved to Sweden”:

On Individual and Collective Identity and Music Making

Helen Phelan: “How Shall We Sing in a Foreign Land?”: Music, migration and Personal Transformation

Zuzana Jurková: (Musical) Ambassadors of Romaness

14:00 – 15:30 ESEM Session 4B (**Theatre 2**)

Chair: Catherine Foley

Matthew Machin-Autenrieth: Locating the Individual in Flamenco

Guitar Performance: Style, Geography and Identity in Granada

Tenley Martin: Flamenco Britannica - ‘This is my culture too’: The Impact of the Individual Driver in the Appropriation and Transmission of UK Flamenco

Rytis Ambrazevičius: Individuality in a small rural community: Insights from Statistics of Song Repertoires

30 min tea/coffee break

16:00 – 17:30 ESEM Session 5A (**Theatre 1**)

Chair: Ana Hofman

Ana Hofmann & Srđan Atanasovski: Revisiting the Individual Sonic Agency: Urban Soundscape as the Locus of the Political Subject

Sara McGuinness: From Ndombolo to Scooby-Doo: Congolese Musicians in the UK Re-create Home Whilst Finding Their Own Voice

Jill Ann Johnson: Individual Actors, Identity, and Autonomy in the Swedish Musical Landscape

16:00 – 17:30 ESEM Session 5B (**Theatre 2**)

Chair: Britta Sweers

Marko Kölbl: Singing Pain: Lament as an Individual Expression of Grief

Esbjörn Wettermark: ‘Gutting the listener’: The Artistry of Nguyen Ngoc Khanh, the Vietnamese Shawm, and Affective Meaning Making in Tuong Theatre Music

Carolyn Chong: Making “joyful noises” together: Exploring Audience Reception to Performances of Social Inclusio

Friday September 18

9:00 – 10:30 ESEM Session 6A (**Theatre 1**)
Chair: Shai Burstyn

Carrie Dike: Evolving Continuity: An Exploration of the "Traditional" in the Clare Festival of Traditional Singing

Claudio Rizzoni: A Song for the Virgin: Innovations and the Negotiation of "Tradition" in the Neapolitan Cult of the Madonna dell'Arco

Susana Moreno Fernandez: Mário Correia and the Institutionalization of Traditional Music in Trás-os-Montes (Portugal)

9:00 – 10:30 ESEM Session 6B (**Theatre 2**)
Chair: Sandra Joyce

Aoife Granville: Julia Clifford: The Female Voice in Irish Fiddle Playing

Gaila Kirdiene: Jonas Ragažinskas: The Role of a Talented Folk Fiddler in Preserving Lithuanian Music Traditions

Lorenz Beyer: Individuals as Nodes in the Global Networks of Music Traditions: Case studies from Upper Bavaria

30 min tea/coffee break in foyer

11:00 – 12:30 ESEM Session 7A (**Theatre 1**)
Chair: Niall Keegan

David Verbuč: Non-music DIY ("do-it-yourself") individuals as "pillars" and "icons" of American DIY music scenes

Malik Sharif: Music and the (Not-so-) Individual Ethnomusicologist: An Auto-ethnographic Exploration of the Musicological Juncture, 2011-15

Jelka Vukobratović: Unwrapping Discourses on Musical Individuality among Croatian Independent Popular Musicians

11:00 – 12:30 ESEM Session 7B (**Theatre 2**)
Chair: Laura Leante

Gretel Schwoerer-Kohl: Percussion Patterns of the Bronze Drums among the *Zhuang* People in Southeastern China

Fulvia Caruso: *Ottava Rima* Performances

Giovanni Giuriati: Mbrusino, Liszt, the *Tarantella Montemaranesa* and the Clarinet: Retracing a Process of Change in Southern Italy at the End of the 1930s

12:30 – 14:00 Lunch @ The Pavilion

14:00 – 15:30 ESEM Session 8A (**Theatre 1**)

Chair: Tony Langlois

Gerda Lechleitner: In Search of the “Best” Musician: Individuals in the Course of Knowledge Production

Thomas Solomon: On Playing Badly: Non-outstanding Performers and the Construction of Ethnomusicological Knowledge

Jana Ambrózová: When ‘Old’ Meets ‘New’, and When ‘Ours’ meets ‘Theirs’: Music of the Pokošes Family Band as an Unusual Sonic Mixture

14:00 – 15:30 ESEM Session 8B (**Theatre 2**)

Chair: Óscar Mascarenas

Serena Facci & Giuseppina Colicci: Voices in a Sound Archive: Reconstructing the Biography of the “Signore del canto” Recorded in 1950 in Central Italy (Latium).

Raffaele Pinelli: Castagnari: Artisans of Sound

Evert Bisschop Boele: Meeting Belinda: Researching Late-modern Musicality and Musical Late-modernity through Studying the Shared and Contested Social in the Idiosyncratic Individual.

30 min tea/coffee break

16:00 – 17:30 John Blacking Lecture (**Theatre 2**)

Mícheál O Súilleabháin (Chair of Music, Founding Director, Irish World Academy, University of Limerick): Blacking, Baily and Belfast: An Autoethnographic Journey

17:45 – 19:00 Business Meeting

Saturday September 19

08.30 – 10.00 [CORD meeting]

10.00 – 12.00 ESEM Session 9A (**Theatre 1**)

Chair: Mats Melin

Caroline Pearsall: Astor Piazzolla and the Tango Dance

Olivia Wikle: Sir Walter Scott and the Hellish Spectacle: Supernatural Opera, Gothic Literature, and the 19th Century Ballad Collector

Ortensia Giovannini: Father Komitas: the Key Figure in Re-inventing Armenian Music

Mats Nilsson: The Archive for Popular Dance: A Personal Selection?

10.00-12.00 ESEM Session 9B (**Theatre 2**)

Chair: Aileen Dillane

Theodore L Konkouris: Tradition, Ownership and Creativity in *Mande* Hunters' Music and Song

Matthew 'Mattu' Noone: Reclaiming the Mongrel: Locating the Individual in Musical Hybridization

Ulrich Morgenstern: The Individual Paradigm in Ethnomusicology and Folkloristics: 150 Years of History

Wei-Ya Lin: "Play me a recording, then I can disclose their relationships!": Taboos, Songs and Identities in the Society of the *Tao* (Indigenous Ethnic Group in Taiwan)

12:00 – 18:00 Excursion to Bunratty Folk Park (pre-booked delegates). Brown bag lunch provided.

Sunday September 20

10.00 – 12:00 ESEM Session 10 (**Theatre 2**)

Chair: Colin Quigley

Emily J McManus: Embodied Dialogues : Ethnography and Auto-ethnography in the U.S. Tango Community

Linda Cimardi: Good music, Good People, Good Vibrations: The African Music Scene in Zagreb

Ty-Juana Taylor: Entertainers and Bread Winners: Dancing Street Children in Abidjan, Côte d'Ivoire

Leah O'Brien Bernini: Navigation, Negotiation and the Neo-liberal Music Industry: A Case for Resilience

12:00 – 12:30 CLOSING REMARKS (**Theatre 2**)

PRESENTER ABSTRACTS

AHMEDAJA, ARDIAN

Institut für Volksmusikforschung und Ethnomusikologie
Universität für Musik und darstellende Kunst Wien

An Individual Apart from the Community

The village of Kotlinë in southern Kosovo is especially scarred by the war in 1999. Only a small part of the inhabitants were able to survive a terrible massacre. A few children of that time are teachers in the village's school today. I had the opportunity to meet them together with a music teacher from a nearby town a few years ago when the preparations for the closing ceremony of the school year were going on. Most of the music to accompany the songs and dances came from CDs by well-known folklore ensembles, except for a talented boy who used to play a local lute. When talking about the existing possibilities to cooperate with folk musicians in the area, it took a long time until a name was mentioned.

NK was known in the village as someone who sings and plays just for himself. He told us that a hard job abroad and the loss of members of his family had caused heart problems and the physician had advised him to pursue his hobby, music making. Having learned it only by listening to radio programs, he was surprised that guests appreciated his performance and wanted him to perform publicly. In contrast, we were surprised that he had not been considered when thinking about someone who could pass on his experience at the school, although local music was a big concern there. Was it a question of the teaching program or of differences about the repertoires, or did his absence during wartime set him apart from the life of the community? Meanwhile, NK has also been invited to take part in television programs. His relationship with the community around him is nevertheless still peculiar. His connection to music, the broader public and the immediate vicinity will be the main focus of the presentation.

ÅKESSON, INGRID

Svenskt visarkiv/Centre for Swedish Folk Music and Jazz Research

Studying Traditional Creativity via the Individual

In what ways can we study creativity within traditional/popular/vernacular culture? What methods do we use to map a continuity-based aesthetics where appreciation is given to elements such as variation of the well known, and creativity within (or on) the boundaries of traditional culture, rather than the kind of innovative ideals that

distinguish modern art? One useful way of extracting knowledge about creative processes within traditional music making is to study and interview individual musicians, singers, and dancers. We also, however, want to be able to go backwards in time and make use of archival material. This is necessary especially as today in many cases there are few living individuals whose practice is not strongly influenced by the more or less formalised and verbalised processes which have grown out of revival and post-revival. In my own work I have sought to combine the study of a number of contemporary singers' practices and methods with a close study of selected individuals in the Swedish folk music archives, individuals of whom we have many recordings and occasionally also fairly rich contextual material. Archival sound recordings – and even written records, critically used – may provide rich information on elements such as small-scale individual variation and improvisation within melody, phrasing, song text, tonality and intonation. These elements constitute an important part of the creative and re-creative practices within traditional music, besides the creation of new tunes and texts. I will discuss in my paper some examples of how I some years ago used the study of individuals, contemporary as well as in the archive, for creating a model of transmission and creativity as overlapping processes of reconstruction, re-shaping and innovation (cf. Åkesson 2006).

AMBRAZEVIČIUS, RYTIS

Lithuanian Academy of Music and Theatre; Kaunas University of Technology

Individuality in a Small Rural Community: Insights from Statistics of Song Repertoires

In a typical East-European rural community, still retaining singing tradition, the song repertoires experience particular processes. Certain part of the song corpus is shared between the singers; still its noticeable part is individual. Which actually (quantitatively and qualitatively) part is shared? Why certain songs are more popular than others – i.e. what are the possible musical and extramusical (lyrics, genre, etc.) cues for the preferences, which of them are the most important? What is the role of individuality in the sharing of repertoires? Do large repertoires of the individuals automatically mean representative repertoires? How could the individuals be classified in terms of sizes and structures of their repertoires? To answer the questions, the case of Mištūnai village, Šalčininkai Dst. (Lithuania) is studied, based on the results of fieldwork carried out in the period of last two decades.

AMBROZÓVÁ, JANA

Department of Ethnology and Folklore Studies

Constantine the Philosopher University, Nitra, Slovakia

When ‘Old’ Meets ‘New’, and when ‘Ours’ Meets ‘Theirs’: Music of the Pokošes Family Band as an Unusual Sonic Mixture

Traditional music and dance in Horehronie (an ethnographic region in Middle Slovakia), has undergone a quite interesting process of development and change especially during the last five decades. In a few villages, there are still active Romani string bands, traditional non-Romani singing choirs, and folklore groups that could be considered authentic bearers of the folklore heritage. Thanks to a long-term and still ongoing ethnomusicological research, which is being conducted in the village of Šumiac, I had a possibility to get to know a very popular Romani musical family, the Pokošes (in Slovak *Pokošovici*). Their vocal performance is rooted in the unique multipart singing tradition of the local major society, but it is also shaped by Romani vocal techniques and multipart music. Pokošes are known especially for their playing skills as members of a string ensemble. This type of ensemble music tradition can be traced back to the 50s of the 20th century, when musicologists recorded their direct predecessors for the first time. There has been quite a varied sample of Pokošes’ repertoire recorded during two decades of their active career. The analysis of different qualities and structural elements of their music production helps to achieve more precise theoretical comprehension of significant processes shaping the family music tradition, and to a certain extent, the music of the local Roma in general as well. The evidence of observed changes is represented in different types of musical patterns and elements in the Pokošes’ singing and playing styles. Of course, many of them could not be understood, or even identified, without taking into account the attitudes of Pokoš family members towards their own playing and singing and without analyzing the historical recordings of the former string ensembles or individual musicians. In this presentation, all detected, classified, and evaluated significant musical components and patterns will be introduced and, as far as possible, explained in terms of their relation with the local music culture. Their symbiotic coexistence and functions within the structure of Pokošes’ music reveal how the ‘old’ (traditional) encounters the ‘new’ (let’s say progressive) in one artwork without simple mingling one with the other; and it shows as well that under certain circumstances such a musical mixture can lead to creation of a very original, balanced, multilayer musical language that serves as an inspiration for many Romani and non-Romani folklore musicians in Slovakia and still retains what can be considered ‘genuine’ music from Horehronie.

BEITĀNE, ANDA

Jāzeps Vītols Latvian Academy of Music

“I like very much to sing with you”: The Individual within Different Groups

The role of individuals is important also in cases where the music making has been realised within a group. Focusing on individuals, including their life stories and thoughts about music making processes and results, can help us to better understand what actually happens in local practices. The purpose of this paper is to describe and analyse the individual experience of Malvīne Ločmele, a singer from north-eastern Latvia, using a case study and trying to understand not only how she sees the musical worlds around her and acts within them but also the ways and methods that can be helpful when we are working with individuals, going deep in the local communities and their music. Malvīne can be characterised as a “supporting actress” within the group in which she sings. She likes to sing the second part, and she does it in a very specific way. Malvīne is also connected with several other groups as a singer: her family with many musicians and music instrument makers, the local community that meets at various events and celebrations and her friends. Each group has different contexts and repertoires of singing and music making. Malvīne's life story tells about singing in the past and the present in her native village and in Siberia, where she lived for several years. She answers questions, such as how is it for her to sing nowadays? How does she feel as a singer in different groups? What is important for her? What is it like to sing a second part and why does she enjoy it? “I like very much to sing with you” – these words addressed to me by Malvīne inspired me to describe singing as a method for working with singers, especially individuals.

BEYER, LORENZ

Institute of Folk Music Research and Ethnomusicology
University of Music and performing Arts Vienna

Individuals as Nodes in The Global Networks of Music Traditions Case Studies from Upper Bavaria

The global interconnectedness of musics always manifests itself in the individual. Music traditions can be conceptualized as networks of knowledge and skills, which are passed on directly face-to-face or indirectly via media. In these networks, individuals are the nodal points. By analyzing biographies of musicians, global connections of musics can be traced. At the same time simplistic culture models are avoided, which presuppose homogenous societies with correspondingly homogenous music traditions. Instead, the heterogeneity of pluralistic societies can be focused on, as well as its effects: Multimusicality and musical hybridity. On this theoretical basis, my paper explores the impact of cultural transfer on biographies of outstanding songwriters from Upper Bavaria, a federal district in the south of

Germany. My research is based on fieldwork with La Brass Banda and Die Cuba Boarischen, which have served as role models for many musicians in the current dialect pop- and traditional music crossover-scene.

La Brass Banda are pioneers of the current wave of regional pop. They play dance music based on rhythms from current electronic music combined with innovative brass accompaniment. Their lyrics are in Bavarian dialect. Die Cuba Boarischen started as a traditional Bavarian wedding band. On holiday in Cuba, they became interested in son cubano. In the course of several trips to the Caribbean island, they learned to play Cuban music and combined it with Bavarian traditional music. The biographies of La Brass Banda's Stefan Dettl and Die Cuba Boarischen's Hubert Meixner serve as examples for a complex filtering process: Only a very small selection of the world's musics has influenced their personal styles. Three stages of filtering can be distinguished: Firstly, only a limited amount of musics was locally available. Secondly, Dettl and Meixner selected their personal repertoire from these musics. And thirdly, they developed their personal style by combining and appropriating styles from their repertoire.

BISSCHOP-BOELE, EVERT

Hanze Research Art & Society/Prince Claus Conservatoire
Hanze University of Applied Sciences, Groningen NL

Meeting 'Belinda': Researching Late-Modern Musicality and Musical Late-Modernity through Studying the Shared and Contested Social in the Idiosyncratic Individual.

This paper will present a case study of 'Belinda', a Dutch woman in her early sixties who considers herself at the same time as 'un-musical' and musically hypersensitive. She is neither an 'outstanding performer' nor a 'maverick', but rather an idiosyncratic example of late-modern (i.c. Dutch) everyday life musicality. Interesting as her particular case may be, the focus in this paper will be theoretical and methodological. Through concisely discussing Belinda's biography, I will be able to focus, theoretically, on using practice theory as formulated recently by German cultural sociologist Andreas Reckwitz as a possible foundation for studying music in late-modern western societies. Reckwitz considers culture as an inherently hybrid and dynamic arena of shared and contested individual understandings of the world, and sees practices – 'ways of doing and saying' – as the locus of culture.

Methodologically, I will posit – referring to Reckwitz but also to the seminal work of George Herbert Mead and others - that there is no need to think about the individual and the social as two mutually exclusive domains, but rather that the individual is inherently social and therefore the study of music in society ('music as culture'; or maybe 'ethnomusicology') should base itself on a thorough micro-ethnographic study of individuals, rather than on more abstract groups, combining ethnographic methods with insights from qualitative sociology and Grounded Theory. The paper hopes to contribute to theoretical and methodological discussions in

ethnomusicology. Because the study of 'Belinda' is a strong example of a study by a researcher who has been born and bred in the same context of 'shared and contested ways of doing and saying' as the researched, the paper also hopes to contribute to ideas about the methodological particularities of 'ethnomusicology-at-home' and about the potential value of ethnomusicological studies of late-modern musicality and musical late-modernity.

BURSTYN, SHAI

Tel Aviv University

Dancing the Hebrew Revolution: Communal versus Individual Tensions in the Hora

Among several imported dances, the Hora was by far the favored dance in Jewish Palestine and young Israel. A version of this simple East-European/Balkan dance was embraced and danced everywhere because it best expressed the quest for national aspirations that gave preference to communal effort over the pursuit of individual concerns. The human circle, formed by individuals literally unified into a collective dancing entity (by resting their arms on the shoulders of those flanking them) was a felicitous semiotic articulation of communal aspirations.

Within this general portrayal, the first three decades of the 20th century form an intriguing exception: due to the severe hardships of those years, communal singing and dancing functioned not only as forms of folk entertainment, but in addition assumed the role of psycho-social outlets for the extreme personal duress of thousands of young Jewish immigrant pioneers. Their idealistic, utopian-socialist vision of the new Hebrew society they've intended to build in the land of their ancestors was challenged by the harsh reality of daily existence in a far-away, cruel land. They had to cope with hard physical labor in scorching sun and bitter cold, as well as with hunger and deprivation of minimal living conditions.

Intuitively and spontaneously, they've resorted to dancing the Hora almost every night. Written testimonials describe a slow beginning, gradual increase of tempo and volume, leading to an ecstatic climax. The Hora circles kept whirling for hours, until utter exhaustion took over. In my presentation I propose to focus on this compelling historical phenomenon, analyze its choreographic and musical components and examine the psycho-physical process by which these individuals were sucked into the collective, reaching self induced trance. My hypothesis is that the ecstatic Hora was so popular because beyond forging collective will, it fulfilled an apparently opposite role – providing a critically needed psychological support platform to the individuals who made up the human circle.

CARUSO, FULVIA

Ricercatore in Etnomusicologia
Dipartimento di Musicologia e Beni Culturali di Cremona
Università degli Studi di Pavia

Ottava Rima Performances

Ottava rima performances are duels of improvised poetry (8 verses of eleven syllables in rime ABABABCC) that were very spread in all Italy since the XVI century and persisted in countryside since now. Nowadays we can find it in central Italy, mostly in Maremma (Tuscany and Lazio) and in the surroundings of Rieti (Lazio). Once listening to ottava rima was a pastime but also an occasion to learn narrative poems (from Latins to Ariosto) and to reflect on social topics of contemporaneity. Nowadays we have almost lost the everyday usage in pub, but it persists on stage, in competitions organized during religious festivities or in specific festivals. And its socio-political role has gained a bigger place.

Every poet has to follow strict rules on metrical organizations of the verses, melodic features (mostly regional), time of improvisation, conduct towards the other poets and other performative obligations. At the same time every poet has his or her own style, melodic line, gestures and words. What I'm interested in is to understand what is the role of the individual in this kind of performances; how and why any poet has its own performance style; how and if the changes of performance occasions (mostly on stage) have influenced the weight of individuality and cooperation; how important is to have its own style.

Key factors are the competition on stage and the learning system. On stage poets have to cope with the will to win and the necessity of cooperate with the other poets for the success of the whole performance. The study of the informal learning system can show the path an aspirant poet has to follow to acquire its own style and political position. Through interviews and analysis of the video documentation I made since 1998, I can try to give some answer.

CHONG, CAROLYN

Research Centre for the Study of Music, Media, and Place
Memorial University

Making “Joyful Noises” Together: Exploring Audience Reception to Performances of Social Inclusion

For individuals experiencing mental illness, social stigma is often identified as the greatest barrier to recovery and wellbeing (Thornicroft 2006). Growing awareness of the rise in mental illness globally has led to urgent calls for initiatives supporting mental health promotion and recovery (Whiteford et al. 2010). Inclusion Choir (St. John's, Canada) and the Choir With No Name (CWNN) (London, England) are

examples of arts-based initiatives; both are non-audition choirs providing inclusive musical spaces for adults living with mental illness, poverty or homelessness. While some choir members and organizers believe that their performances help to transform negative stereotypes and perceptions about mental illness, others remain skeptical of their true impact. Ethnomusicologists have long recognized the value of studying audiences, yet this type of individual is rarely the focus of musical ethnographies. This paper draws on twelve months of ethnographic research and presents a transnational comparison of the opportunities and limitations of these two singing groups in using song and performance to transform stigma toward mental illness. Multi-sited approaches help disassemble local/global dichotomies and allow for the circulation of identities and cultural meanings through time and space to be examined (Marcus 1998). Reception processes are examined in terms of how they interact with performance practices and broader discourses on mental health, human rights, and social responsibility. Audience responses to performances are presented, including those contrasting with the intended messages of social inclusion. Following Ortner (2006), this contributes to an understanding of audience members as active agents who change and give meaning to the social, cultural, and musical systems they participate in (Ruskin & Rice 2012). Focusing on audience reception offers a valuable method for evaluating the community impact of arts-based initiatives and for identifying the factors that support or hinder their potential for positive socio-political impact.

CIMARDI, LINDA

University of Bologna

Good Music, Good People, Good Vibrations: The African Music Scene in Zagreb

This paper intends to deal with the African music scene in Zagreb by focusing on the figure of Ismail Balde Commi, a Senegalese musician playing with various bands and teaching African percussions and dance. Concentrated in the last decades on the establishment of a national identity also through music and not appealing a great number of immigrants, Croatia does not offer numerous groups performing music from non-European countries or world music inspired from distant places. However, in the last years new musical ensembles and experimentations emerged in Zagreb, where we can now find on a smaller scale a multicultural musical scene comparable to the one of other European capital cities. Since 2008, Dyalli, an association dedicated to African artistic and cultural expressions promotes workshops and concerts, trying to captivate in its initiatives Croats, people of African descent and African immigrants. Connected to Dyalli, some groups inspired by African music, especially by djembe and other percussions, have been created by some Croatian youth. Since 2013 this panorama features Ismail Balde Commi, a musician and dancer coming from a family of Senegalese players, who led his own group in Senegal and later founded in Zagreb the band Silaba, in which he performs both traditional

repertoires and authored pieces, marked by the contamination of several genres but always carrying an “African imprint”. Following the narrative of Commi’s artistic and biographic experience, this paper aims to present his personal process of elaboration of a southern Senegalese musical background into a foreign and multicultural context, where Commi acts as a performer, as a bandleader and as a trainer in workshops. His experience, contextualized through the perceptions of other Croatian performers of African music and dance, will also shine a light on the dynamics of interest and involvement in African music in Zagreb, a young music scene where world music phenomena can be clearly identified.

DIKE, CARRIE

University of Limerick, Irish World Academy

Evolving Continuity: An Exploration of the "Traditional" in the Clare Festival of Traditional Singing

This paper presents the results of a case study for my ongoing PhD research into how the social life of Irish traditional singing is evolving, and how it is effectively generated and safeguarded. Through my participation in and interaction with singers attending the Clare Festival of Traditional Singing in November 2014, I noticed a dichotomy between what is considered “traditional” song, the genre allowed and expected at such festivals and sessions, and what is actually performed at these festivals. I therefore challenge the notion of tradition, illustrating what is advised versus practiced. General guidelines outlined by traditional singing events, assumed or clearly stated, are interpreted by the individual. The individual sings his or her songs, which are accepted by the singing community, and from which the community then adapts its definition of traditional singing, leading to a constant flux in what is considered traditional. Scholars such as Lillis Ó Laoire, Marilena Alivizatou, Susan Motherway, and Sally Sommers Smith discuss the dangers of crystalizing heritage and how to allow change within the tradition to make heritage relevant. Lectures, concerts, and formal and informal singing sessions during the Clare Festival of Traditional Singing demonstrated a need for evolution within tradition in order to perpetuate social song gatherings. Sustained continuity of tradition is only possible when practitioners are open for change.

FACCI, SERENA AND GIUSEPPINA COLICCI

University of “Tor Vergata” – Rome

Voices in a Sound Archive: Reconstructing the Biography of the “Signore del canto” Recorded in 1950 in Central Italy (Latium).

Vincenza Ruscito, Alessandra Di Traglia, Annamaria Bottini, Amelia Iafrate are very good singers: we can listen to their voices on the website of Italian Accademia di S. Cecilia , but also in Europeana (<http://www.europeana.eu/portal/record/o8504/F41169096F7A76801082FoED27BoBB688E2437E5.html>), which reports only a few data: track number, title, date, and village. The names of two Italian folklorists, Luigi Colacicchi and Giorgio Nataletti, who did the fieldwork in 1950 accompany Alessandra, Vincenza, Amelia, and Annamaria’s voices. They sing loudly and dramatically with a particular timbre, in solo or in a group, in polyphony or monody. After more than 60 years, while working on the publication of a book, we had the chance to meet these singers. In 1950, at the time of the fieldwork, they had different musical experiences and appertained to different social status. Some of them continued to sing and they are still recognised as important singers in their villages, whereas others stopped their musical activity. However, the passion for singing, the technical knowledge and repertoires as well the dignity of their status as “Signore del canto” (Ladies of singing) continue to exist. The paper discusses:

1. How the individual experiences of these singers designed a complex map in the musical life of rural Italian villages in the 1940s;
2. How some women of that generation played a significant musical role that changed or disappeared in the following generations;
3. How our sound archives could also be the place for reconstructing individual musical stories.

FERNÁNDEZ, SUSANA MORENO

Universidad de Valladolid

Facultad de Filosofía y Letras, Música

Mário Correia and the Institutionalization of Mraditional music in Trás-os-Montes (Portugal)

Trás-os-Montes is an isolated predominantly rural region in northeastern Portugal that has constituted an “‘anthropological field’ par excellence” (Raposo 2004), attracting many collectors and researchers who valued local “archaic” and “exotic” music and culture. Within that region, Terras de Miranda do Douro is an area bordering with Spain which has been depicted by researchers as historically, culturally and linguistically distinctive. Significant socio-cultural, political and economic changes have taken place in Terras de Miranda in recent decades,

particularly following the proclamation of the local language (mirandés) as the second official language of Portugal in 1999. The subsequent governmental promotion of a distinctive culture and identity resulted in a reinvention of “traditional” music and dance practices, patrimonialized and promoted in diverse tourist markets (Kirshenblatt-Gimblett 1995, 1998 e Raposo 2004) in order to stimulate socio-economic development. In this paper, I will explore some potentialities of taking the individual as a starting point in ethnomusicological research, examining the seminal role played within these processes by the cultural advocate Mário Correia, settled in Terras de Miranda in 1998. I will try to assess the impact of Correia’s multiple activities, with special reference to the foundation of the Centre for Traditional Music “Sons da Terra” in the locality of Sendim in the early 2000s. I will demonstrate the ways in which Correia, as a mediator between the local population and regional or national institutions, festival organizers, promoters, and the mass media, had an impact on Terras de Miranda. Using his knowledge and skills to affect cultural policy, he played a decisive role in reinventing, disseminating and promoting local culture, music and dance, especially bagpiping, and in organising the annual Interceltic Festival of Sendim.

GIOVANNINI, ORTENSIA

Università degli Studi di Roma “La Sapienza”

Father Komitas, the Key Figure in Re-Inventing Armenian music

This paper deals with the figure of Father Komitas (Soghomon Sognomonian, Kütaya 26 September 1869 - Paris 22 October 1935), an Armenian priest, musicologist, composer, singer and choir master, who is considered by the Armenians the "father of Armenian music" and the founder of Armenian national school of music. His collections of Armenian folk Music from Anatolia constitute the main source for the production, in Armenian diaspora, of a hybrid music, which mixes traditional based elements, with pop and rock. The aim of most musicians is to produce something new, without losing ties with the tradition. Is important to analyze the uses and the representations of him as an emblem of Armenian identity. This strong connection with Komitas on the one hand, and the process of hybridization on the other, has never been explicitly investigated. In this paper, I set out to address these issues. I will examine the biography of Komitas, the symbol of Armenian music and genocide, often more mythicized than really known. His work in collecting folk music from Anatolia is often underestimated. Then, I will present a case-study in re-using the folk music collected by Komitas focusing on a musical ensemble from the Armenian community of Milan, a community that generally identifies itself with classical music. I argue that, in this little community, the process that lead to the production of hybrid musical expressions has been influenced by other Armenian diasporas, that have experienced more thoroughly the transnational condition of the diaspora. In

conclusion I will point out how the collections of Komitas, even 100 years after the genocide, turn out to be a pivotal case in the Armenian musical production and in preserving Armenian identity in diaspora.

GIURIATI, GIOVANNI

Università di Roma “La Sapienza”

‘Mbrusino, Liszt, the Tarantella Montemaraneese and the Clarinet: Retracing a Process of Change in Southern Italy at the Cnd of 1930s

This paper will present the story of a musician who was protagonist of a crucial change in a Carnival tarantella of Southern Italy. It was in the late 1930s that Domenico Ambrosini (‘Mbrusino), a clarinet player in the ‘Banda Verde’ of the village of Montemarano located in the Irpinia region of Campania, became a leading figure in the local Carnival. The Carnival in Montemarano consists in a collective processional masked dance involving the vast majority of the villagers, accompanied by the music of a peculiar tarantella. In those years the tarantella was played – and is still occasionally played - by the ciaramella (shawm), with accordeon, and frame drum. The role of ‘Mbrusino was that of introducing a new instrument, the clarinet, in the instrumental set of the tarantella. The clarinet substituted the ciaramella, thus creating the premises for a process of change in the musical unfolding of the tarantella that takes us to present times. In fact, this crucial change due to an individual musician prompted a new form of music that has fostered until today, with the use of the minor mode and of tonal modulations along the circle of fifths, and made this tarantella unique in the framework of Italian Southern folk music. The paper will discuss the crucial role of ‘Mbrusino, some of the most important musical changes fostered by his move, his claim to have derived from Liszt the new melodic theme for the tarantella, his “mythical” presence in the song texts of the tarantella nowadays.

GRANVILLE, AOIFE

Newcastle University

Julia Clifford: The Female Voice in Irish Fiddle Playing

Julia Clifford was one of the key figures in Irish traditional music of the twentieth century. Firmly rooted in the Sliabh Luachra regional style, she, unlike many women of her generation, played at festivals throughout Ireland and the UK. Having her brother, Denis Murphy, as an accomplice surely influenced the acceptance of her within the performing tradition at the time - a time when women's place was firmly in the home. Clifford's exquisite fiddle style was confident, rhythmic and firmly grounded in the region in which she had grown up. Playing in dance bands in London

and recording alongside her brother as well as her husband, John Clifford, established Julia as one of the finest fiddle players in the Irish tradition from the 1960s up until her death in 1995. Little is written, however, of her mark on the tradition, or indeed her influence on other female musicians in particular. This paper will explore Julia's music and her influence as well as presenting new ethnographic evidence of how Clifford is viewed by today's musicians. Fieldwork with Julia's son Billy as well as other musicians who played alongside her will be included in the presentation.

HEMETEK, URSULA

Institut für Volksmusikforschung und Ethnomusikologie

Fieldwork with Minorities: On the Interdependence of Individual Creativity and Collective Identities

Ethnomusicologists always have encountered individuals. This is also suggested by our main method, namely fieldwork. Fieldwork is either documentary or explorative and in both methods, individuals are involved. In spite of that much ethnomusicological writing is about “the” culture and collective interpretations of musical phenomena. Ethnomusicologists tended to draw conclusions concerning the “collective” from “individual” experience. Philip Bohlman (1988:69) puts it that way: “Until recently, many scholars believed that folk music was voiceless. It was to be devoid of individual personality. It should lack the marks of distinction that revealed the shaping influences of creative talent. If das Volk dichtet, specific folk musicians did not”. This was written some time ago, I think approaches have changed to a certain extent since then and individual musicians are not “hidden” any longer nowadays. I want to deal with the specific tension between individual creativity and the collective in the case of minorities. As groups that suffer discrimination in one way or other minorities very often have to prove their collective cultural markers in order to achieve political rights. Individual musicians often function as representatives of ethnicity whether they like it or not, in internal as well as external perception. By using examples from my fieldwork with Burgenland Croats and Roma in Austria I want to answer the question in how far individual creativity of minority musicians is influenced by a certain need to represent the “collective”. I also want to have a critical look on the role of ethnomusicology in this process.

HOFMAN, ANA & SRĐAN ATANASOVSKI

Center for Interdisciplinary Research, Slovenian Academy of Sciences and Arts,
Ljubljana & Institute of Musicology SASA, Belgrade

Revisiting the Individual Sonic Agency: Urban Soundscape as the Locus of the Political Subject

Postmodern theories of subjectification have largely dissolved the agency of the individual, relegating it to the role of mere conduit of the hegemonic discourses. From this perspective phenomena such as urban soundscape have been read as an ideological text and vehicles of imposing these patterns of cultural hegemonies. In this paper we wish to pose the question whether we can revitalize the concept of subject while conceptualizing the urban sonic experience on the plain of radical immanence. We will analyze situations where the intensity of the sonic affect prompts individuals to enter the field of political and to act as subjects, bodily and sonically. Our two case studies will investigate different situations, in order to show how sound reshapes, strengthens or dissolves the political agency of individuals. The first case study focuses on the activist choirs and the ways they become a political subjects in (re)shaping soundscapes of a neoliberal city. Choral singing, usually perceived as the collective aesthetic practice, provide a cohesive capacity to make one voice from the multitude of various ones. In this paper, they are discussed as the so-called “singular plural” – as an example of the porousness of the borders between collective and individual in music making, particularly when it comes to political potentiality of sound. The second case study deals with Belgrade 2014 Gay Pride, which turned into a sonic conflict between the crowd, the organizers (providing the official programme and even trying to silence the crowd), the state apparatus (which demonstrated its surveillance power with the helicopters flying over) and the Serbian Orthodox Church (which used the church bells to express its protest as the parade passed by). The protesters’ (individual and collective) bodies are theorized as ‘resilient bodies’, irreducible to semiotic models and not (or not yet) subjugated to mechanisms of discursive social control, which enter the field of the political engaging with the urban sound itself.

JOHNSON, JILL ANN

Levande muskarv (Swedish Musical Heritage) at the Kungilga Musikaliska akademien

Individual Actors, Identity, and Autonomy in the Swedish Musical Landscape

Some individuals actors operating within music landscapes stand out, while others stand outside—that is outside the mainstream, and are sometimes called mavericks—individuals who runs outside the herd, going their own way, finding their own social and musical milieus. In this paper, I present two relatively unknown individuals within the Swedish folk and world music scene. Neither of these people have had any kind

of economic success. Israel “Izzy” Goodman Young started out promoting music in New York City, giving Bob Dylan his first New York concert. Young later moved to Sweden and has dedicated his life to running the Folklor Centrum in Stockholm, which became a focal point for people interested in folk music. The second person is Steve Roney, also an immigrant to Sweden, but from England. In Sweden he hung out with musicians and artists such as Don Cherry and later in Stockholm Roney opened a record store called Multikulti, which became the place to go for folk and world music recordings. Using interviews I conducted with Young and Roney, and drawing from the work on musical multiculturalism in Sweden by Lundberg, et al, I discuss the role of the individual within music life. I then explore the ideas of sociologist, Georg Simmel, on the role of individuals and affinity groups, thoughts of anthropologist, Stuart Hall, on “otherness” as a part of cultural identity, Appadurai’s writing on societal disjuncture and more, to explore the roles mavericks can play within the arena of folk music. Young and Roney have spent most of their lives promoting cultural activity on an intimate level, they have taken part in affinity groups. But as historical musicologist, James Currie discusses, they have not striven to empower themselves or these interest groups through commoditization, but have chosen to hold on to their autonomy.

JURKOVÁ, ZUZANA

Faculty of Humanities, Charles University Prague

(Musical) Ambassadors of Roma-ness

In the past years Romani representations have often been called into question, on one hand, the ability of Roma to choose their representatives and, on the other hand, the willingness of the majority to accept them. This paper presents a parallel of such representation in the field of music: it points out three different cases of outstanding musicians who in various ways have constructed their own musical style, understood by the majority (its various groups) as Romani, and to a lesser or greater extent have thus become Romani ambassadors.

- 1) Věra Bílá comes from a musical Romani family. She created her own musical style (along with accompanying musicians who are relatives) from various influences and, in the '80s became the leading Czech star of Rompop among both the Roma and the growing representatives of the non-Romani public attracted to this style in the '90s.
- 2) Radek Banga (aka Gipsy.cz) was, at the turn of the 20th century, an example of the typical “angry” rapper not using either the Romani language or Romani musical idioms; gradually he began to use Romani idioms and subjects and, at the same time, his style approached that of popular music. Thanks to his music, his popularity among the majority is growing. Nevertheless, Roma are scarce in the public.

- 3) The performances of Ida Kellarová were long characterized by stereotypes, fulfilling the expectations of the non-Romani public. However in recent years in her work the social aspect (concerts with children from the poorest Romani settlements) prevails, thereby achieving considerable authority among the Roma. At the same time, these concerts – however stereotypical – attract a certain part of the majority of the public.

KIRDIENĖ, GAILA

Lithuanian Academy of Music and Theatre

Jonas Ragažinskas: The Role of a Talented Folk Fiddler in Preserving Lithuanian Music Traditions

Jonas Ragažinskas (1924–2001) was a talented folk fiddler from a remote village at the border of the Dzūkija and Sudovia regions near Poland. Living in a flourishing center of folk fiddling, he was an outstanding virtuoso player, excellently representing native traditions and their changes. Researchers, among them the author, visited him between 1990 and 1994. His amazingly masterful performance left no time for larger conversations; so she had to accomplish his biography later. Ragažinskas' great-grandfather, grandfather and father (1875–1951; all named Jonas) played fiddle and other instruments. His family shared how musician's grandfather taught his son to play fiddle, the child seated on top of a table. Our informant started playing on a small handmade fiddle. At the age of eleven he was already able to play very well. Professionally, he was a skillful blacksmith and woodworker, but very often played for various occasions: community dances, weddings and concerts. He was honored in a national competition as one of the best musicians. In a string band, as his father has taught, the first fiddle "leads the tune" and the second fiddle also plays a virtuoso melody. The third string instrument was an alto voice and a folk bass accompanied the fiddles. The musician still performs many of his father's compositions but innovations are also observable in his repertoire. Although he enjoyed playing waltzes and other traditional dances, he preferred polkas. Indigenous southern Lithuanian folk fiddling tradition influenced the development of his skills and personal style with typical fast tempi, rich melodic embellishments, long series of small rhythmic values, elaborated rhythmic patterns, various bow strokes and their combinations. Ragažinskas performed this complicated music perfectly and lightly. Living Lithuanian folk fiddling tradition has almost vanished, however Ragažinskas' music still is still widely appreciated among present Lithuanian folklore performers.

KJELDTSEN, SVEND

Irish World Academy, University of Limerick

The Individual as Methodology: The Societal Music-Maker: Generalized and Restrictive Agency in Neoliberalism

Especially Neoliberal globalization and its fragmentation and deterritorialization of communities pulled ethnomusicologists toward the study of individual musicians. In the fractures of collapsing communities' individuals became visible, creating new identities and social formations. This generated theoretical, methodological and practical tensions between ethnomusicologists' focus on music as part of the social and cultural life of communities and the individual exceptionality observed within these communities/societies. By employing socio-cultural theories the individual and society were commonly juxtapositioned, but their connections remained external, insufficiently explained by means of inner or outer determinants. In this paper I present an approach for the study of the individual music-maker, based on 'societal nature' as the species-distinguishing feature of the human being. The approach is illustrated with examples from my research amongst British Irish musicians. Agency, actively produced in cooperation with others, is the key category for understanding the musician. It is characterised by the possibility for acting in either generalized- or restrictive musical ways depending on the possibilities and constraints of Neoliberal life conditions. Individuals live and act in societal structures, identified as 'the overall societal action context', 'contexts of socio-cultural practice' and 'personal trajectories'. Analysis of these interrelated structures detects relevant conditions that matter specifically in the musician's life and performance-practices, the meaning of conditions to her and her practices, and how actions are subjectively reasoned. For the musician this creates an epistemic socio-musical self-understanding for the conduct of musical everyday life, pointing to possible emancipatory and political perspectives in the performance practices. In fieldwork we access the world through the individual musician's first-person experience. Conditions, meanings and reasons are here embedded in the musician's experience of connectedness to the world. Through interviews and deep listening it is possible to uncover this connectedness in four perspectives: zero- (nature/I-that), first- (self/I-me), second- (other/I-you) and third- (culture/I-we) perspectives.

KÖLBL, MARKO

Institute for Folk Music Research and Ethnomusicology
University for Music and Performing Arts Vienna

Singing Pain: Lament as an Individual Expression of Grief

Lament has a significant social importance to the group that is threatened by the death of one of its members. The public disposition of the ritual, the public mediation

of the lamenter's emotions helps rebuilding and redefining societal structures. These mediated emotions however are highly personal. Laments deal with the very reasons of the lamenting individual's pain. Whereas lament's relation to social communities and to the public gaze are important features of this ritual, lament simultaneously is a very individual musical uttering: an expression of personal emotions, a way of processing personal pain and the very private act of musically stylized crying. This paper aims to stress lament's various implications for the lamenting individual: lament's psychological efficacy in terms of mourning and the auto-therapeutic power of lament; the affect of the lamenter's performance on the group; and the interplay between the individual and the group, as well as the interaction with spiritual dimensions. Further also musical aspects, like individual forms of musical style and creativity. This paper also discusses gender aspects, as the performative power of laments helps constructing gender imaginaries that are negotiated between the individual and the group. The elaborations refer to examples of lament amongst the Croatian minority in the southeastern Austrian province of Burgenland, including lament traditions of the minority's country of origin, Croatia. The paper is based on original research and lies within the field of ethnomusicological minority research.

KONKOURIS, THEODORE L.

Queen's University Belfast

Tradition, Ownership and Creativity in Mande Hunters' Music and Song

In Mali, West Africa, hunters form secret societies that hold regular ceremonies that can be either public events, or private and sacred ones. Musical performance is central to all hunters' events and is often recorded and released as cassettes but also transmitted through specialised hunters' radio shows. In song, a hunters' master musician, accompanied by his apprentices, calls hunters to dance. He challenges powerful hunters to step out of the audience and demands from them his share of the hunt. In doing so, he moves around the performance site, dancing and singing the praises of hunter-heroes. Hunters' master musicians are individuals that act upon and affect the worlds in which they live. Their relationship to communities around them is complex, filled with respect and ambiguity, that spring from their distinctive roles in the making of music and dance. They are outstanding performers and key figures within the brotherhood of the hunters, and the wider community. They can be musical pioneers and mavericks, developing an individual repertoire and musical style. Based on eighteen months apprenticeship under Solo Konate, a master hunters' musician, renowned healer, charismatic diviner and skillful hunter, this paper considers creativity and innovation as an integral part of hunters' oral musical tradition and argues that the idea of ownership of music and song is a driving force among its agents and interlocutors.

KOVAČIČ, MOJCA

Institute of Ethnomusicology ZRC SAZU

The Official Regulations on Sound Control versus the Individual Perception of Sound

Frequency and intensity are the two parameters that are attributed to the sound. Official regulations on noise, health, environmental issues etc. are associated with these parameters in this way that they define the boundary between legal and illegal, harmful or not harmful, desirable and undesirable. But official regulations and normatives are often in conflict with individual perception of sound. It is known that the same sound can be perceived as desirable or undesirable by various people. The paper will focus on the sound of bells and will first examine all the official regulations that are connected to it. In the last ten years, when Slovenian legislation was changed, (Regulation on the Assessment and Management on Environmental Noise, 2004) bell ringing provoked tempestuous reactions. Laws, regulations or national guidelines dealing with bell ringing (e.g. the aforementioned regulation on environmental noise, the national guidelines on health protection, the legislation in the area of public law and order, the regulations on the limit values of environmental noise indicators, and the Code of Canon Law) are in conflict with each other in many cases, therefore they are often directly dealt with by local (parish) communities. On the other hand the paper will focus on the responses of individuals to the problem of ringing and their perception of the sound of bells. The paper will bring together findings acquired through ethnographic field research into the perception of bell ringing on one side and the legal regulations managing the bell ringing on the other.

LECHLEITNER, GERDA

Phonogrammarchiv – Austrian Academy of Sciences

In search for the “Best” Musician: Individuals in the Course of Knowledge Production

Individuals – or, more precisely, performers/informants – have always taken a prominent position in the archiving process. With the Vienna Phonogrammarchiv in mind, the protocol sheets (created already at the time of the institute’s foundation) offer much information about the recorded person (age, profession, religion, habits, place of birth of his or her parents and their place(s) of residence), but less about the place, date and technical facts of the recording or the researcher. The content is labeled, characterized by genres, performance etc., and there is a lot of space for text and music transcriptions and some other remarks, used differently by the respective researchers or archivists. From the very beginning we are informed about the researchers’ strategy to find their performers: via previously established contacts, via the heads of communities, but also via university connections or recommendation. Moreover, out of his experiences in the field Rudolf Pöch wrote up

guidelines for making “good” recordings. One chapter of the booklet includes his advice on how to find the “right” performer. We also know about “famous” performers who were asked to sing and play by many researchers over the years. Taking the individual as a starting point of research, the Phonogrammarchiv’s database allows for measuring the relation between individuals and “cultures” and also lists the titles of the research projects, which reveal the significance of the individual in respect of the research topics. Generally speaking, archives are places of knowledge production, and their holdings should not be taken as “things” but (discursive) knowledge created by various protagonists, such as researchers, collectors, archivists or technicians. In that sense this contribution aims to rethink and discuss the position (i.e. the starting point) taken by the individual (the performer) in that chain (working process). Such experiences will be confronted with personal experiences and confirmed by approaches of auto-ethnographic methods (e.g. acceptance of subjectivity, reflections of power and hierarchies, emancipatory claim).

LUNDBERG, DAN

Svenskt Visarkiv

I Became Latin American when I Moved to Sweden: On Individual and Collective Identity and Music Making

"I became Latin American when I moved to Sweden," says the Mexican percussionist Rafael Sida in an interview. When Raphael lived in Mexico, he was a drummer in a rock band. In Sweden, he plays the congas in a world music orchestra and a flamenco band. In Mexico, it was, of course, absolutely natural for a Latin American to play rock music, but it wasn't in Sweden, he says. "Here people expected that I would represent Mexican culture. It seems that the cultural roots and specialization becomes more important in the culturally diverse Swedish context." While we can observe how cultural expressions often get disconnected from their local contexts (globalization) and spread in new settings across the world, we can also see a tendency towards what might be called expected cultural behavior or culturalisation. This paper is about the tensions between individual musicians, traditions and expected group affiliation. The starting point for this presentation is interviews with musicians from different ethnic backgrounds who are active in Sweden.

MACHIN-AUTENRIETH, MATTHEW

University of Cambridge (Corpus Christi College)

Locating the Individual in Flamenco Guitar Performance: Style, Geography and Identity in Granada

The study of the individual has always been integral to ethnomusicological enquiry (Rice 2012; Stock 2001). While the discipline tends to privilege social groups, individuals are embedded in social practice and thus shed light on the relationship between music and culture. In this paper, I argue that the study of individual guitarists can uncover flamenco's link to wider issues of identity and geography in Andalusia. Drawing upon participant-observation, I discuss two distinct guitarists from Granada – Rafael Hoces Ortega and Melchor Córdoba Santiago. These individuals embody different musical world-views conceptually, stylistically and pedagogically. These differences could be read as individualistic characteristics encapsulated within the ubiquitous dichotomy of tradition/innovation. However, I propose a geographical reading of these two individuals, framing their practices within the wider regionalisation of flamenco in Andalusia. Rafael's position as a conservatoire-based pedagogue is, arguably, underlined by an institutional process that proclaims flamenco as a symbol of regional identity. His musical practice and educational philosophy seemingly intersect with the wider unification (or 'regionalisation') of flamenco guitar style. On the other hand, Melchor represents a localised understanding of the flamenco guitar. He is recognised as an exponent of a Gypsy guitar school in Granada and his musical practice is purported to belong to a lineage of local guitarists. Here, style and discourse converge – what is said about Melchor's position as a 'local' guitarist is as important as any tangible practices that denote his local style. However, it is important not to step into the realm of geographical determinism, thus denying these guitarists their agency. Therefore, I situate them on each end of a regional-local continuum, framed by their own aspirations and identities. I argue that the tension between individual action and collective belonging in flamenco practice emphasises the complexities surrounding contemporary Andalusian identity.

MARTIN, TENLEY

University of Leeds

Flamenco Britannica - 'This is my culture too': The impact of the Individual Driver in the Appropriation and Transmission of UK Flamenco

Around the UK there exist small pockets of flamenco aficionados consisting primarily of relocated Spanish performers and British enthusiasts. These groups, operating mostly independently of one another in a growing number of locales across the country, represent a faction devoted to the practice and preservation of a passionate

and emotionally intense art persisting independent of its Andalucían homeland. Despite their primarily autonomous existences, these groups consistently share several common characteristics. Firstly, they are predominantly focused around a particular dance class, which is the main source of interactions (via performances or workshops) with flamenco. Secondly, these classes are mainly composed of non-Spanish participants who approach the complex art form as an exotic hobby to be engaged with on a superficial, once-a-week level. Finally, in each locale there are individuals that have, for whatever reason, become infatuated with flamenco, to the extent that they have made it a way-of-life, often quitting jobs for periods of time because they have recognised that the best way to understand the artform is to spend time studying it in Andalucía. These individuals, become viewed as local experts, and more times than not, become the drivers of the individual flamenco scenes, which would often cease to exist without them. However, given that a large part of flamenco's meaning emanates from a history of collective suffering felt by the Gitanos and Andalucíans who practice it, it is important to consider the impact that an outsider cultural broker, such as these revered individual drivers, can have on perception and appropriation in the UK. This paper explores flamenco localisation in the context of the UK and critically examines the role of these individual drivers in this process via their individual flamenco scenes. Using case studies from Chester and Hebden Bridge, I will discuss not only the necessity of these individual drivers and their relationship with the community group, but also the positives and negatives of having a single driver as a cultural broker for appropriating a complex musical culture. It addresses not only flamenco's adaptation to fit within British cultural sensibilities but also how the music itself aids non-Spanish participants to connect with what they claim as the original Andalucían meaning behind the artform. Ultimately, this paper provides insight into the individual's role in the appropriation and transmission of the UK's interpretation of flamenco and the impact that this has on the perception of a rhythmically and socially complex musical culture outside of its homeland.

McGUINNESS, SARA

London College of Music, University of West London

From Ndombolo to Scooby-Doo: Congolese Musicians in the UK Re-Create Home whilst Finding their Own Voice.

The Democratic Republic of Congo is famed for producing vibrant and powerful music, which has found popularity pan-Africa (Ewens 1986, Stewart 2000, White 2008). However, the long history of unrest in the country has had far-reaching consequences. These include the emergence of large communities of Congolese throughout the Diaspora and complicated relations between Congolese at home and abroad. In this paper I turn my attention to the Congolese community in the UK and in particular three central characters in the Congolese music scene. Whilst the UK is

not one of the main centres of migration for Congolese, who naturally gravitate towards Belgium and France, there is a sizeable community here with a vibrant music scene. Eugene Makuta is hailed as one of the top singers in the UK; he works as a team with Iddo le Roi Solomon, a talented dancer and singer. Also resident in London is Kiamfu 'Burkina Faso' Kasongo, a guitarist who played a central role in the development of Congolese music. I reflect on the role of these musicians in the development and recreation of Congolese music in the UK, with a focus on the 'Seben', the extended last section of a Congolese song. In the Seben the lead guitar comes to the fore and the singers execute choreographed dance moves in response to the cries of the 'Atalaku' (half sung, half rapped vocal style). In Congo there is intense competition between bands to invent and develop new dance moves, these moves quickly spread throughout Congo and the Congolese Diaspora. Critics say that the UK musicians are stuck in a time warp, recreating old moves and not moving forward. I argue that they play a dual role, both recreating home for a disenfranchised audience and developing their own moves expressing their identity as Londoners.

McMANUS, EMILY J.

Saint Mary's College, Notre Dame, USA

Embodied Dialogues: Ethnography and Auto-Ethnography in the U.S. Tango Community

Argentine tango dancers in the United States must negotiate their gendered and sexual identities alongside a century's worth of highly stereotyped and essentialized media representations. Although the U.S. media portrays the tango as staunchly heteronormative and heterosexual, emphasizing the role of a dominant male leader and a submission female follower, rarely do these stereotypes conform to the individual lived experiences of dancers in the United States. This is particularly the case among women, very few of who believe their role to be submissive and only some of whom believe their participation to be explicitly sexual. In many cases, however, the disjuncture between discourse and practice makes it difficult to ascertain how individual identity politics directly influence embodied dialogues on the dance floor. I argue that the merging of ethnographic and auto-ethnographic methodologies allows for the translation of embodied experiences in a way that more fully emphasizes individual experiences. I begin this paper by exploring my own hesitance to acknowledge the presence of sexuality as a component of tango and continue by critically analyzing a dance that left me feeling deeply violated sexually. Although many of the women I interviewed had experienced a dance similar to mine, I later learned that their interpretations of the movement and their strategies for response varied considerably. Because, as Tomie Hahn argues, "my body physically experiences and informs my perspectives" (2007), I analyze how my gendered identity influenced my interpretation of movement in unexpected ways. The

communal knowledge surrounding the movement and interactions I describe, however, provided a starting point from which others could describe their own reactions (both to me and to each other), ranging from the reframing of follower responsibilities to learning how to lead the tango, and from dancing with other women to abandoning the genre entirely.

MELLISH, LIZ

Independent researcher

The Individual and Community Dance in Southwestern Romania

This presentation will investigate the role of the individual in dance genres that have their basis in community social dance, but also have an organised performance form. In the Banat region of southwest Romania, where I undertake my research, social dance continues to form an important element of social occasions. Within the community during social events the most proficient dancers shine out through their natural talent, as they demonstrate virtuosity while making variations (or improvisation) within the framework of the dance genre from the same locality. Through their participation these individuals make a 'difference', this can be by introducing minor changes to the social repertoire, developing or experimenting with different movement(s) or combinations, or through adapting the genre for stage performances, either by bringing latent dances back into the repertoire, or by reintroducing ways of moving that are becoming less common in the social setting. The way that individuals use their community material for organised performance is a personal choice, influenced by the route they have taken into performance folk dance. Some come to the folk ensemble directly from a nearby village either through selection or by volunteering to join an organised dance group, others join after training in classical ballet or urban-based dance genres. As an illustration, this paper will draw on an analysis of choreographic strategies of certain individuals whose life work has been in Banat dance. It will specifically focus on a case study of the county professional ensemble, Banatul, looking at how their repertoire and performance style has changed following the appointment of a new choreographer in November 2013. This has shown how the influence of an individual can determine whether community social dance that becomes a performance genre retains links to the local community, or becomes primarily a spectacle for a non-participating audience.

MORGENSTERN, ULRICH

Institut für Volksmusikforschung und Ethnomusikologie

The Individual Paradigm in Ethnomusicology and Folkloristics: 150 Years of History.

Ethnomusicology of the individual is sometimes discussed as a recent trend. However history of scholarship shows that particularly in Europe folklorists and ethnomusicologists very early focused on individual performers (singers, storytellers, musicians, dancers). At the turn to 20th century the biographical approach was developed into a methodical tool. The individual paradigm emerged in the study of Russian epics and later of Anglo-American ballad singing, i.e. in the context of genres demanding a high degree of specialization or even professionalization. Researchers sharing the same language with their collocutors not only studied individual styles and repertoires but also figured out theories of individual creativity. Jonathan P. J. Stock made a case for the significance of biographical studies for key concepts in ethnomusicology such as history, advocacy, self-expression of the performers under study, and theory. In my paper I will show how these concepts, and also methods of dialogical, reflexive and applied research, were developed in ethnomusicology and related fields in the last 150 years.

NAWROCKA-WYSOCKA, ARLETA

Institute of Arts of the Polish Academy of Sciences, Warsaw (Poland)

Zuzanna Bujok - Poet and Singer from Wisła: The Mentor for Three Generations.

Wisła is a Polish city located in the Silesian Beskid inhabited mostly by the Lutheran community. Musical traditions reflect the cultural and religious mix, about which I learned when recording their religious songs. During my stay in Wisła (between 2005-2008) I made cordial contact with Zuzanna Bujok (b. 1940) - an outstanding poet, singer and storyteller. Because she is Lutheran, she cares for both religious and folk tradition. Zuzanna Bujok has initiated three ensembles operating in Wisła: Mali Tkocz (The little weavers) - a children's group founded in 1996; Tkocz (The weavers) - male singing group founded in 1996; Stejizbianki - female vocal group active since 1999. She reactivates old caroling rituals (Christmas Pastuszki and Easter Moiczkule), and teaches them children. She searches for vocal groups of old archaic songs, often creates (in dialect) own lyrics to the traditional melody. Zuzanna Bujok has lived her whole life in Wisła, so in 20 years she raised almost three generations of singers and musicians. Most often they are members of a very large and musically talented family. In the ensemble Stejizbianki her daughters and granddaughters sing and also her neighbors. Grandchildren, who were once taught to sing and dance in a group of children, now teach the next generation. I would like to present a silhouette of singer from three perspectives:

- Researcher: based on observation and recordings of interviews

- Singer herself: on the basis of interviews, speeches and poetry
- Pupils: on the basis of interviews and conversations

The activity of Zuzanna Bujok seems to me very important, as in Wisła there are already few people who have similar knowledge of traditions, talent and charisma. The main impulse for her activity are competitions and performances on stage, but the singer cares of it, so they brought artistic values and were rooted in local tradition.

NILSSON, MATS

Dept. of Cultural Sciences, University of Gothenburg

The Archive for Popular Dance: A Personal Selection?

This year it is 50 years since Henry Sjöberg founded Arkivet för folklig dans in Stockholm, Sweden. Arkiv is easy to translate, in English it becomes Archive, but folklig dans is harder. For time being I prefer to use popular dance. There has also been used vernacular dance or folk dance for similar dance forms and dancing events. As you might understand the term in Swedish has no good and similar word in English. I will discuss these concepts, but also the why, how and what Sjöberg collected in the Archive. This is interesting, because he was one of the most important persons in the revival of Swedish polska dancing in the 1970-ies. We can in fact talk about a rebirth of the polska as a dance, and that dancing still goes on.

NOONE, MATTHEW 'MATTU'

Irish World Academy, University of Limerick

Reclaiming the Mongrel: Locating the Individual in Musical Hybridization

To understand the artistic practice of just one musician in our increasingly interconnected global reality is to be consumed by the complexities of a whole world. Yet little attention in ethnomusicology has been given to the complex knowledge production which is revealed by practise-based research of the individual musicians involved in inter-cultural music making. Rather than looking at hybrid musical products, such as recordings, I argue that we need to locate our research in the productive phenomenological reflexivity of hybrid musical individuals. These individuals I would like to characterize as musical mongrels. Drawing upon biological metaphors of hybrid vigor or what Stross has provocatively called the “mongrel factor” (1999, p. 247), I argue that the we may reclaim the mongrel from its negative associations and consider the state of mongrelity a natural evolution of post-modernity. The role of the musical mongrel is the strengthening rather than dissolution of traditions and through the musical process creates inter-connected and socially conscious individuals who work both as cultural agents and

provocateurs. Drawing upon my own practise based research of Irish-Indian collaborations and Bhabha's (1994) Third Space theory, I suggest that the mongrel is “pregnant with potential for new world views with new internal forms for perceiving the world” (1994, p. 17). It is these, “creative possibilities of mongrelisation” (2004, p. 78) which may begin to provide an answer to the question of whether “the complexity of the unhomely, intrapersonal world” can “lead to an international theme” (Bhabha, 1994, p. 17).

Ó BRIAIN, LONÁN

University of Nottingham

The Voice of Tradition: One Man’s Creation of a Pan-Minority Soundscape in Vietnam

Following independence from France in 1954, the process of inventing a national musical tradition for Vietnam demanded the inclusion of appropriate features from the cultures of the minorities. Vietnamese scholars compiled musicological studies of these groups and ascribed musical instruments and styles to particular peoples and localities. Composers and performers were then encouraged, via the awards and honors that were bestowed upon them by the Party, to incorporate these features into their musical palettes. Lương Kim Vĩnh, a state-employed musician from the Kinh majority, successfully modified the Hmong reed-pipe (raj nplaim) for use in Vietnamese modern national music (âm nhạc dân tộc hiện đại), and he became internationally renowned for his innovative compositions and performances on the instrument. This research examines how Kim Vĩnh developed a “Hmong” sound, which would subsequently develop into a synecdoche for a wider pan-minority sound in Vietnam. Now, the iconic sound of the instrument is ever-present in media features on the Hmong and other minorities in the northern mountainous provinces. Kim Vĩnh’s playing technique has also been adopted as the seminal style and the first point of reference for imitation by conservatory-trained flautists. Detailed analyses of his most influential compositions are used to show how this musical style was appropriated from the Hmong in Lào Cai province, Kim Vĩnh’s adopted homeland. His recordings transformed this local tradition into part of the regional and national musical heritage of Vietnam. Kim Vĩnh’s popularisation of the modified Hmong reed-pipe (sáo mèo) is used as a lens through which the assimilation of the musical Other into Vietnamese modern national music can be understood, thus providing a remarkable case study of the politics of musical fusion and hybridization in a socialist state.

O'BRIEN BERNINI, LEAH

Irish World Academy, University of Limerick

Navigation, Negotiation and the Neo-liberal Music Industry: A Case for Resilience

In volatile, changeable, and ruthlessly competitive environments like the entertainment industry, what makes the difference between people who successfully 'bounce back' from adversity – psychologically, socially, and economically – and those who do not? Our discipline increasingly engages with issues of musical labour in neoliberalism, yet we lack a clear framework for identifying the many variables influencing the 'success' of cultural entrepreneurs and organisations that fully considers the relationship and interaction between the subject and their economic and social environment. This day-to-day survival is a topic close to our participants' hearts and often on their lips. As such, it demands a closer look. One possible approach involves the consideration, adaptation, and theorisation of resilience as a supplementary analytical concept in ethnomusicology. In ecology, sociology, and psychology, resilience typically refers to the capacity of a person or system [e.g. ecosystem, business, community] to "absorb disturbance and reorganize while undergoing change so as to still retain essentially the same function, structure, identity, and feedback" (Walker et. al. 2004:2). The ability to effectively navigate and negotiate a changing environment is indicative of a person or system's adaptive capacity, which can be strengthened by employing specific resilience strategies. This paper investigates resilience strategies used by artists and businesses involved in professional Irish traditional and Celtic music production. It presents findings from my doctoral study investigating the complex relationship between commercial traditional music and neoliberalism, engaging over eighty prominent professionals. When adapted and applied with care, resilience can offer a flexible model for researchers and provide tools to help them generate practical suggestions and solutions. Further study may reveal additional correlations between adaptive capacity and probability of success over time in the entertainment industries. Resilience could hold the key to why some survive – even thrive – in the face of great change, and others fall apart.

Ó MEACHAIR, TADHG

Irish World Academy, University of Limerick

Young Composers in Irish Traditional Music : Áine McGeeney, a Case Study

In the domain of Irish traditional music studies, there has been a dramatic shift, since the turn of the last century, in how the role of the composer is perceived. While Breathnach (1971), Ó Canainn (1993) and Carson (1986) speak of a composition's journey towards acceptance by the community and its conformation to perceived requirements, little notice has been taken of the notion that this process of

“transformation from composed piece to community property” (Bohlman, 1988:9) might not be the primary function of composition for the individual composer and that social and commercial considerations may also be present. Despite a more recently expressed interest in composers of Irish traditional music (e.g. Dillane 2013, Harvey 2010, Holohan 1995), very little attention has been given to young composers in the tradition, particularly those between the ages of fourteen and twenty-eight actively creating and circulating tunes. The advent of tune composition competitions at youth-centred Irish traditional music summer camps (e.g. Meitheal, Ceol Lab), as well as the emergence of young new commercial bands performing self-composed traditional music (e.g. Beoga, Moxie), points to a growing trend of youth composition, and consequently, the emergence of an important individual figure; the young composer. This paper will focus on one such composer, Áine McGeeney - an accomplished performer, composer, teacher and a graduate of Irish music studies - and will discuss her place within, as well as her changing sense of, the tradition. Two of McGeeney’s compositions will be subjected to close analysis and their individual content will be considered in relation to historical forms of Irish traditional music and in terms of newer forms and styles of composition that have emerged in recent decades. Furthermore, this paper will investigate her motivations for, and approach to, composing as well as studying her role as an agent within the broader Irish traditional music community.

PAINTER, ELI

Irish World Academy, University of Limerick, Ireland

Dancing Identity: Changing Style and Aesthetics in Contemporary Cuban Casino (Salsa)

In the late 1950s in Havana, Cuba, the social dance Cuban casino (salsa) was created. Historically the group form of the dance, rueda, was most popular. Closely resembling the European ballroom dances rueda emphasized conformity to the group and reinforced socialist ideal of equality. Contemporary casino however, is most popular in its individualized partner form. Here the best dancers are determined by their employment of creativity and improvisation. Dancers frequently incorporate movements and gestures from Afro-Cuban dances and hip hop into those of classic casino - dancing a fusion that embodies their personal style. Following the notion that cultural identity is embodied, this paper examines changes in style and aesthetics in a popular Cuban dance that has remained relevant for more than 50 years. Drawing upon theories presented by anthropologist Anya Peterson Royce (2004, 2011) this paper will demonstrate the increasing individuality in style and aesthetics embodied in casino with specific examples. Further, it will demonstrate how changes in personal style mirror a changing mentality in everyday Havana life from a controlled communist system to individuals working towards change. Using

examples obtained from observing and dancing the group form with the founders of casino in contrast with dancing the partner form with young Cubans, this paper will illustrate how the dance has evolved and the significance of the changes. Data for the paper is based upon ethnochoreological fieldwork in Havana completed over seven months in 2014.

PEARSALL, CAROLINE

Independent researcher

Astor Piazzolla and the Tango Dance

This paper explores the relationship between Astor Piazzolla and the tango dance. He is still considered to have been one of the most revolutionary tango musicians and he changed permanently the relationship between dance and tango music. His approach towards tango music was to see it as a separate art form, detached from the dance and he deliberately pushed the barriers of tango music into new terrain with a new identity. He was inspired by contemporary music and alternative artistic thinkers, but he was also a singular individual in life as in music. His paradox was that although he took the position of breaking traditional tango, he was in fact deeply rooted in tango music and everything he wrote comes from traditional tango, apart from some jazz harmonies and contemporary writing skills. He gave tango music new life when its popularity was waning and the eternal discussion still remains, was he mostly destructive or mostly creative, or perhaps simply another expression of destruction before innovation? He has become a symbol now, but is still surrounded by misconceptions and misunderstandings. At the centre of his creative output is conflict, something that represents the essence of tango culture. However many city dwellers outside of Buenos Aires respond to his music passionately, and now his music is used in many tango dance shows, especially for those who wish to show a darker and more passionate side of the dance. His music has now become traditional for tango musicians as it is in such demand in concert and show programs. He was a driving force for major change in the tango world, and his vision and determination has forever changed the tango horizon.

PHELAN, HELEN

Irish World Academy, University of Limerick, Ireland

How Shall We Sing in A Foreign Land? Music, Migration and Personal Transformation

Since the arrival in 2000 of the first significant number of asylum seekers to Limerick city since WWII, I have been involved in ethnographic research with a number of new ritual communities in Ireland including the Russian Orthodox, Nigerian Pentecostal

and Congolese Christian communities. With funding from the Higher Education Authority access strand, I set up ‘Sanctuary’, an initiative to support cultural projects with new migrant communities. One of these projects involved the creation of a pan-African choir at the Augustinian Catholic church in Limerick city. My work with the Trinity choir; a choir consisting primarily of women who were pregnant or had small children (at a time when I was pregnant myself), corresponded with the growing debates concerning Irish citizenship and the eventual citizenship referendum of 2004. In this paper, I would like to explore the impact of this shared musical and ritual experience on myself and a number of key friendships I formed during this period. Working with Graham Music’s concept of the new altruism (2014) and Bellamy’s interrogation of ‘citizenship’ (2007), the paper draws on ethnographic and autoethnographic accounts of individual encounters with this musical ensemble and the potential of such activities to promote a sense of social belonging and an awareness of interdependence, in sharp contrast to the discourse of isolation and ‘not-belonging’ evidenced in the legal and political language around citizenship.

PINELLI, RAFFAELE

University of Nice “Sophia Antipolis” (France) and University of Rome “Sapienza” (Italy)

Castagnari: Artisans of Sound

In 1979 a young French diatonic accordion player, Marc Perrone, meets in Recanati (Italy) the accordions builders family Castagnari. The meeting, fortuitous and decisive for both, will be also crucial and above for the history of diatonic accordion. It will be just in the Eighties of the last century and from the small village of Marche region that will resume with a new boost the production of “small bellows” after decades of low production due to the success of the accordion. With the musicians, protagonists of this second life of diatonic accordions, are also the Castagnari, currently recognized as the most important Italian artisans-luthiers and among the largest in the world. Through the examination of direct evidence of some leading musicians, unpublished primary historical sources and from the extensive research conducted within the maison Castagnari, my intervention retrace diachronically the history of making diatonic accordion with particular attention to what happened in the last 35 years. The analysis, with an interdisciplinary and cross-cultural approach, intends to enlighten on the particular model of R&D undertaken by the last two generations of luthiers, to show how on the one hand the musical repertoires of new composition created by the musicians depend also from musical instruments made by Italian luthiers and on the other as the organological solutions implemented by the seconds are also subordinated to the demands of the formers. In this perspective, it is intended to shed light on the complex system of cause / effect that create particular musical phenomena in musiques vivantes. The aim of the paper is to contribute to

the organological and ethnomusicological studies, giving the opportunity for the development of a research model that could be applied to other musical instruments.

RIZZONI, CLAUDIO

University of Rome “La Sapienza”

A song for the Virgin: Innovations and the Negotiation of “Tradition” in the Neapolitan Cult of the Madonna dell’Arco

The main purpose of this paper is to highlight continuity and discontinuity elements in the devotional singing practices of the local cult of Madonna dell’Arco; specifically, how these practices were affected by the introduction of songs belonging to the local “neomelodico” pop genre promoted by the Neapolitan pop singer Pino Santoro in 2008. The aforementioned cult is a traditional devotion still widely diffused in Naples and the Campania region. It is characterized by public rituals in which musical practices play an important role: among them, traditional devotional singing is still considered a meaningful practice by which to publicly express emotional upset associated to devotion, with an aim to provoking strong emotional responses in the audience, underlining and reaffirming collective value orientations. I will illustrate how Santoro on the one hand referred to such symbolic background to legitimate his performances as ritual actions - he describes his songs as part of Battenti’s tradition, not dissimilar to old chants in their being the result of a vow for received grace, as well as an expression of emotional commitment and devotion; on the other hand, authorship-related features of pop songs, conceived as the product of an “artist’s particular sensitivity”, allowed him to achieve a new privileged role as devotional mediator, often required by other devotees to intercede with the Virgin asking for miracles and graces. It is clear, considering this specific case study, that individual innovations and creativity, as I shall argue in the final part of this paper, may become means through which local actors can renegotiate their position in a broader collective field of discourses and practices: elements whose investigation cannot be assumed as a turn to simplifying biographical approaches, representing rather an essential part of ethnographic approaches to musical cultures.

SCHWOERER-KOHL, GRETEL

Martin-Luther-University Halle-Wittenberg, Germany

Percussion Patterns of the Bronze Drums among the Zhuang People in Southeastern China

The paper is based on fieldwork among the Zhuang people in the provinces of Guizhou and Guangxi during spring time in 2013, 2014 and 2015.

Counting more than 17 million people the Zhuang are the largest group among the 55 minorities in China and speak their own language, which belongs to the Tai family. Their most significant musical instrument is the bronze drum, which is also very important for their cultural identity. Although during the cultural revolution many of their drums have been confiscated, entirely destroyed, or melted down to produce weapons, at least some instruments have survived. Some brave men have saved them, hiding them in the earth, in caves, or even in beehives. During the last few years traditional ceremonies and festivals have been revived together with it the playing of the bronze drums. A survey of the different playing techniques, and percussion patterns for the frog festival that have survived the cultural revolution will be given. The drums are beaten to greet the guests, to accompany their steps, when they cross the traditional covered bridge, to honour the frog in his temple, during the procession through the village or city, as well as during the procession to its funeral place with sometimes more than forty instruments,

SEIDLOVÁ, VERONIKA

Institute for Ethnomusicology, Charles University in Prague

Deva Premal: Key Figure in the Process of the Transnational Flow of Sanskrit Mantras

The paper is based on my current PhD. research which aims to be a multi-sited ethnographical study of globalized world through focusing on the social life of Hindu Sanskrit mantras as an example of a local religious practice turned into a globalized spiritual music phenomenon (and a commodity). I track mantras on their complicated path from India to the Czech Republic where this phenomenon was in general appropriated later then in the countries of Western Europe and North America. As a key individual in the transnational transmission process, I see a Western new-age female singer of mantras, Deva Premal, born 1970 in Germany. Premal's albums have supposedly topped the New Age and World Music charts throughout the world since her first of 17 albums, *The Essence* (1999). Her record company reports sales of over one million albums. *The Essence* features Premal's version of the Vedic Gayatri Mantra, the most important item of her repertoire. In India, this mantra has originally been transmitted secretly only to men from the first three Hindu castes according to complex and precise rules prohibiting individuals to deliberately change its pronunciation and intonation. Premal's author version is the most watched one at You Tube channel and is the peak of her concerts during her yearly world tours. It is thus further transmitted in a variety of settings also by other musicians who learn it - from Cher featuring it on her Farewell Tour up to new-age musicians in the Czech Republic who teach it to their audience as a traditional Indian spiritual practice. As global cultural flows are multi-directional and circular (concerning Indian music e.g. Terada 2014), Premal's recordings also became an important part of the soundscape

of the Indian holy city of Rishikesh, where both legal and illegal copies of them are sold on the streets while sounding from loudspeakers.

SHARIF, MALIK

Institute of Ethnomusicology, University of Music and Performing Arts, Graz

Music and the (Not-So-) Individual Ethnomusicologist: An Autoethnographic Exploration of the Musicological Juncture, 2011-15

This paper is a case study investigation of what Charles Seeger referred to as the “musicological juncture”: “A juncture is to be understood as both a meeting place and what goes on in it; the musicological juncture, the situation we place ourselves in when we talk about music [...]. It is our own unique context – the context in which we study” (Seeger 1977: 180). The paper is empirically grounded in autoethnographic observations made during the last four years, in which the author was employed as a pre-doc at an ethnomusicological university department in Europe and therefore continually positioned himself in the musicological juncture. A general danger of autoethnography as a literary genre is overindulgence in autobiographic detail that is highly relevant to the person writing autoethnography, but of no further interest for the scholarly community to which the autoethnographic account is addressed. Acknowledging this danger of narcissistic self-reflexivity, the aim of this paper is to employ autoethnographic accounts of selected experiences in the field of (ethno-) musicology as an empirical lens on issues of more general interest:

- An analysis of the individual, social, political, material, and other factors influencing the constitution of one’s own specific setup of the musicological juncture
- An analysis of the role, ethos, and motives of young scholars while being professionally in the musicological juncture and their relationship to their colleagues and the people whose music they study
- An analysis of the intellectual climate within the field of ethnomusicology
- An analysis of the individual and social value of positioning oneself in the musicological juncture for a prolonged time and as a profession in comparison to the value of alternative choices in life

Descriptive accounts of the author’s experiences of the musicological juncture and of his moral sentiments and judgments about the constitution of the juncture – as he found it – are intended as an invitation to a collective discussion on how the ethnomusicological community would like the general setting of the musicological juncture and its non-individual influencing factors to be adjusted in 2015 and how such a desired state could be achieved.

SOLOMON, THOMAS

Grieg Academy-Dept. of Music, UiB

On Playing Badly: Non-Outstanding Performers and the Construction of Ethnomusicological Knowledge

How representative of a musical culture can a research report be when it excludes the knowledge and experiences of the vast majority of that music's practitioners? When phrased this way, the question seems rhetorical — obviously such research must be severely lacking. But ethnomusicological research has often — perhaps even pervasively — been guilty of this kind of exclusion. Ethnomusicologists have historically sought out the “best” performers they can find in order to learn the musical traditions they are interested in, whether their aim is actually to learn to perform in those traditions, or to gain expert knowledge about them. Ethnomusicologists routinely tout their own credentials of having learned from “master musicians” who are, by virtue of their imputed high performance skills, endowed by the ethnomusicologist with the authority to speak for the musical cultures they belong to and provide legitimacy for the ethnomusicologist’s own claim to expert knowledge. But what about the average, mediocre, or even incompetent performer? For every “master” performer in a given musical tradition, there may be hundreds or thousands of fair-to-middling ones. In privileging musicians capable of the most virtuosic performances, we in effect discount the abilities, experiences and musical knowledge of the vast majority of performers in their respective traditions. Such “second-tier” performers are also holders of musical knowledge worth taking seriously, including the practical knowledge that comes with everyday music-making, even if it is not on the highest level in terms of technical skill. In this paper I argue that we need to take these other, “lesser” performers seriously as holders of musical knowledge. By seeking out the virtuosic, we disenfranchise the majority and discount their musical knowledge, effectively excluding them from our accounts of musical cultures that they also take part in and make contributions to on an everyday basis.

TAYLOR, TY-JUANA

University of California, Los Angeles

Entertainers and Bread Winners: Dancing Street Children in Abidjan, Côte d’Ivoire

Africa currently has tens of millions of street children roaming their cities, making it one of the leading regions in the world for children without homes. Because of the exponential growth of street children over the past decade, the topic of street children has gained uncharted momentum in the world of academia. However, organizations commonly project this segment of the population under the guise of helpless beings, while in reality, after nearly two years of observation, I have come to find from my research in Côte d’Ivoire, that street children are resilient, using their

situation to forge a society for survival on their own. These children usually ranging from 6- 18 years of age, traverse urban spaces creating their own unique culture, composed of a structural hierarchy, a unique language, music and dance, games, and occupations. I thereby propose a paper, which investigates the music culture of street children in Abidjan, Côte d'Ivoire. The paper will examine how these mobile communities may promote diversity and counter the culture of divisiveness, which many of these children were born, through musicking. Examples of such cultural diversity can be exhibited in their use and creation of the following cultural products: language, music, and dance. Through an examination of the cultural product of music in street children's culture, the lens of helplessness is altered, offering a vantage, which realizes the resilience of their communities.

THEDENS, HANS-HINRICH

Norwegian National Library

Reinventing Tunes Onstage: Strategies of Two Contest Fiddlers

Going back to the first paper I gave at an ESEM conference in Rotterdam 1995, I would like to elaborate on the same topic, the freedom individual performers have within the stylistic laws of a traditional playing style. Then I described the techniques of form variation of an elder statesman of Hardanger fiddle playing, Salve Austenå who's ideal was the playing for dancing. This time I will describe the performance styles of two (still) young players who have dominated the Norwegian folk music contest scene in this century, winning 8 out of 14 titles in the elite Hardanger fiddle division: Per Anders Buen Garnås (b. 1980) and Jan Beitohaugen Granli (b.1979). Both started playing in community music school, but come from families with a rich folk music heritage. They have both attended folk music college programs and are active as teachers and perform. They have each issued CDs, solo and in collaborations, but they have not opted for a full time music career onstage. That they are so successful at the contests must be the result of both an incredible focus in the moment of performance and a thorough knowledge of the repertoire, but also either careful planning of their performances of the tunes or intricate improvisational skills. The tunes have complex forms to begin with, but in order to win at this level, the performer has to add something more. They will "play the tune", but most likely in a way that nobody has heard this way before. The knowledgeable audience can count on spellbinding performances in the finals of the elite class. My description will be based on interviews with these two performers and analyses of archive recordings from the National Library and Norwegian Broadcasting Service as well as the commercial recordings Buen Garnås and Beitohaugen Granli have issued.

URBANA VIČIENĖ, DALIA

Lithuanian Academy of Music and Theater

Change of Folk Dance Style Influenced by Individuals: Lithuanian Examples

Folk dance style can be changed in natural and artificial ways. It is largely dependent on a few substantial factors, such as whether the dance tradition has been alive and naturally passed on from one generation to another, or whether it has been interrupted and recovered, and later acquired various forms of „second existence“ (according to the concepts by Felix Hoerburger and Andryj Nahachewsky). The living tradition of Lithuanian folk dance almost disappeared after World War II and during the soviet occupation. It has been drawn out by stylized “folk” dances created by various authors up until new period of active folk revival movement started in the 1970's. This paper analyzes the ways individuals such as creators of stylized dances, leaders of folk movement, teachers, researchers, and performers have influenced the change of folk dance style in Lithuania (which includes the aspects of improvisation, dance knowledge, and dance – music relationship). Polka has been the most popular dance in Lithuania; therefore the change of polka style is analyzed in more detail by comparing various versions of authentic polka (recorded in rural communities) and the polka promoted by folk movement leaders, ambiguously calling it as “the true version of polka”. This paper analyzes the causes of decline in improvisation and variability of traditional couple and quadrilles dances, and the change of attitude to dance – music relationship. Some researchers and performers have influenced the revival movement of „sutartines“ (very specific type of Lithuanian dances, which living tradition has declined in the beginning of the 20th century). Changes of dance style may also occur when folk dance retrieves its social function, for instance in traditional dances clubs where people dance “for themselves”. In such case, the style development depends on whether the club activity is unstructured and transpires naturally, or if it is regulated by leaders.

VERBUČ, DAVID

Faculty of Humanities, Charles University, Prague

Non-music DIY (‘do-it-yourself’) Individuals as “Pillars” and “Icons” of American DIY Music Scenes

As Jesse D. Ruskin and Timothy Rice establish in their essay “The Individuals in Musical Ethnography” (2012), ethnomusicologists in their studies mostly focus on music individuals, but rarely on non-music ones. In this paper, I present non-music individuals within American DIY (‘do-it-yourself’) culture, and their central role in shaping, defining, and maintaining particular DIY spaces, and particular local and translocal DIY music scenes. I focus mostly on organizers of DIY shows, often seen by DIY participants themselves as “pillars” of local DIY music scenes, or sometimes as

the embodiment, or icons, of those scenes (individual as “the [DIY] scene”). This assertion in itself calls for the examination of non-music DIY individuals both on material and discursive levels: to study them both as agents and ‘building blocks’ of DIY music scenes, and at the same time, as mythic, and contested personalities that often define the substance of, and the boundaries within and between these scenes. For that reason, I find assemblage theory (Deleuze and Guattari, Da Landa) as particularly valuable in regard to acknowledging the role of individuals within specific cultures or scenes. At the same time, assemblage theory is also useful for keeping in view other elements (e.g., spaces, social groups, institutions) that are instrumental for the constitution of cultures and scenes, and with which particular individuals are interconnected. Finally, I consider it necessary to examine the role of individuals within particular cultures as it is defined not only by (music) scholars, but also by local participants and their epistemologies as well. This is especially relevant for American DIY cultures where the collective and the consensual, as opposed to the individual, are often seen as the primary forms of event organization and social interaction.

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Unwrapping Discourses on Musical Individuality among Croatian Independent Popular Musicians

For popular musicians who compose and perform their own music, different concepts of individuality make a big part of discourse about their music. My case study on three different individual musicians who built their music careers in central Croatia through the last 20 years uncovers and analyses that discourse. The ways they represent themselves both verbally in interviews and through their music, show their individual paths of becoming professional musicians depending on their respective social background, education and various other aspects, but also show different levels of how they themselves value and highlight their individuality. Whether through independence from institutional frameworks, formal education or through notions of musical originality, these three musicians are declarative musical individuals, each one in his/her own way. Their stories, wedged „between partial truths and total social facts“, are also set within the specific context of the development of the so-called independent music scene in Croatia from the late nineties onwards. My research will aim to explain and clarify that context, as well as discover some of the mechanisms of popular music production in Croatia, the institutional and corporative ones on the one side, or individual, do-it-yourself and even subversive ones on the other. Some of the questions my paper will attempt to answer will be: how do individual musicians develop discourses about their own individuality, how do these discourses of individuality correspond to the concept of independent music production and what is the position of independent music and musicians within Croatian popular music?

WEI-YA LIN

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“Play Me a Recording, then I Can Disclose their Relationships!”–Taboos, Songs and Identities in the Society of the Tao (Indigenous Ethnic Group in Taiwan)

Tao (chi. 達悟 or Yami 雅美) is one of the sixteen recognized indigenous groups in Taiwan, who live on Ponso No Tao, which means ‘island of humans’, off the southeastern coast of Taiwan Island in the west Pacific. Their language belongs to the Austronesian language group and is orally transmitted. The traditional music of the Tao consists primarily of songs. There is no word in the Tao language, which can be translated as ‘music’. They use the term mi-anoanood, means ‘singing songs’. Researchers and outsiders often use the term ‘traditional music’ for describing Tao’s traditional song repertoires. Generally, there are strict rules, which regulate the time, place, audience and performers of traditional singing practices. These regulations and rules are called makaniaw by the Tao, what is an essential cultural concept in Tao society and defined as “all behaviours that anger the gods’ and lead to punishment and disaster” (Wei and Liu 1962:156). This can be translated and understood as taboos. Through traditional singing practices, Tao transmit their history, views of life and learn to follow the taboos. How does the concept of makaniaw influence Tao’s traditional singing practices, and how does a Tao singer react under these strict collective regulations individually? What kind of musical features mark and state a singer’s identity? And how do songs insinuate singers’ social statues or even their relationships to each other? I want to discuss these in the paper.

WETTERMARK, ESBJÖRN

Royal Holloway, University of London

‘Gutting the listener’: The Artistry of Nguyen Ngoc Khanh, the Vietnamese Shawm, and Affective Meaning Making in Tuong Theatre Music.

In Vietnam, the sound of the shawm, ken, is intrinsically linked to the experience of powerful emotions. Although it is primarily known as an instrument for funeral ceremonies, it is also one of the most important instruments of the classical tuong theatre. The affective impact of the ken is visible in descriptions of its sound as ‘ripping the heart from the intestines’ (Pham Duy), or ‘gutting the listener’ (Le Van Chieu), where emotions – traditionally located in the guts – are brought out by its sound, which becomes a reflection of the affected body. However, in tuong theatre the ken’s ability to immediately impact the listener is just one facet of its affective potential. In tuong music, modes are connected to human sentiments, and by developing this modal theory musicians are able to tweak the impact of music in relation to the action on stage, thus further developing the instrument’s expressive abilities. Based on multi-sited fieldwork with tuong troupes and ken players around

Vietnam this paper focus in particular on the musicianship of ken master Nguyen Ngoc Khanh at the National Tuong Theatre in Hanoi. His ability to push the technical limits of the ken, and his deep knowledge of tuong music has given him a unique position within the tuong community. Looking at the interaction and dialogue between music theory, formalised aesthetics, and individual creativity, I will consider the position of the ken within a network of complex emotional and social relationships, and how Ngoc Khanh perceives his and his instrument's role in guiding emotions expressed on stage. Through numerous meetings with Ngoc Khanh between 2005 and 2014 the author hopes to contribute to the further understanding of the ken as an affective tool and the central, if often hidden, role of the musician in tuong theatre.

WIKLE, OLIVIA

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Sir Walter Scott and the Hellish Spectacle: Supernatural Opera, Gothic Literature, and the Role of the Early 19th Century Ballad Collector

Music was used to enhance and signal the supernatural in both opera and Gothic literature of the early 18th and late 19th centuries. Playwrights, librettists, and composers alike implemented strikingly similar techniques to achieve their ultimate goal: the inducement of the sublime in their audiences. In their descriptions of celestial, ominous, or horrific scenes, Gothic authors often employed descriptions of music that mirrored the musical techniques used in the genres of opera and programmatic music of the time period. While there is much evidence suggesting that the Gothic novel was looked upon by playwrights and librettists alike as a source for theatrical inspiration, few scholars have compared the Gothic author's use of written descriptions of music with the context in which composers were employing music to enhance the experience of their audience. I argue that the musical techniques employed to demarcate the supernatural in opera by composers such as Mozart influenced the Gothic authors' descriptions of music in similar situations. Both the literature and opera traditions stemmed from the rapidly changing environment of the Enlightenment in the 18th century, a backdrop that, by virtue of its influence on a growing dichotomy between what could be defined as natural and supernatural, provided a wide array of artistic material for popular entertainment genres of the time period. Sir Walter Scott, as a notable author and ballad collector of the late 18th and early 19th centuries, poses an interesting character in this situation. Not only did he utilize music from the operatic tradition to enhance the sublime experience of his readers, but he implemented the Anglo-Scottish ballad tradition as well, a fact that seems likely to stem from his own antiquarian interest in collecting traditional music. Scott's own work incorporates the music of the folk as well as art music, impelling readers to ponder the age-old question of how music itself seems to blur the boundaries between the known and unknown.

John Blacking Lecture

Blacking, Baily, and Belfast: An Autoethnographic Journey

Prof. Mícheál Ó Súilleabháin

(Founding Director, Irish World Academy, University of Limerick)

In his Inaugural Lecture as Professor of Social Anthropology at the University of Witwatersrand, Johannesburg in 1967 John Blacking wrote: “[in my own life] all important changes have come suddenly, as a result of fresh insight; and the crucial, constant in the changes have always been interaction with another human being”. Taking the topic of this year’s meeting – ‘Making a Difference: Music, Dance, and the Individual’ – this lecture is a personal account of the journey of Irish traditional music into Irish Higher Education systems, and the influence of John Blacking and John Baily on that journey.

Chair of Music and Founding Director of the **Irish World Academy of Music and Dance** at the University of Limerick, Mícheál Ó Súilleabháin is noted for his development of a uniquely Irish traditional piano style. He has recorded extensively with the Irish Chamber Orchestra and has released some 15 recordings overall. His most recent recordings include *PHOENIX RISING* for symphony orchestra (Avolon 2015). *ELVER GLEAMS: New and Selected Recordings* (EMI 2010), and the DVD *IRISH DESTINY: music for the historic 1925 silent movie of the same name* (Irish Film Institute 2006).

In 2004 he was appointed inaugural Chair of **Culture Ireland** (the Irish governmental statutory body for promoting Irish arts worldwide) and was reappointed in 2008.

In 2005 he was awarded an Honorary D.Mus. from the National University of Ireland at University College Cork for his contribution to music in Ireland.

Other awards include *Ollamh na hÉigse* (Professor of Arts) in 2005 by *Comhaltas Ceoltóirí Éireann*, Boston College Honorary Alumnus Award for contributions to Irish music in the USA (2006), and *Gradam Cheoil* (Irish language television award for contribution to Irish music) in 2011.

In May 2011, Mícheál performed with the National Symphony Orchestra of Ireland for The Queen's Concert in the National Convention Centre, Dublin, marking the visit of Queen Elizabeth to Ireland. In December of the same year he performed at the Grand Canal Theatre with the RTE Concert Orchestra at the request of the newly appointed President of Ireland, Dr. Michael D. Higgins.

In 2013 he was appointed O'Donnell Visiting Professor of Irish Studies at the University of Notre Dame, Indiana.

For further information see www.mosmusic.ie and www.irishworldacademy.ie