



XXXIII ESEM – GEORGIA
Ethnomusicology in the 21st Century
5-9 September 2017 Tbilisi

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სემინარი საქართველოში



100 Anniversary of Tbilisi State Conservatoire

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**ESEM – XXXIII:
Ethnomusicology in 21st Century**

Ethnomusicology in the 21st century faces many new challenges. One of these is how we might give adequate expression to the wide range of functions for traditional music in contemporary society. To meet this challenge ethnomusicology has become ever more multithematic and multifaceted. It remembers its earlier roles, but at the same time it seeks new approaches and methodologies to address newly emerging tendencies of the modern world.

Today we probably should talk about “ethnomusicologies” rather than a single “ethnomusicology”, since the range of disciplinary interests is now so wide, from the musical traditions of inaccessible, pre-modern peoples, surviving in the most isolated regions of the world, to multiply transformed and commercialized modern forms.

Topics

1. Ethnomusicologies in 21st Century: New Research and Methods

As a relatively new discipline, ethnomusicology has been subject to constant change, but following major modifications to the political map of the World during the last two decades of the 20th century, the changes have become more radical. Today, we speak about “ethnomusicologies”, signaling a multifaceted theoretical and methodological scholarly field and practice within and beyond academia, and one that involves various scholarly traditions around the world. However, despite the emphasis on diversity and the global flow of concepts and ideas, we can still trace an historical trajectory through which the set of discourses and practices associated with the “First world” approach prevail. Ethnomusicology itself has played an important role in decolonizing dominant approaches to the Western art music canon, and partly for this reason it has gained global prominence. In the spirit of the many current voices within the field calling for the decolonizing of our discipline, this topic invites a discussion of more diverse, more complex ethnomusicologies in the 21st century. It seeks to draw attention to a reflexive view of the present, but at the same time to enable future approaches to ethnomusicology in response to a world of ongoing change.

2. Welcome to the Second World: Ethnomusicology in Former Communist Countries

In the 20th century the “iron curtain” divided Europe for many years, and this had

a major impact on the field of (ethno) musicology not only in Europe but worldwide. The so-called “cold war approach”, involved complex relations of power and knowledge, represented by two polarized ideologies and approaches to the discipline, crudely mapped as “East” and “West”, schools and much influenced by the prevailing context of dichotomized public and political discourses. 28 years after the collapse of Berlin Wall, we may ask how questions of the bipolar world, totalitarianism, colonial and imperial legacies are re-narrated in ethnomusicological scholarly discourses in Europe East and West. Rather than maintaining a conceptual division between “East” and “West”, overemphasized in scholarly deliberations and public discourses, we prefer to focus on the mutual constitution of Western and Eastern ethnomusicological scholarly traditions. We invite papers that thematize cultural representations of “European East and West” in ethnomusicological scholarship, focusing on cooperation and exchange, on mutual access to new trends and achievements, and on dominant topics and approaches before and after 1989. Papers addressing either changing approaches to, or perpetuation of, the old/new boundaries, divisions, and discourses of “European East/ and West” in today’s world are also welcomed.

3. Market Economy Politics: The Many Faces of Traditional Music and Dance

In the 21st century, the larger part of the world has become a sphere of free market economies.

Although the economic status of different countries and regions is far from equal, this new reality has certainly changed the way traditional music and dance, together with their performers and researchers, function in today’s societies, more and more subservient to the law of profit. Traditional culture, music and dance have become attractive “products” in themselves, actively negotiated by music industry promoters, filmmakers, lawyers and performers, and widely exploited by the tourist industry in advertising national products and brands. Within this topic we would like to discuss the benefits and dangers of commercialization, its impact on traditional music and dance, and the potential role of the ethnomusicologist in shaping the “supply and demand” process.



SCIENTIFIC SESSIONS PROGRAMME

Conference Hall of Conservatoire (room 401)

Tuesday, September 5

08:30–09:15 Registration

09:15 – Prof. Rezo Kiknadze, Rector of Tbilisi State Conservatoire
Dr. Prof. Britta Sweers, President of ESEM
– Welcome Speech

ETHNOMUSICOLOGIES IN 21ST CENTURY: NEW RESEARCH AND METHODS

Session 1, 09:30–11:00

Chair: Rusudan Tsurtsunia

Joseph Jordania (Australia/Georgia) – Shaping Ethnomusicology: from 19st to 21st Centuries

Rytis Ambrazevičius (Lithuania) – Cross-Cultural Study of Music Perception and Its Implications from the Ethnomusical Perspective

Gerda Lechleitner (Austria) – Sound Recordings Preserved as a Vision for Ethnomusicology

11:00–11:30 Break

Session 2, 1:30–13:00

Chair: Ewa Dahlig-Turek

Ślawomira Żerańska-Kominek (Poland) – Vanishing Boundaries. Anthropologisation of (Ethno)musicology and Its Discourses

Caroline Bithell (UK) – Local Musicking, Global Activism and a Borderless Ethnomusicology for the 21st Century

Britta Sweers (Switzerland) – A Heterogeneous Discipline at the Centre of Europe: Ethnomusicology in Switzerland

13:00–14:30 Lunch

Session 3, 14:30–16:00

Chair: Anda Beitāne

Žanna Pärtlas (Estonia) – Music Analysis in 21st Century Ethnomusicology: Merging the Insights of the “Western” and “Eastern European” Ethnomusicological Traditions

Marina Kaganova (USA) – Between the Voice and the World: Community as Mediated Through Vocal Musical Practice

Helen Rees (USA) – Twentieth-Century Legacies in Twenty-First Century Ethnomusicology: a Tale of Connections Made, Broken, and Made Again in Los Angeles and Bangkok

16:00–16:30 Break

Session 4, 16:30–17:30

Chair: Susanne Ziegler

Laudan Nooshin (UK) – ‘Angel of Salvation’? Gender Dimensions of Music and the Internet in Iran

Hettie Malcomson (UK) – Academic Knowledge, Hip Hop and Violence in Mexico

20:00 Concert – Georgian and Italian Traditional Songs

Welcome Reception

Grand Hall of the Conservatoire

Wednesday, September 6

**ETHNOMUSICOLOGIES IN 21ST CENTURY:
NEW RESEARCH AND METHODS**

Session 5, 09:30–11:00

Chair: Hettie Malcomson

Marija Dumnić (Serbia) – Urban Folk Music in the Balkans’ Soundscape

David Verbuč (Czech Republic) – Living and Touring with American DIY Youth: Participation and Ethnography in Western Popular Music Research

Thomas R. Hilder (Norway) – Singing the New Europe: LGBT Choirs and the Geopolitics of Queer European Citizenship

11:00–11:30 Break

Session 6, 11:30–13:15

Chair: Helen Rees

Gregory Barz (USA) – Rhythm of Change: African Music and African Politics

Alena Libánská (Czech Republic) – The Ethnomusicologist as a Subject of Her Own Research: the Use of a Reflexive Approach in the Research of Balkan Music in Prague

Panel (2) – Problems of Method in a Fieldwork among the Immigrant Christian Communities in Rome

Serena Facci (Italy) – Comparative Approaches

Alessandro Cosentino (Italy) – Key Figures and Innovators in New Musical Contexts

13:15–14:30 Lunch

Session 7, 14:30–16:00

Chair: Caroline Bithell

Panel (4) – New Approaches in Georgian Ethnomusicology

Rusudan Tsurtsunia (Georgia) – Georgian traditional music today: revival as preservation?

Teona Lomsadze (Georgia) – Georgian Ethno-Fusion Groups: Another Alternative for the Preservation of Traditional Music

Nino Razmadze (Georgia) – Georgian Panpipe (Larchemi/Soinari): Tradition and Innovation

Baia Zhuzhunadze (Georgia) – The Formal Teaching/Learning of Georgian Traditional Music (at the turn of the 20st-21st Centuries)

16:00–16:30 Break

Session 8, 16:30–17:10

Chair: Žanna Pärtlas

Poster Presentations

Gia Baghashvili (Georgia) – Georgian Polyphony and Poly-aesthetic Consciousness

Nona Lomidze (Austria/Georgia) – Prerequisites for Georgian Singing to be Put on the Market

Sophiko Kotrikadze (Georgia) – The Challenges of the 21st Century and Georgian Ethnomusical Practice

Nino Naneishvili (Georgia) – On the Types of Christian Liturgical Music in Today's Georgia

17:10–17:30 Discussion

20:00 Workshops:

Rachan round dance (led by Tornike Skhiereli)

Gurian song with *krimanchuli* (led by Levan Veshapidze)

Thursday, September 7

WELCOME TO THE SECOND WORLD: ETHNOMUSICOLOGY IN FORMER COMMUNIST COUNTRIES

Session 9, 09:30–10:30

Chair: Dan Lundberg

Razia Sultanova (UK) – Cultural Study of Music in Soviet and Post-Soviet Times

Susanne Ziegler (Germany) – Ethnomusicology in Berlin around 1989 – Meeting Point of East and West

Tamaz Gabisonia (Georgia) – Georgian Authored Folk Song of the Soviet Epoch, as a Victim of “Authenticism”

11:00–11:30 Break

Session 10, 11:30–13:00

Chair: Laura Leante

Ulrich Morgenstern (Austria) – Public Discourse on Folklore in Contemporary Russia between Artistic Practice and Ideology

Anda Beitāne (Latvia) – Let's Go to the Market? The Folklore Festival as a Marketplace

Dan Lundberg (Sweden) – Market, Consumption and Folk Music

13:00–14:30 Lunch

Session 11, 14:30–15:45

Chair: Laudan Nooshin

Panel (3)

Marko Kölbl, Tatjana Marković (Austria), **Adriana Sabo** (Serbia) – The Sonic Dimension of Gender. Interdisciplinary Perspectives on Voice in the Post-Yugoslav Area

15:45–16:15 Break

Session 12, 16:15–17:30

Chair: Rytis Ambrazevičius

Thomas Solomon (Norway) – Musical Mediations of Laz Identity: Market Economy Ethnicity on the Turkish Eastern Black Sea Coast

Panel (2) – Echoes from Greco-Roman Past: Polyphony in the Classical World

Manuel Lafarga (Spain) – Polyphonic Traditions in the Greco-Roman World

Penelope Sanz (Spain) – Polyphonic Instruments in the Greco-Roman World

Chair: Thomas Solomon

Poster Presentations, 17:30–17:50

Sébastien Leblanc (Canada) – The Musical Integration of Romanian and Moldovan Migrants to Montreal’s Multicultural Society

Ortensia Giovannini (Italy) – Many Small Homelands, Many Attractive “Products”: Methodologies for a Non-Unique Diaspora

Discussion, 17:50–18:00

18:30–20:00 General Assembly

Friday, September 8

**MARKET ECONOMY POLITICS:
THE MANY FACES OF TRADITIONAL MUSIC AND DANCE**

Session 13, 09:30–11:00

Chair: Joseph Jordania

Panel (4)

Arleta Nawrocka-Wysocka (Poland) – Cultural and Religious Borderlands in Polish Ethnomusicology before and after 1989 – with an Emphasis on Areas Inhabited by Lutherans

Ewa Dahlig-Turek (Poland) – The (Polish) Ethnomusicologist on the Free Market

Teresa Nowak (Poland) – Market Economy Politics: the Many Faces of Traditional Music and Dance. Recent Recordings of Traditional Music in Poland: What do We Wish to Preserve Through Them?

Tomasz Nowak (Poland) – An Ethnomusicologist between the Stage and the Jury Table: the Polish Case

11:30–13:00 Lunch

13:00–21:00 Cultural Program (Ananuri, Mtskheta)

Saturday, September 9

**MARKET ECONOMY POLITICS:
THE MANY FACES OF TRADITIONAL MUSIC AND DANCE**

Session 15, 09:30–11:00

Chair: Razia Sultanova

Linda Cimardi (Italy) – Lifestyle, Work and Leisure: the Niche Economy of World Music Practice in Croatia

Mats Nilsson (Sweden) – Moving Music – Dance as a Mode of Using Music

Alla Sokolova (Russia/Adygheya) – Adyghe Traditional Dance in Socio-Cultural Discourse

11:00–11:30 Break

Session 16, 11:30–12:00

Chair: Ulrich Morgenstern

Poster Presentations:

Luke Fowlie (Canada) – From Cameroon to Montreal: Musical Choices and Social Representation among Grassfields Diasporic Communities

Galina B. Sychenko (Russia) – A New Interdisciplinary Research Project of Comparative Studies of Turkic and Slavic Song Traditions in Siberia: on Song Typology

Austė Nakienė (Lithuania) – “Forest Brothers”: Historical Narrative and Singing

12:00–12:15 Discussion

12:30–14:00 CLOSING OF THE ESEM – 2017

CULTURAL EVENTS

Tuesday, September 5

20:00 Concert – Georgian and Italian Traditional Songs

Welcome Reception

Grand Hall of the Conservatoire

Wednesday, September 6

20:00 Workshops:

Rachan round dance (led by Tornike Skhiereli)

Gurian song with *krimanchuli* (led by Levan Veshapidze)

Friday, September 8

13:00–21:00 Cultural Program (Ananuri, Mtskheta)

ABSTRACTS

JOSEPH JORDANIA
AUSTRALIA/GEORGIA

Shaping Ethnomusicology: from the 19th to 21st Centuries

The paper will address several key factors that shaped the history of our scholarly field, such as the invention of recording technology; the two World Wars; the Cold War and the division of the world into two ideologically hostile camps; the fall of communism; the new technological epoch; the rise of national schools of ethnomusicology, and the gradual reshaping of ethnomusicology into a contemporary multi-disciplinary discipline. Ethnomusicology has been changing together with the changing world, from an early colonial discipline where scholars from European countries were studying the musical traditions of their colonies, to the contemporary complex discipline which tackles problems from musical universals and the origins of music to cognitive musicology.

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RYTIS AMBRAZEVIČIUS
LITHUANIA

Cross-Cultural Study of Music Perception and its Implications from the Ethnomusicological Perspective

The last few decades show a significant increase in cross-cultural research on music perception. Yet the perception of different elements of music is explored to an unequal degree. For instance, a large number of studies have dealt with the cross-cultural perception of musical scales and intervals. Many of them employed different techniques of experimenting with children or even infants; usually the general idea was to test or support the notion that younger children are more culturally universal whereas elder children and adults are more culturally particularized. Essentially the same has been demonstrated with rhythm perception. The tonal hierarchies estimated by listener-outsiders, with a probe-tone technique applied, are based mainly on pitch distribution and the outsiders' emic schemas. Different evidence of cultural influence on the formation of tone expectancies and on evaluations of general music complexity were found. There are many studies about perception of consonance / dissonance / psychoacoustic roughness in the general literature; yet, to our knowledge, there is a lack of such studies from the cross-cultural perspective. The same holds for the study of performance rules. Quite a few studies addressed cross-cultural aspects of emotion encoding and communication in music. Generally, a sufficient degree of emotion transmission was estimated, yet with some predispositions towards better results for familiar or related musics. Listeners better remember novel (for them) musical examples belonging to their own or a similar culture; in this case, certain memory resources are 'saved' for understanding *de*, i.e., the 'details'.

These studies mostly compare phenomena in Western and frequently westernized Asian (Japanese, Hindustani...) cultures, and studies on corresponding matters in East European cultures are minimal. Especially valuable would be the investigation of music perception by respondents who are in contact with traditional music (i.e. probably characterized by certain 'deviations' from the 'mainstream' perception). As a further topic for discussion, how could East European ethnomusicologies contribute to a better understanding of music perception and to revealing what is universal and what is local—and maybe falsely considered as universal earlier? And, not less importantly, vice versa, how could knowledge of music perception trigger certain studies in the ethnomusicological domain? Answers to these questions are sought in the present paper.

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GERDA LECHLEITNER
AUSTRIA

Sound Recordings Preserved as a Vision for Ethnomusicology

Sound recordings are important sources, almost a marker for ethnomusicology. Since (the) sound (of music) is a fugitive impression, it is, at the same time, open to personal perception and dependent on remembrance. Furthermore, the invention of sound recording went hand in hand with the rise of ethnomusicology as a discipline. The use of technical devices changed methods and influenced research topics. At the same time, the preservation of recorded sounds seemed a necessity for research, and thus sound archives were founded. They still exist, either as repositories or as active archives. But the technical “revolution” in the field of audio-visual media opened new storage possibilities, e.g. internet platforms, websites etc. As a result, data volume has increased exponentially, and we have the chance to deal with unimagined quantities of sources.

The changes in ethnomusicology show a path from analytical, measuring and systematizing approaches to human-focused ones, from an illustrious researcher’s perspective to generally transmitted and applied knowledge. The reflexive view on past and present opened the understanding of transnational or trans-cultural phenomena and of the globalization of music, and demanded interdisciplinary work. New projects are based on today’s digital parameters like creating joint platforms for a special research topic (e.g. “telling sounds” in respect of a new history of music), or the merging of “all” sources of a region, genre, performers and the like deriving from different analogue and virtual “archives”. Other projects include the performers as partners in documentation projects so that the result is a twofold expertise centralized as a large volume of data. These projects will be discussed as examples for ethnomusicological work which responds to and reflects the world’s ongoing changes.

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SLAWOMIRA ŻERAŃSKA-KOMINEK
POLAND

Vanishing Boundaries. Anthropologisation of (Ethno)musicology and Its Discourses

Transformations of social life in the last quarter of the 20th century and the beginning of the 21st century, as well as related processes of globalisation, have been reflected in the way academic disciplines – especially the humanities and social sciences – are reorganising their structures. One of the symptoms and (at the same time) indicators of these changes is what can be referred to as the “anthropologisation” of science – a phenomenon that can also be observed in musicology. Anthropology has become the key catalyst for the transformation of the paradigm of musicology, which has evolved from a sharply delineated subject-matter and clearly defined methodology in the direction of broadening the subject of research, greater heterogeneity of methods and diversifying research perspectives.

The first impulse for breaking up the unity of musicological discourse came from comparative musicology, which used to be seen as a dependent, auxiliary discipline, but has now become an independent field, conscious of its own separate identity, though still not free of epistemological dilemmas – namely, the field of ethnomusicology. Its liberation from the “colonial” paradigm, the closer contact and blurring of boundaries between various social sciences, are trends initiated by Alan Merriam, whose anthropology of music gave the impetus for the triumphant march toward a redefinition of nearly all the hitherto existing discourses – not only in ethnomusicology, but also in musicology at large. The purpose of this paper is to present the key features of the anthropological approach in musicology, and of the process of the disappearance of boundaries between disciplines in research on music.

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CAROLINE BITHELL
UK

Local Musicking, Global Activism and a Borderless Ethnomusicology for the 21st Century

January 2017: a group of female singers rehearse MILCK's 'I Can't Keep Quiet' via Skye before meeting for the first time at the Women's March in Washington. Their guerrilla-style performance goes viral on social media and the song is soon being re-sung at local events thousands of miles away. In the repertoire of British-based community choirs, it may now sit alongside anti-war anthems, South African freedom songs, and the Sami joik offered as a theme-song to mark the United Nations Climate Change Conference in Paris – all ready to be repurposed for the next campaign. Historically allied to crusades for regime change or national liberation, mass singing movements now reach far beyond state borders, with the potential to remodel individual lifestyles and collective identities in profound ways. In this paper I examine the ways in which globalising trends, together with shifting geopolitical alliances, have radically reconfigured the causes, repertoires and technologies embraced by today's musical activists. How do these new transnational networks function? By what means are we able to study them and how might they be theorised? Concepts of participation, co-operation, empowerment and transformation link these trends with bodies of critical writing that provide useful tools for analysis. New methodologies allow us to engage with a very different kind of research 'field' – one whose multiple 'sites' include virtual as well as geographic locations. Tropes of decolonisation, decentralisation and democratisation are central to both the practice and the study of this new kind of musicking with its challenge to embrace a more progressive understanding of musical identity, cultural transmission and the place of tradition in contemporary society. My ethnography draws on participant-observation at demonstrations, fundraising events and political song workshops, alongside personal interviews and online research, while my theoretical framing speaks to themes in applied ethnomusicology, community music studies and eco-musicology.

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BRITTA SWEERS
SWITZERLAND

**A Heterogeneous Discipline at the Centre of Europe:
Ethnomusicology in Switzerland**

While Switzerland can fall back on an early ethnomusicological tradition (not only with regard to folk music research, but also concerning Comparative Musicology, offered in Basle in the early 20th century), the history of the discipline is nevertheless extremely heterogeneous. Not only has the development of the discipline been shaped by many interruptions and closures of programs, it has also been shaped by a large range of perspectives. For example, the Hungarian composer Sándor Veress – who reflected a Bartók-influenced approach – was active in Bern from 1968-1977, while Geneva – where the Romanian ethnomusicologist Constantin Brailoiu had already founded the Archives Internationales de Musique Populaire in 1944 – saw the emergence of the also performance-oriented Ateliers d’Ethnomusicologie in 1983.

Individual influences notwithstanding, one can also observe the impact of different academic traditions, with Basle, Bern, and Zürich representing the German-speaking academic traditions, and Geneva plus Neuchâtel representing a more French-oriented perspective. Moreover, Bern and Geneva/Neuchâtel saw the emergence of new programs in the new millennium that have been integrating more recent approaches, ranging from Cultural Studies to soundscape research. How can the new ethnomusicologies in Switzerland be positioned from a broader European and global perspective? What are the lines of influence – and the dividing lines? Did Brailoiu or Veress have a long-term impact on Swiss ethnomusicology? What is the position of (Swiss) folk music research in this modern context? And which role does language – and the related affiliations to other countries and traditions, such as France or Germany and Austria – play within the discipline in this multi-lingual country?

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Music Analysis in 21st Century Ethnomusicology: Merging the Insights of the “Western” and “Eastern European” Ethnomusicological Traditions

According to a widespread narrative, one of the most important differences between ethnomusicological research in the post-socialist countries and in the world’s dominant English-language ethnomusicological tradition is the “musical text”-oriented character of the former and the “cultural context”-oriented character of the latter. Although this statement is not entirely true, one may reasonably assert that in “Western” ethnomusicology music analysis was for a long time “that ever-present yet apparently much mistrusted ethnomusicological tool” (Stock 2008: 188), whereas in “Eastern European” ethnomusicological traditions music analysis has always been regarded as a valuable methodology and has brought notable achievements in this field.

At the beginning of the 21st century, the development of “Western” ethnomusicology has led to a new interest in music analysis as a research method. The publications by Kofi Agawu (2003), Michael Tenzer (2006) and Jonathan P. J. Stock (2008) advocate music analysis as an ethnomusicological tool and show new perspectives in this domain. Stock named music analysis among the promising directions for ethnomusicology’s disciplinary renewal; Tenzer emphasizes “the experiential value of analysis”.

The aim of this paper is to discuss possible directions for the development of music analysis in 21st century ethnomusicology. The most important question under scrutiny is how to connect the topical ideas of the contemporary “Western” ethnomusicological tradition, including reflexive and dialogical ethnomusicology, with the music-analytical methods elaborated by the “Eastern European” ethnomusicologies – such as structural-typological analysis and other empirical methodologies. The discussion will be illustrated with examples from the author’s long experience of researching the Seto song tradition of southeast Estonia.

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MARINA KAGANOVA

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Between the Voice and the World: Community as Mediated Through Vocal Musical Practice

The suggested paper will build on my previous research on voice and community, focusing on the musical community created by the global interest in Georgian Polyphonic tradition. I will explore different aspects of what it means to have a particular sound, to belong to a place, a community, to belong to oneself, and what kind identity-construction can happen on the basis of voice-based musical practice. As in my previous research, I approach the voice itself as something that creates a split within an individual, a split that allows for both an internal identity, and creates a mode of interaction, introduces one into “community”.

Keeping in mind the property of the voice as the only part of an individual that exists outside of that individual, I approach the notions of hybridity, liminality, and identity-construction as discussed in Anderson’s *Imagined Communities* (1991) and Bhabha’s *Location of Culture* (1994). I am interested in applying the concepts of the nation as an imagined political community in Anderson’s case, and hybridity in Bhabha’s, to the current musical practices in Svaneti and in Guria.

Since I consider voice as something that creates community, I will continue to explore different approaches to the concept of community itself. I analyze the notions of “community” and “the social” through both understanding the nostalgia for “the social” in the work of the 19th century theorists such as Marx and Durkheim, and the understandings of community and its meaning, potential loss or recovery, developed later by Nancy (1991), Blanchot (1988), and Agamben (1993). Thinking about voice as a crucial element in the construction of the social, I want to suggest that perhaps what might be perceived as sturdy borders and divisions between, for example East and West, local and global, old and new, might not be so impenetrable after all.

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HELEN REES
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**Twentieth-Century Legacies in Twenty-First Century Ethnomusicology:
A Tale of Connections Made, Broken, and Made Again in Los Angeles and
Bangkok**

In the late 1950s, Professor Mantle Hood, founder of UCLA's pioneering Institute of Ethnomusicology and originator of the concept of "bi-musicality," began an energetic campaign to acquire musical instruments and instructors from around the world. He also established UCLA's renowned Ethnomusicology Archive, which he and his students populated with field recordings. One student, David Morton, recorded major Thai classical musicians in Bangkok in 1959 and 1969; he also facilitated UCLA's purchase of over seventy Thai instruments of extraordinary quality. Many of these came from the house of Luang Pradit Phairoh, the most renowned Thai court musician of the early 20th century. Between 1964 and 1973, Morton, now a professor himself, taught a Thai ensemble at UCLA, and friendly letters flew back and forth between Bangkok and Los Angeles.

But things change: the Institute of Ethnomusicology was dissolved in 1973; Morton retired in 1985; the recordings resided quietly in the Archive; and the instruments, despite their historical importance and significance to the Thai musical world, sat silently in a corner, almost forgotten. In 2014, however, a professional Thai musician offered to restore the instruments, and the Luang Pradit Phairoh Foundation in Bangkok asked about the tapes. We clearly had a moral and professional responsibility to act, so sank \$8,000 into the instrument restoration and a year into digitizing the recordings for repatriation. Thanks to huge official and community interest, Thai music now thrives again at UCLA, and musical and scholarly exchange with Bangkok is back in full swing.

As ethnomusicologies diversify in the early 21st century and we anticipate a future of rapid disciplinary change, the past is still tapping us on the shoulder, reminding us of obligations incurred from ethnomusicologists long dead, and of legacies that reach out to remind us that the past has a place in the future.

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LAUDAN NOOSHIN
UK

‘Angel of Salvation’? Gender Dimensions of Music and the Internet in Iran

If there is one thing that marks the transition from a 20th - to a 21st Century ethnomusicology, it is surely the ubiquity of digital communications technologies in our scholarly lives. Thus, many ethnomusicologists are using the internet as a research tool (in online ethnography, for instance) and we also see a growing interest in understanding the impact of the internet on the musicians that we work with and the musical traditions and practices that we study. This raises important methodological issues, including how, as individuals increasingly experience music through the internet, we understand who is listening to what and what the music means to them. There is also the question of whether this research is necessarily ‘skewed’ towards those who are connected to the internet, potentially rendering invisible and inaudible those who aren’t.

This paper explores some of the issues that have arisen through my work on Iran’s musical cyberculture. Iran was the second country in the Middle East to gain internet technology and by the late 1990s it was being used both by state institutions and by individuals seeking a space away from state control. The latter was particularly important for certain kinds of music which were restricted or prohibited entirely in the public domain. Almost all of the literature on Iranian cyberspace has, understandably, focused on its liberatory potential, and of social media in particular, often based on a normative assumption and expectation that the internet offers visibility to all. In this paper, I draw on recent fieldwork to interrogate the utopian discourses by which the internet is presented as a democratising space, disconnected from relationships of power in the ‘real’ world. I focus on the case of women musicians, whose complex relationship with the internet suggests that it may serve to hide as much as it reveals.

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HETTIE MALCOMSON
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Academic Knowledge, Hip Hop and Violence in Mexico

In this paper, I will address methodological and ethical issues arising from conducting research with rap artists who are directly commissioned to write songs for drug traffickers in the north east of Mexico. My interest lies in exploring issues relating to knowledge production. In addition to the methodological issues this fieldwork raises in relation to ethnomusicological norms, I consider how much knowledge is enough for academic authority to be attained where the sensitivity of data is extreme, academic privilege is pushed to its limits, and knowing too much can have fatal consequences. I explore the benefits and limitations of triangulating data from different research participants in a context where trust and uncertainty intertwine. The analysis and distribution of this kind of knowledge raises questions about whether we should promote musicians who write music for people who do terrible things (or who commit such horrors themselves); if there can ever be a place for sensationalism, even where this might be construed as a violence to research participants; and the ethics of using theoretical material in discussions of terror, pain and despair, or if data should be represented in another form. Finally, I consider whether we should protect readers (as well as our research participants and ourselves) from secondary/tertiary trauma, and what kind of silences we should allow for.

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MARIJA DUMNIĆ
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Urban Folk Music in the Balkans' Soundscape

Starting from Maria Todorova's landmark study *Imagining the Balkans* (1997), numerous authors have raised their voices against stereotypical images of the Balkans. Almost twenty years after the publication of this book, the term *The Balkans* seems to have lost some of its negative qualifications, related to war, in favour of characteristics with positive overtones, such as the Balkan peoples' *joie-de-vivre* and entertainment strongly related to music. Areal ethnomusicology drawing on fieldwork throughout the Balkan peninsula has been a fruitful topic for numerous local and foreign ethnomusicologists and the very term "the Balkans" has raised a special interest in the ethnomusicological research of "outsiders", as well as in the music industry.

This paper is written from a perspective of an "insider" ethnomusicologist from the Balkans. I question the definition of the "Balkan" popular music label and discuss its main structural characteristics. I offer a new possibility of (re) considering a specific music genre of the region based on research into urban folk music practices. Here I present characteristics of urban folk music practices from the second half of the nineteenth and the first half of the twentieth century in the countries of the Balkans, with special attention paid to their common aspects. Also, contemporary urban folk music, which is often criticised as a specific popular music form, will be considered.

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DAVID VERBUČ
CZECH REPUBLIC

Living and Touring with American DIY Youth: Participation and Ethnography in Western Popular Music Research

In this paper, I focus specifically on the research of Western popular music youth cultures, which has its own histories, methodologies, perspectives, and repertoires. I consider both ethnomusicological as well as popular music studies (and other) approaches to this subject, and provide a critique of some of their methods. My main aim in this regard is to propose not a new method, but a return to the old, to revitalize some of the fundamental ethnographic methods that are often neglected or underutilized in a great number of studies of Western popular music youth cultures. These include embeddedness in the everyday lives of the cultures under study, balancing of the discursive preoccupations with ‘grounded’ and materialist approaches, and addressing issues of positionality. To substantiate this argument, I examine my own research of American DIY (or ‘do-it-yourself’) cultures as an example of an intensive participatory research of living with the ‘natives’ and studying their everyday lives. As a central task of this paper, I recount my fieldwork experiences and show how the extension of focus on non-musical and private aspects of American DIY cultures can help us better understand their musical and public sides (which is supposedly also relevant for the study of any music culture), and how particular personal perspectives yield particular scholarly results. Moreover, I demonstrate that only by the centering of my research on ‘place’ and ‘movement’, the two aspects that are of particular importance to the American DIY participants themselves, could I really start to understand American DIY cultures in general. Finally, my study also demonstrates how this proposed methodological (re)turn in the sociomusical study of Western popular music youth cultures can help us decolonize academic disciplines that deal with these subject areas.

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THOMAS R. HILDER
NORWAY

Singing the New Europe: LGBT Choirs and the Geopolitics of Queer European Citizenship

As the post-Cold War historian Catherine Baker writes, “[t]he ‘East’–‘West’... axis discursively constructed around LGBT politics in Europe has depended on the (partial) reconfiguration, since the 1990s, of public narratives of national/European history and values around supposedly exceptional levels of sexual and gender diversity” (2017, 100). She highlights how discussions surrounding lesbian, gay, bisexual and transgender (LGBT) rights have become central for Europeans in articulating their commitment to notions of human rights, “progress” and neoliberal modernity, whilst at the same time rendering particular subjects – ethnic minorities, immigrants and citizens of newer or potential EU states – as unworthy of European citizenship.

In this paper, I interrogate these tensions by exploring the contemporary European scene of LGBT choirs. Since the founding of the Pink Singers in London in 1983, LGBT choirs have appeared in many urban centres throughout the continent. From Lisbon to Zagreb, from Reykjavik to Odessa, LGBT choirs have offered local safe spaces for LGBT subjects, provided forums for national LGBT activism and enabled transnational networking. LGBT choirs employ a broad range of repertoire, adopt innovative performance practices and embark on creative collaborations that shape the aesthetic sensibilities and political commitments of queer Europeans.

Based on ethnographic work with LGBT choirs in different European cities, my paper asks: How do these choirs transgress or cement local notions of gender and sexuality, critique persisting inequalities and transform notions of national belonging? How do they reinforce or resist neoliberal celebrations of “diversity”, nationalist sentiment and a narrative of European exceptionalism? In what ways do these ensembles forge ties across social and geo-political boundaries and enable the building of coalitions with other political movements? Drawing on queer theory and European studies, I reveal how LGBT choirs offer rich perspectives on how old and new divisions are imagined, transgressed and renegotiated in 21st century Europe.

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GREGORY BARZ

USA

Rhythm of Change: African Music and African Politics

This paper will focus on the role of music as an agent for political change in Africa, specifically on four substantive themes: (1) political and electoral completion in democracies and dictatorships, (2) political conflict, violence, and conflict-transformation, (3) identity-building and nationalism, and (4) Western/global cultural and political influence.

How do ideas of political freedom, democracy, and human rights spread? A primary vehicle through which ideas grow nationally and internationally is music, a vehicle that broadcasts messages of freedom, oppression, peace, and war in the Global South where illiteracy remains high and poverty persists. In diasporic communities tying the African continent to Europe and the Americas, music plays a critical role in diffusing notions of Pan - Africanism, self-determination, anti-imperialism, black culture, and basic human dignity. Yet, the power of music to spread ideas has also been co-opted by entrepreneurial political actors to deepen dictatorial rule, oppress populations, incite violence, and to promote Western agendas.

Music and politics are inseparable as demonstrated in these four themes. First, how does music frame and promote political competition within the contexts of elections in democracies and dictatorships? South African President Jacob Zuma plays a song with a message at every political rally, suggesting what his supporters can do to keep challengers of the African National Congress at bay: "Bring me my machine gun". Second, what is the role of music in stoking versus stopping violent conflict? Third, what is music's role in constructing national identities and an international Pan-African spirit? Fourth, what are the forces of global politics on African music and the consequent influence of music on African politics? Paul Simon's Graceland drew global attention to the Zulu musical styles of isicathamiya and mbaqanga. Thus, while Western musicians helped cripple apartheid and have fought against Africa's chronic poverty, their message has been mixed.

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ALENA LIBÁNSKÁ
CZECH REPUBLIC

The Ethnomusicologist as a Subject of Her Own Research: the Use of a Reflexive Approach in the Research of Balkan Music in Prague

This paper examines specific forms of what anthropology (ethnomusicology) calls reflexivity, based on research into ‘Balkan music’ in Prague. The author is also a musician in the given ‘soundscape’ (following Shelemay 2006). Her role as a participating observer opens a specific way of using reflexivity to achieve valid and relevant results in ethnographical work.

Ethnographic reflexivity cannot be understood as a one-time introspection, directed towards a clarification of the researcher’s position in the field (insider-outsider dichotomy). It must rather be a separate dimension of the ongoing research: it starts with an activity in the given field, and continues with constant data-processing, use of theoretical texts and, finally, with an analysis (Abu Ghosh & Stöckelová, 2013).

An ethnographer always affects her field (Murphy 1998), and she must research it as such. Being a part of the research field brings several advantages: an intimate knowledge of the field, its language, social actors, and issues. On the other hand, ‘going-native’ is far from a risk-free approach: a potential omission of important moments in the analysis and interpretation is the most obvious danger (Hammersley & Atkinson, 1995). As an active member of the soundscape, the author directly (co-)creates the field; hence, she faces dilemmas associated with ethics and engagement: ‘To what extent am I being objective, if it is also me who (co-) creates what I later research?’ and even: ‘Do I exploit my colleague-musicians?’

The paper is partly based on the ‘Autoethnography’ method (Chang 2009), complemented with Bigenho’s ‘Intimate Distance’ approach (Bigenho 2012). The author of this paper uses a self-reflexive approach to observe herself and her own attitudes towards the others in a complicated terrain. She thus puts herself into a specific role which goes far beyond the insider–outsider dichotomy.

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Panel (2)

Problems of Method in Fieldwork among the Immigrant Christian Communities in Rome

The panel focuses on methodological challenges in fieldwork carried out in Rome in the last four years; it is a study of the musical practices of Christian Catholic and Orthodox churches of different immigrant communities. The research group (Serena Facci *director*, Alessandro Cosentino and Vanna Viola Crupi) video and audio-documented about thirty communities.

SERENA FACCI

ITALY

Comparative Approaches

Since its first steps, our discipline has had a comparative perspective. Comparative Musicology started at the beginning of the 20th century in Germany. This experience provided a heritage of recordings and significant studies. However, it was criticised because of its connection with evolutionism and because the easily comparable focus on specific music features did not consider the complete dimension of musical practices in their own cultural contexts.

Nevertheless, comparative methods have never been abandoned in ethnomusicology (Nettl 2015), and in the postcolonial era, comparativism acquired new interest mostly in sociology and social anthropology (Nader 1994).

In my opinion, urban and transcultural fieldwork is common in research nowadays (Hemeteck, Reyes 2008, Welsch 2009) and it requires a comparative method.

In our research about Christian liturgical music in immigrant communities, we often wonder if our kind of transcultural research makes sense: most of the liturgical repertoires have a long specific history influenced also by local political events; the church communities speak different languages (in some chants these languages are ancient too) and use different alphabets; the immigrant worshippers connect the religious songs to their personal experience in their country, etc. In other words, each community needs a peculiar, monographic and deeply-felt ethnomusicology.

However, the chants resound in the same urban context and Christian believers share many elements of their rituals. This reality demands an effort to understand the whole situation: we must create links between different experiences and rediscover the usefulness of comparing music, musical practices and musical behaviours. After all, comparison is an eligible method for religious dialogue, which should be the basis for peaceful coexistence.

A case will be presented: a comparison between the realization of the Alleluia for the Gospel presentation and the Memorial in different churches, two fundamental

moments of the Mass common to Roman and Oriental liturgies. The analysis will suggest considerations on melodic features, styles of singing, gestures and emotional content.

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ALESSANDRO COSENTINO
ITALY

Key Figures and Innovators in New Musical Contexts

Since its birth as a discipline, ethnomusicology has dealt with musical practices shared by social groups of “unidentified” members. Nowadays ethnomusicologists are investigating new research perspectives, so we can speak about “ethnomusicologies”. A new research tendency is focused on the role and influence of the individuals in a specific cultural context, as key figures, innovators for the development of specific musical practices (Rice & Ruskin 2012, Feld 2012).

Ekatherine Kacharava (choir director of the Christian Orthodox Georgian community in Rome) and Father Emmanuel Cola Lubamba (composer of liturgical and religious music, and choir director of the Catholic Congolese community in Rome) can be considered key figures and innovators for their contribution to liturgical musical activities within their Roman communities. Indeed, their presence is fundamental both in a structural and innovative sense. Furthermore, Roman musical experiences are particularly considerable for their formation as musicians and composers, thanks to contact with a new cultural context (Kubik 1994, Welsch 1999). Ekatherine Kacharava is also the choir director of the “Comunità di Sant’Egidio”, an experience which is significant both for the director and the Italian members of the choir. Cola Lubamba is currently in Rome to study the Western liturgical music tradition at the “Pontificio Istituto di Musica Sacra” and he is appreciating the formative role of this “new” musical repertoire in a fluid formation of his own musical creativity.

In this paper, I am going to investigate these individual musical experiences, highlighting the different cultural processes at play in the contemporary Roman context.

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Panel (4)

New Approaches in Georgian Ethnomusicology

RUSUDAN TSURTSUMIA

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Georgian Traditional Music Today: Revival as Preservation?

The main question of this paper, as expressed in the title, is more rhetorical. We should agree that the preservation of traditional music in the 21st century (and not only now) is impossible without its renewal at various degrees. Research on Georgian traditional music includes over 100 years of history, but the study of its current state has begun in the 21st century, following the introduction of liberal values. The author's position is based on the historically established paradigm of Georgian culture, which determined its viability over the millennia – respect for tradition and striving for its enrichment through the achievements of other cultures. This process is attested by the multicultural character of Georgian musical culture today.

The panel presentations deal with the revival-preservation discourse of traditional music in post-communist Georgia. Social and ideological developments during the 20th century played a decisive role in the polarization of the approaches to traditional music in European cultures. A specific approach was elaborated in Eastern Europe – the ideological cultural policy doctrine of the Communist regime – “Socialist realism”. This ideology employed folk music as a tool to protect communist society from the “harmful influence of Bourgeois music”. Like other communist countries, in Georgia, too, the government did its best to popularize and at the same time to patronize and ideologically restrain traditional musical culture. Such pressure significantly affected the social structure and partly the content of Georgian traditional music, not to mention creating an academic, static performance manner and visual presentation.

Despite this process, an authentic singing tradition was still preserved in a number of Georgian villages in the late 1960s, which made the French ethnomusicologist Yvette Grimaud say “these people live in the Old Testament”. This tradition has been kept partially alive in various regions of Georgia.

Traditional music, at various degrees of renewal, is actively involved in the formation of Georgia's contemporary melosphere (Zemtsovsky).

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TEONA LOMSADZE
GEORGIA

Georgian Ethno-Fusion Groups: Another Alternative for the Preservation of Traditional Music

The revival process of traditional music is characterized by multiple aspects, and, as a rule, several different layers can be identified in it. Currently, we have three major layers in the Georgian folk music revival: 1. Stage performance of original folk music; 2. Contemporary folk music samples, called “Pseudo folklore” in everyday life, created by individual authors via the modernization of traditional music elements; 3. Musical pieces resulting from the synthesis of traditional and popular music, which we unite under the term “ethno-fusion”. The latter is the newest among the layers of traditional music revival and is characterized by a larger variety of manifested forms.

During the Soviet regime, Estrada music was a kind of analog of Western popular music, a “light” and “amusing” music as opposed to classical, the so-called “serious music”. Despite official restrictions, in the last quarter of the 20th century globalization effected the massive introduction of Western popular music in Georgia and resulted in the establishment and dissemination of ethno-fusion music. Thus, the first Georgian ethno-jazz and ethno-rock groups were created. The variety of genres gradually expanded and pop, alternative, hard rock and electronic music styles also appeared within Georgian ethno-fusion.

Despite the fact that all post-Soviet Eastern European countries gained independence in 1990-1991, their political and corresponding socio-cultural development went in different directions, which affected the peculiarities of the revival processes in today’s traditional music in these countries.

My paper aims to discuss contemporary Georgian ethno-fusion, and, on the basis of the demonstrated examples, present it as an alternative for the preservation of Georgian traditional music; it will also analyze the motivations of Georgian ethno-fusion music authors and performers, the so-called “music revivalists”.

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NINO RAZMADZE
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Georgian Panpipe (Larchemi/Soinari): Tradition and Innovation

Within the process of traditional music renovation, the transformation of folk music instruments is topical in every culture. Nontraditional, tempered instruments of different sizes, made of nontraditional material and uncommon technology, as well as ensembles of these instruments, have actively been used since the beginning of the 20th century. Alongside the transformation of the instrument's appearance and changes in tuning, the repertory has also undergone substantial transformation. For most players and listeners of Georgian instruments, these new instruments express national identity, although a small number of musician-performers and most Georgian researchers of traditional music disagree, instead supporting the idea of the conservation of Georgian traditional music. Thus, transformed Georgian instruments and instrumental music have not yet been researched.

As a rule, traditional and innovative forms of musical instruments co-exist in Georgian culture. In this regard, one of the exceptions is the Georgian panflute (called *Larchemi* in Samegrelo and *Soinari* in Guria), which has disappeared from everyday usage; however, thanks to the efforts of certain enthusiasts, it has acquired new life. In the new reality, according to the aesthetics of contemporary masters and performers, the look, material, tuning, musical possibilities and repertoire of the instrument have been changed; only its timbre has been maintained, to a certain extent.

This paper presents the traditional and innovative functional characteristics of the Georgian panflute, along with research of the transformation process, its reasons and results.

We have audio and notated samples (40 altogether) of the last few old performers recorded in the 1930s-1950s, and several museum exhibits of old instruments.

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BAIA ZHUSHUNADZE
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**The Formal Teaching/Learning of Georgian Traditional Music
(at the turn of the 20th-21th Centuries)**

Under the modified conditions of life in today's Georgia, it is very difficult to transmit folk music in an informal way. Currently, this form of teaching is practically preserved only in families with musical traditions. In this reality, formal teaching and learning acquire significant meaning; This approach has gained a leading function in the continuity of tradition.

The issues associated with formal teaching are very urgent not only in the modern Georgian reality, but in all post-Soviet, post-socialist countries as well, where traditional music plays a determinative role in the preservation of national musical identity.

The learning-performance of music comprises four phases (Krüger):

- Discovering Musical Culture
- Discovering Expression and Form
- Experiencing Emotion
- Discovering Value

Under modern urban reality, the teaching of traditional music in most cases is included within the context of a strictly-organized teaching space and system. The process is hegemonically formal and controlled. Only two initial phases out of the above-mentioned four are accentuated in this type of teaching/learning.

Often the main task of a performer is only the absolute imitation of forms and means of expression. The object of imitation can be an authoritative performer, or archival recordings. Clearly such an approach decreases the role of improvisation. This is a rather complex problem from the standpoint of creative novelty and avoiding stagnation inside of existing tradition, while the main objective of formal teaching/learning should be not the reconstruction of an artifact, but giving a new life to it.

Another topic of discussion involves programs for foreigners, which are often criticized by experts. In this case Georgian musical folklore, especially polyphony, as a product of cultural tourism, is not offered in a decent social and musical context.

The imperfection of formal teaching/learning of traditional music is often discussed by Georgian ethnomusicologists, but rarely researched. The paper reviews the main tendencies of modern formal teaching/learning.

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GIA BAGHASHVILI
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Georgian Polyphony and Polyaesthetic Consciousness

Diversity of types of polyphony is an important phenomenon of traditional Georgian multipart singing. Each type is connected with definite musical dialects of Georgia and has been developed over the centuries. This process predetermined the aesthetic polystageness of Georgian folk music, which has formed Georgian people's aesthetic cognition, marked by an obvious versatility and volume. Thus a wide amplitude of the development of an artistic mentality, connected with multifarious types of polyphony, is quite conspicuous in Georgian musical folklore and clearly presents the polyaesthetic consciousness of Georgians.

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NONA LOMIDZE
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Prerequisites for Georgian Singing to be Put on the Market

Georgian polyphonic singing has been a commercial product and an outstanding brand for quite a long time. Some ensembles are nationally bound but many of them are internationally active on the stage. As an ethnomusicologist, I observe the “scene” in the countryside and in towns to analyze changes, contacts and developments.

The question is how these songs are transmitted and studied. Ensembles primarily organize rehearsals using various methods to reach their “ideal” goal of repertoire and interpretation. The ensembles are led either by trained musicians or by aficionados. In both cases the leaders could be a member of the particular community or may come from “outside”. Depending on the openness of the leader and the willingness of the singers to follow the leader’s ideas, new repertoires and the like come into existence. Such changes relate to commercial interests but also to the global world.

Based on film documentation, different methods and strategies during rehearsals will be explained and the “new sound” or singing style will be examined. To what extent are these “products” shaped by external, i.e. commercial, influences? What is the internal influence? In any case, the results differ from the “traditional” versions but represent those ideas which the ensemble members follow up. Such facets are perceived by the musicians themselves, by the audiences, and by researchers – but any group points out different criteria which will be discussed against the benefits and dangers of commercialization.

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SOPHIKO KOTRIKADZE
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The Challenges of the 21st Century and Georgian Ethnomusical Practice

To maintain national and cultural identity in the modern epoch, the preservation and study of traditional heritage acquires vital importance. Following the collapse of the Soviet Union, a gradually expanded geographic area determined the inclusion of our country in globalization processes. Music of many genres and styles which is now heard in today's Georgia, has certain influences on folk music art.

Processes initiated at the end of the 19th century made corrections in the traditional definition of folk music art and necessitated defining some terms. Songs written by contemporary composers, most of them in the pop genre, are being disseminated as folk music examples in Georgia today. Their connection to folk music is manifested only in some parameters of musical language. Songs which exist as separate units (not as variants) are also called "folk".

It is noteworthy that so-called "authored songs" were created in Soviet Epoch as well. Unlike the songs composed in our time, those examples were more approximated to the regularities of traditional music. The authors did their best to better adjust their verses to traditional intonation. Thanks to this, such examples were disseminated as "folk", and the author's names only became known later.

In the 21st century, under the conditions of festivalization and commercialization, great attention is paid to the protection of copyright. Here arise logical questions: how shall we protect the "copyright" of old, traditional examples? Does any person have the right to disseminate his creation as "folk"?

The paper discusses the mechanisms of creation, performance and dissemination of authored songs, and also touches upon the issue of copyright in today's ethnomusicological practice and media space; it also specifies the possibility of applying some terms based on specific scholarly literature. Alongside historical - comparative and musicological analysis, sociological approaches are also used in the research (polls, comprehensive interviews).

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NINO NANEISHVILI
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On the Types of Christian Liturgical Music in Today's Georgia

In Georgia, located at the crossroads of Europe and Asia, other religions have coexisted with Orthodoxy from ancient times. By the end of the 20th century, new Georgian - language, non - Orthodox groups had also become more active.

Socio-political upheavals, processes of globalization and democratization, and access to interdisciplinary (anthropological, historical-ethnographic, theological, ethnopsychological) approaches opened up research on different religions. Liturgical music – repressed in the Soviet epoch, and one of the most important markers of Georgian ethnic and religious identity – has long been the object of Georgian and foreign scholars' scholarly research. As for the music of religious minorities, it has been completely ignored in scholarship.

My goal is to study Orthodox chant along with the liturgical music of some religious minorities (Pentecostals, Jehovah's Witnesses, Baptists). In this regard, western research is of particular interest to me (T. Turino, 2008; M. Hood, 1960; T. Asad, 1986; C. Geertz, 1973, etc).

The paper discusses religious music as a symbol - a “means of concept transfer”, sheds light on the issues of the expansion of a society's musical viewpoint from a “bi/multi-musicality” angle, and presents the results of observations on different forms of ritual music.

Liturgical music, symbolic of religious concepts, is directly related to believers' outlook and dogmatism, their original understanding and interpretation of the doctrine.

The acoustic space of the rituals researched by me unites the music of various styles, genres, and epochs, which can be differentiated into “presentational” and “participatory” types.

I think the study of religious diversity will expand the research scope of modern Georgian ethnomusicology to a certain extent and, in general, continue the centuries-old culture of religious tolerance which justly distinguishes our country.

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RAZIA SULTANOVA
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Cultural Study of Music in Soviet and Post-Soviet Times

2017 is the centenary of the Bolshevik October Revolution in Russia; a time to reflect upon the experiences of the first Communist imperial project, with its quest to build a new world. In their own words, found in the famous Communist official anthem *The Internationale*, ‘those who were nothing would become everything’. Culture, especially through the context of music, was seen by the Communists as a potential means through which solidarity could be created within the new social order.

My paper shall focus on the issues of musicological practices during Soviet times.

I will examine the relationship between Communist ideology and ethnomusicology in several aspects, such as:

- What was the aim of ethnomusicological research in Soviet times?
- What the benefits and limitations (ideological, religious, pragmatic, methodical, etc) to the practices of researching the subject of ethnomusicology were?
- How the agenda of Soviet musicological study lacked the wide international representation and activity to further the study, practice, documentation, preservation, and dissemination of the traditional music and dance of all former Soviet Republics?

I’m going to focus on the ideological, religious, pragmatic, methodical issues and practices which militated the researching process of ethnomusicology during Soviet times, when any attempts of public interaction with the foreign scholars were banned and punished. After collapse of the USSR the use of ethnomusicological knowledge in influencing social interaction and course of cultural change serves as a forum for continuous cooperation through scholarly meetings, projects, publications and correspondence of such international bodies as ESEM and ICTM.

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SUSANNE ZIEGLER
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Ethnomusicology in Berlin around 1989 – Meeting Point of East and West

Ethnomusicology began in the early 20th century in Berlin as “Vergleichende Musikwissenschaft”. After World War II and the emigration of leading figures, several decades were needed to re-establish this subject in universities and to cultivate its acceptance in the cultural life of the city. Due to the political situation, two centres developed: one in East Berlin at the Humboldt University and the Academy of Sciences, and another one in West Berlin with the Institute for Comparative Ethnomusicology of the Free University and the Phonogramm-Archiv in the Ethnological Museum. Ethnomusicological institutions in East and West Berlin claim to go back to the beginnings of our field, but in fact two different ethnomusicological scholarly traditions were established. They included not only theories and methods, but had also practical consequences regarding field research.

A third institution, supported by UNESCO, was founded in Berlin in 1963 as the “Internationales Institut für vergleichende Musikforschung und Dokumentation”, which later became the “International Institute for Traditional Music”. This institute organized numerous conferences, festivals and performances, and became not only an international centre of ethnomusicology, but also an important meeting point for scholars from Eastern and Western countries.

In my paper I shall present a short history of ethnomusicology in Berlin around 1989 where ethnomusicologists and folklorists from the Eastern as well from the Western world met and discussed the different facets of our field. Whereas until the early 1980s contacts between Eastern European and Western colleagues were more or less privately arranged, the situation changed in the middle of the 1980s and contacts were organized on an official level. The fall of the Berlin wall in 1989 was not yet the end of the ideological division, but it was the beginning of better understanding each other.

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TAMAZ GABISONIA
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Georgian Authored Folk Song of the Soviet Epoch, as a Victim of “Authenticism”

The mass character and class reference of Soviet art quite easily echoed the collective and national priorities of Georgian folk song. In addition, the authority of renowned singers and organizers of choirs was an important factor in preserving the originality in Georgian colonial cultural life even before the establishment of Soviet power. From the second half of the 19th century these popular leaders – choir masters – created their own versions of folk songs and even new songs, most of which, despite clear stylistic individualism, are considered “true folklore” by the lovers of authentic folklore today.

However, the songs composed by well-known choir masters in the second half of the 20th century are demonstratively rejected by the folklore elite, including official structures, for being “nonfolklore” and “low quality”. But the stable popularity of these authored songs in cities and villages provides oblique evidence of their artistic and stylistic relevance.

Thus, the policy of ignoring should basically be attributed to the maximalist understanding of the authentic performance of folklore held by the national-independent movement in the 1980s, which introduced an important cultural phenomenon of “revolutionary” protest in Georgian ethnomusical space. A similar tendency echoes the parallel realities of post-Soviet countries and today’s fashionable “taboo” on “everything Soviet”, regardless of the verbal theme of the examples.

In the inertia of these vicissitudes, the current practice of creating a song with ethnic colouring is dissociated from “authentic” folk author-performers. But in terms of the correspondence with artistic level and traditional style, this suggests a mostly inadequate response to a banished but free space.

The paper discusses the boundaries and accessories of the folk song concept, its accordance with Georgian traditional musical style, and current problems related to this topic. Also presented is the classification scheme of Georgian musical styles on the basis of today’s data.

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ULRICH MORGENSTERN
AUSTIRA

Public Discourse on Folklore in Contemporary Russia between Artistic Practice and Ideology

In Russian intellectual and public discourse the relation to “Europe” had a prominent place for many centuries. Russia could (and can) be understood as opposed to Europe or as an integral part of it. Until their forced isolation during the Soviet period, Russian ethnomusicology and folklore studies have been an organic part of the international scholarly community and have taken part in a lively exchange of ideas.

On the other hand, since the early 19th century, in Russia as well as in other parts of Europe, in the public discourse on folklore, manifestations of cultural isolationism and claims for ethnic exclusivity gained considerable influence. This process went hand in hand with a strong interest in international visibility, expressed in the establishment of “folk choirs” and “folk orchestras” since the late 19th century, and particularly in the period of national Bolshevism (David Brandenberger) and Soviet nationalism (Bert G. Fragner). The visibility of traditional expressive cultures under the communist regime, on the contrary, was largely reduced to specialists and to a very few enthusiast of the revival movement since the 1970s.

Today, a strong and sometimes very serious interest in living traditions, historical sources on folk music, and instrument making can be observed in numerous on-line communities, festivals, and private activity. Due to the cultural politics of the Russian state, and its presence in mass media, tradition-oriented revivalism has ceased to be a niche phenomenon in the last one or two decades.

The motivations behind contemporary Russian folk music revival in different discourses and communities are most diverse. The aesthetic appreciation of traditional expressive culture has not lost its significance. Recent trends include commercial initiatives on the growing market for traditional musical instruments as well as for workshops in traditional music and dance. Ideological motivations for engagement with folk music constitute a continuum between political indifference, modest national pride and orthodox religiosity, up to overt radicalism. The latter is expressed most of all in ideologies of chauvinism, neo-paganism, right-wing ethnopluralism, anti-Europeanism, and Re-Sovietization.

The paper deals with the public discourse on traditional music and the role of academic ethnomusicologists in it.

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ANDREA F. BOHLMAN

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Sound Postcards and Handicraft in Poland

This paper explores the distribution of music through Poland beyond the socialist state's official record labels. I focus on an unusual format that was pervasive and cheap: the homemade flexidisc. These so-called "sound postcards" were crafted and decorated by amateur recordists out of paper and cheap laminate, circulated through back channels and, most often, worn out by repeated playback. In recent years, they have resurfaced in short stories, at music festivals, and through online collectors' archival practices performing a range of memory work both in Poland and beyond. In my presentation, I unpack the media fluency and domestic labor of these postcards' makers and collectors then and now, connecting the work and the private listening that such bootlegs demanded to other economies (and aesthetics) of handicraft. The artifacts shed new light on the international circulation of popular music beyond and through the markets and borders of the Cold War, particularly via the large Polish-American community in Chicago. The sound postcards—artifacts of material investment and creative production at once—offer an opportunity to rethink accessibility and music behind the Iron Curtain and foreground musics that have been left out of ethnographic and historical study because of their stylistic divergence from folk and art traditions. Ultimately, I hope to contribute to a larger conversation about the stakes and methods of ethnomusicology in former Communist countries, positing the specific contributions it makes to studies of material culture and sound.

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GIOVANNI DE ZORZI
ITALY

***Jahri Zikr* among Teenagers in Southern Kazakhstan: a Case of Ethnomusicology in a Former Communist Country**

My paper will examine a very established practice, called *dhikr* (ذِكْر) in classical Arab, and *zikr* in the local version that I researched. As is well known, the terms can be translated as ‘remembering, recollection, repetition, remembrance’. Such remembrance and repetition are based on the name of God (*Allah*) and/or on some of His traditional ninety-nine divine names; in general, the practice has a central value in Islam but it acquired a particular importance within Sufism, within which flourished many forms and methods for *zikr*. In our perspective, it’s worthy to note that in Southern Kazakhstan, like everywhere in Central Asia, *zikr* was repressed and prohibited during Soviet rule, but, after the 1991 fall of the USSR, the practice ‘recovered’ and returned to the light.

During my research in Central Asia in 2002/2003, I discovered *zikr* and *raqs-i samô* practices in traditional Sufi environments, especially in the Fergana valley; yet, while in Southern Kazakhstan, this phenomenon presented some curious aspects: reconnected to the heritage of the medieval poet and Sufi saint Ahmad Yasavi (1103-1166-67), who lived in the area, *zikr* was performed mainly among teenagers who often learned it by *diffusion*, i.e. through mass media, music cassettes, or through the repertoires of a polyphonic ensemble, rather than by the traditional master-student method of transmission (broken under Soviet rule). Privately, *zikr* was also used in order to cure various forms of addiction among Kazakh youth, thus reviving the historical therapeutic functions of *zikr*.

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Panel (3)

MARKO KÖLBL, TATJANA MAROVIĆ
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ADRIANA SABO
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The Sonic Dimension of Gender: Interdisciplinary Perspectives on Voice in the Post-Yugoslav Area

Within the study of music and dance, gender/queer approaches are gradually shifting from a marginal position to a place of growing importance. Discourse on gender and sexuality in music provides a stimulating impulse for today's ethno- and neighboring musicologies.

In the framework of gender/queer studies, however, the phenomenon of voice as a cultural and sonic object still lacks analytical discussion. This panel aims to capture vocal sound – specifically the singing voice – as a cultural construct in the context of gender stereotypes, gender hierarchies and gender difference. The singing voice thus becomes an arena of gender performativity, being able to both reinforce and challenge normative understandings of gender and sexuality.

The three panelists contextualize these theoretical elaborations with different case studies, located in the fields of opera, pop and traditional music, albeit focusing on the same geographical region – the Socialist Federative Republic of Yugoslavia and its successor states. The panel will obtain interdisciplinary perspectives on the given topic – musicology, popular music studies and ethnomusicology. Each one will explicate a case study embedded in different musical scenarios, drawing on the common theoretical framework of voice as a sonic aspect of gender in (post-)Yugoslav political, cultural and artistic contexts.

The first paper will shed light on the female composer's voice in contemporary Serbian and Croatian opera. The second paper discusses traditional vocal genres from Croatia as well as Bosnia and Hercegovina, focusing on the interrelatedness of voice with not only gender and sexuality, but also ethnicity, nationality and cultural identity. Finally, the third contribution will consider specificities of the female voice/s of the pop music of post-socialist Serbia, viewed as a "place" of intersection of different (and often conflicting) artistic, economic and political ideologies of the time.

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Panel (2)

Echoes from Greco-Roman Past: Polyphony in the Classical World

MANUEL LAFARGA

SPAIN

Polyphonic traditions in the Greco-Roman World

A number of carriers of the most ancient layers of European polyphonic traditions, apart from their own history and traditional culture, show links to the peoples of classical times. Similarly, their languages show even older possible linguistic roots (ancient Mesopotamian languages in the Caucasus, or pre-Hellenic languages in the Balkans). This is the case, among others, for Svans and other regional groups from Georgia (peoples of the ancient states of Colchis and Iberia), for *Farsheroti* and *Epirotas* in the Balkans (Epirus), and for the Sardinians (Barbagia): all these peoples are known for their rich traditions of vocal polyphony.

Polyphonic practices prior to the Classical World are attested by “triple” instruments from Sardinian folklore in times of the foundation of the city of Rome (*launeddas*). We have identified a new source about this instrument. This source fills the huge gap of 1500 years between the first and second known representations of the instrument. The earliest known *launedda* comes from Ittiri (Barbagia, 8th century BC), just before the establishment of Rome. The second source appears 1000 years later, before Constantinian times (the newly found source is drawn from Francesco di Ficoroni). The next sources come from 600 years later, from the Pict monks of Ireland and Scotland (9th century AD), being the last of the 14 known sources, an illustration from *Cantigas de Santa Maria* (Spain, 13th century). After this moment, the instrument disappears again from the registers until today. There are no historical literary references to *launeddas*.

The existence of countless choirs and festivals in classical cities, along with concert halls, musical circuits, and the number of polyphonic instruments all around the ancient Roman Empire is also taken into account. As a result of a new wider approach based on ethnomusicological materials and the perspectives of both comparative and historical musicology, we are proposing to include Greeks and Romans in the family of people who practiced vocal polyphony.

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PENELOPE SANZ
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Polyphonic Instruments in the Greco-Roman World

A few years ago, researching Greco-Roman musical instruments, we were struck by the surprising absence of specialized monographs devoted to some polyphonic musical instruments that were present in the Classical World before the 2nd century BC: bagpipes, *launeddas*, and polyphonic type asymmetrical double aulos. Two other polyphonic instruments, *pandouras* (lutes) and organs have been well studied, starting more than 50 years ago. For our study we gathered ethnomusicological comparative data from several European archaic populations, and scrutinized available documentary sources, both literary and iconographic. We published reviews of sources for each of these instruments until the end of the Classical World, including: 30 literary and 22 iconographic sources for bagpipes; 14 iconographic sources for *launeddas* (there are no literary sources for this instrument); 50 iconographic and about 10 literary sources for double aulos with asymmetrical tubes; also, 30 literary and 33 iconographic sources for *pandouras*, and for organs – 42 pagan and 29 Christian literary sources, and about 55 iconographical sources. The detailed analyses of the above-mentioned material (in a recent doctoral thesis and in a series of related specialized publications) allows us to assert that the presence of chords and multiphonic practices in the Greco-Roman ancient world is beyond any doubts. The paper will present a brief selection of the most critical iconographic and literary sources, in order to acknowledge the presence of polyphonic practices in the Greco-Roman world, an aesthetic capacity which had been long neglected in musicological studies from the times of Camerata Bardi, in an obvious disagreement with the available sources about Greco-Roman artistic, technical, and scientific achievements.

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**MARTIN CLAYTON, TUOMAS EEROLA, LAURA LEANTE AND
SIMONE TARSITANI**
UK

**The Breath of Music: Investigating Respiration as the Embodiment of
Musical Performance**

This poster presents the findings of an interdisciplinary project investigating the breathing patterns of instrumental musicians.

While embodied aspects of performance such as gesture and movement now form an important branch of music research, respiration has to date received very little attention. Breath control can be important in singing and recent research has focused on pedagogy; altered breathing patterns may be taken as an index of affective states in rituals and laboratory studies; and a link between breathing and phrase structure has been suggested. However, research in this area is at a very early stage, and respiration has yet to be integrated into the embodied music cognition paradigm.

Questions addressed in this project include:

- What happens to musicians’ respiration over the course of a musical performance?
- How does breathing relate to musicians’ reports on aspects of the performance (e.g. relaxation or excitement)?
- How is respiration related to the structure of the music (phrase, meter, tempo)?
- How is respiration related to interpersonal coordination?

We have focussed on respiration pattern in North Indian classical music, a new albeit rich area for research given its variety of metrical and phrase structures. Performances of instrumental duos featuring a plucked lute player and a drummer were recorded in conditions as close to a normal studio session as possible (to maximize ecological validity). The respiration amplitude and pace of both performers was also captured using a dedicated system and synchronized with the audio and video recordings. The time-frequency analyses of the respiration patterns suggest systematic links between respiration cycles and the phrases as well as the overall position in the structure in the performances.

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SÉBASTIEN LEBLANC
CANADA

The Musical Integration of Romanian and Moldovan Migrants to Montreal's Multicultural Society

This paper investigates the role played by music in the integration of Romanian/Moldovan migrants in Montreal's multicultural context. In regards to the methodological tools used in our research and, to a lesser degree, with the object of the research itself, this presentation certainly falls into the topic of Ethnomusicology of the 21st century. We must first underline that Montreal's context implies, through numerous aspects linked to its politics on cultural diversity, that researchers should take different parameters into account while analyzing their results, and therefore expect to face new types of problems that would not be encountered either in traditional fields or in most contemporary urban fields. For example, the selection process established by the immigration authorities filters specific types of individuals which in return have specific relations to their musical traditions. In the case of the Romanian and Moldovan community of Montreal, a shared identity-related background imposes a twofold integration process. On one hand, they experience an *internal* process in which they tend to re-articulate the sub-national regional diversities at the musical level, among others. On the other hand, they also experience an *external* process of integration into Montreal's multicultural society; a society fundamentally characterized by the cleavage between Francophones and Anglophones, reflective of Quebec's specific situation in Canada. Finally, we will demonstrate in this paper how the analysis of music produced in different contexts by Romanian/Moldovan migrants illustrates this two-sided integration process and thus, more largely contributes to the understanding of the emergence of new identities in the context of migration.

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ORTENSIA GIOVANNINI
ITALY

**Many Small Homelands, Many Attractive “Products”:
Methodologies for a Non-unique Diaspora**

The assumption in ethnomusicological research is that to understand the meanings of musical products it is necessary to learn the system and to observe the actual cultural practices of the studied community or individuals. In the 21st century, the larger part of the world has entered the sphere of free market economies, in which both people and music are simultaneously local and trans-local. This new reality has changed the way traditional music and performers exist. Ethnomusicologists must adapt and be aware of this, which requires becoming multi-thematic and multifaceted and seeking new approaches and methodologies.

This paper gives attention to theoretical and methodological approaches used in the study of Armenian music in an increasingly cosmopolitan age. In the first part, I discuss the diverse and complex ethnomusicologies of the 21st century, with their new theories and methodologies. Next, through a reflexive view and examples, I trace the methods and the reflections related to my research among Armenians and Armenian diaspora(s). My work is, in fact, the result of a combination of techniques from virtual fieldwork to a dialogic approach, also inspired by the perspective of *incorporation* (Wacquant 2006:8).

In conclusion, I, therefore, explore the fruitfulness of my approach in analyzing the broad range of functions for traditional music in contemporary Armenian society. I point out that selectively nostalgizing Armenianness is a normative activity in today’s Armenian music culture. I locate my conclusions in the ethnomusicological theory that is brought to bear around nostalgia, imagined communities, cultural policies regarding the creation of the modern nation-state, and their counter-hegemonies.

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Panel (4)

ARLETA NAWROCKA-WYSOCKA
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Cultural and Religious Borderlands in Polish Ethnomusicology before and after 1989 – with an Emphasis on Areas Inhabited by Lutherans

In sociology, a borderland is an area where different cultural influences cross and friction between civilizational-cultural patterns occurs. For a long time, these complex issues remained beyond the interests of folklorists in Poland, who focused on the study of mainly ethnically Polish folklore. This was understandable due to the destruction caused by war, which affected previously collected materials. Another very important reason was the ideological restrictions imposed by the state, which sponsored ongoing research. With regard to the so-called “recovered territories” the study’s primary purpose was to prove Polish roots. Therefore, components which did not fit into this vision have been ignored or overlooked by researchers. This situation was typical for Silesia, Cieszyn Silesia and Masuria, where Polish-speaking Lutherans always lived within a mixture of cultures, denominations and languages and were reluctant to identify with one nationality.

The questions that arise from the perspective of today’s knowledge are:

What methods were used to prove the purity of these ethnic areas? Which elements were omitted or adapted to the specific assumptions?

Partial answers to these questions are provided by registered archive materials in the form of protocols and comments of researchers. Many of them were not disclosed, which protected them against censorship (information on the German repertoire, data on informants belonging to a Protestant church). A trace of such proceedings reveals a selection and development of repertoire. During the recordings of the 50s and 60s, religious songs were almost entirely omitted. The effect of the highlighting of national elements can also be seen among other attempts: to adapt melodies with an upbeat – typical for foreign folklore – to the rhythm common for Polish tunes, or, finally, in the appropriate interpretation of folk rituals. These ideological constraints imposed by the nationalist perception of border areas has distorted their real image, while today, free from prejudices, we can perceive that cultural identity was actually formed at the crossing of different historical and national processes.

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EWA DAHLIG-TUREK
POLAND

The (Polish) Ethnomusicologist on the Free Market

In socialist Poland, folk music was an element of political manipulation, which eventually led to the lack of social demand for peasant music. Nevertheless, folk music continued in its natural rural environment, albeit in varying degrees depending on the strength of local traditions.

A significant change in the attitude of the Polish society took place when so-called “folky” music emerged on the Polish music scene. This new genre, inspired by folk music but closer to the musical tastes of the mass audience, has become a link between the “recent city” and “old village” music.

The origins of popularity of “folky” music coincided with the birth of a free market economy in Poland. As a part of the market which was economically much stronger than ever before, traditional music has become a subject of a growing number of activities on the part of (1) state institutions, (2) commercial entities and (3) the NGO sector. And although entering the market certainly requires compliance with its rules, the benefits have been obvious:

- With growing financial expenditures, folk music has increased its visibility in cultural life.
- Market “supply-and-demand” mechanisms not only control and satisfy the interest in traditional culture, but also help stimulate the transmission of tradition in its natural milieu.
- Larger funds allocated to research projects help protect national heritage (incl. digitalization of folk music recordings).

Thanks to their crucial role in initiating, coordinating and supervising the implementation of scholarly, artistic and popularizing activities in the field of folk music, ethnomusicologists actively take part in shaping traditional musical culture in Poland in all the spheres of its presence in social and cultural life.

The paper will discuss roles, opportunities and responsibilities of an ethnomusicologist in today’s Poland under these new economic conditions.

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TERESA NOWAK
POLAND

Market Economy Politics: the Many Faces of Traditional Music and Dance. Recent Recordings of Traditional Music in Poland: What do We Wish to Preserve Through Them?

Traditional music recordings are appearing in the Polish market in ever-increasing numbers. The informational noise arising from this fact confuses us: it's difficult to at least get acquainted with – not to mention listen thoroughly to – all the recordings published by local authorities, cultural centres, ethnographic museums, other kinds of associations, etc. The question is: what is the motivation behind this wave of musical publications? Is it really about the desire to preserve the musical heritage of Poland? Or maybe it's about promoting the region, the publishers, or the musicians themselves? How is it influenced by the system of grants, which quite often end with the publication of an audio or video recording?

Bruno Nettl pointed to difficulties in the preservation and protection of music through recordings: “[...] preservation [of music] seems to continue to be taken as a fundamental responsibility by the ethnomusicologist. But we need to know what is it that we wish to preserve, and how we should go about it in the future, to build something meaningful rather than [...] merely accumulating mass.” By analyzing a few selected recordings, I would like to define their value and meaning for further ethnomusicological study (among others), bearing in mind the remark of Nettl: “[...] we must find ways of preserving and recording the concept part of the model; this seems to me to be in fact more urgent ethnomusicology than the continuing preservation of the musical artifact alone.” (both quotations from: Bruno Nettl, *The Study of Ethnomusicology. Twenty-nine Issues and Concepts*, University of Illinois, Urbana and Chicago 1983).

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An Ethnomusicologist between the Stage and the Jury Table: the Polish Case

Among the differences between ethnomusicological activity in the “West” and “East” one phenomenon stands out, characteristic of the countries with a communist, totalitarian past – traditional music competitions. This form, preferred by the communists, who strove to control all types of social activity, simultaneously appealed to many socially active ethnomusicologists, becoming the main medium of researchers’ influence on the subject under study. They saw here an opportunity to encourage musicians and singers to cultivate rare and archaic phenomena, while limiting the influx of new ones. Many ethnomusicologists regarded it as their life mission. This topic was raised in several papers (e.g. T. Rice 1994; T. Cooley 2005), but has not been fully discussed yet, especially from the point of view of its consequences for ethnomusicology.

The Polish case is a good example to discuss this phenomenon. Contrary to former Soviet republics, changes resulting from the adoption of competitions are clearly marked, because until the late 1940s, ethnomusicology in many Central European countries was within the sphere of influence of German and Austrian comparative musicology, in which contact with the subject was limited to sound recording, and archives and collections were the natural environment of ethnomusicologists. The form of competition, requiring the presence of an “expert” and often with a multi-stage structure surrounded by coaches and consultants, engaged numerous ethnomusicologists, occupying their time and thought, while significantly changing relations between the researcher and the subject, and the perception of the study subject by the ethnomusicologist. This in turn impacted the scholarly activity of the ethnomusicologist and the consciousness of performers, as well as their repertoire.

Despite the passage of many years and the active absorption of Western examples over the last quarter-century, this phenomenon lives on, making it an attractive study subject.

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ANDA BEITĀNE
LATVIA

Let's Go to the Market? The Folklore Festival as a Marketplace

Free market economies and commercialisation do not only change the way traditional music and dance, together with their performers, function today. In their attempts to safeguard and preserve what they consider “old” and “right” traditions, the people who take care of so-called intangible cultural heritage, and who are supported by local cultural policies, can change these functions and practices even more.

In this paper I will analyse such an experience in Latvia, where folklore festivals have been at the centre of traditional music and dance life already since the 1980s, when the most recent wave of the folklore revival movement began. My focus is on the activities that are still used by cultural policy to “keep an eye” on the festival performance preparation process and results. This leads us back to the Soviet era, when such controls were begun. The difference is that now, instead of political ideology, the “right” way of performing is the subject of control. The impact tool is called ‘skate’ in Latvian, from Russian ‘smotr’, and we can translate this into English as a ‘show’ or a ‘review’. There have been many discussions about the necessity of these review shows. Their organisers argue that jury assessment helps them to rank the groups. A higher rank also means a higher salary for the leader of the group.

What do singers, dancers and musicians do? They prepare their performances according to festival themes, trying to achieve as good an assessment as possible from the jury. At the same time, this process also makes a “product” that can then be not only shown but also “sold” at the folklore festival. Can this system be changed? What can ethnomusicologists do when asked for help from both sides – the festival organisers and the music makers?

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DAN LUNDBERG
SWEDEN

Market, Consumption and Folk Music

At the time of the Sochi Olympic Games in 2014, Sweden's largest producer of dairy products, Arla, launched a major publicity campaign where milk was marketed as 'Nature's own sports drink'. A TV commercial featured Thomas Wassberg, one of Sweden's most famous skiers with several Olympic gold medals to his name. Wassberg, skiing along on a mountain track, stops for a moment on a sunny slope and takes out a milk packet from his rucksack, gulping down milk straight out of the packet. The soundtrack was a newly-composed tune for the nyckelharpa.

Reactions on social media were harsh and immediate.

What a pity this Polska [Swedish folk tune] is used for something as bloody awful as a commercial for semi-skimmed milk - and to top it all with the slogan 'Nature's own sports drink'?!?

What is this all about? Folk music has been used for commercial purposes for most of the 20th century, usually to make products and services seem genuine and natural. But this is still not regarded as unproblematic in the realm of folk music. The folk music movement of the '70s was characterized by a strong ideology and was often about resisting commercialism. This has changed over the past decades, but the debate tends to flare up now and then.

The argumentation stems from the idea that folk music is natural as opposed to semi-skimmed milk, which is artificial. It may then be of interest to know that the Polska is not a traditional one – it was 'specially composed' for the commercial.

Another Facebook comment says:

If folk music was used only to market products that 'are true' to the era from which the tune came, there wouldn't be much folk music in commercials...

The ambiguity towards 'appropriate' use and context for folk music is thus always present. During this presentation I will discuss the ideological tension between folk music and its strong association with authenticity and Nature, and today's terms for commercial production.

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THOMAS SOLOMON
NORWAY

Musical Mediations of Laz Identity: Market Economy Ethnicity on the Turkish Eastern Black Sea Coast

In his 2010 book *The Republic of Love: Cultural Intimacy in Turkish Popular Music*, Martin Stokes uses the metaphor of commercial recordings being “in conversation with each other” to talk about the ways that mass-mediated songs dialogically construct contrasting subject positions and competing sets of aesthetic and civic values related to Turkish national identity. Using that metaphor as a starting point, in this paper I discuss contrasting discursive representations and musical embodiments of identity on the eastern Black Sea coast of northern Turkey. This region is home to an ethnolinguistic group known as the Laz, historically speakers of a Kartvelian language closely related to Mingrelian spoken in Georgia. Except for a few activists and artists, based mostly in Germany or Istanbul outside the historically Laz-speaking area, as a whole Laz speakers and their descendants in Turkey do not possess a highly developed Laz ethnic consciousness, and for the most part consider themselves to be Turkish. In the 1990s music became one of the primary vehicles for a new Laz ethnic revival promoted by artist-activists. But vastly different ways of musically performing Laz-ness co-exist in the contemporary Turkish mediascape, ranging from racialized stereotypes of the Laz trickster-buffoon to guitar-wielding cosmopolitan troubadours. These contrasting versions of Laz-ness, mediated through commercially released recordings, are effectively in dialogue with each other, constituting a kind of musical public sphere that provides a multitude of competing subject positions that listeners may adopt and position themselves in relation to. To the extent that representations of what might constitute Laz identity are accessed through commercially available music products (CDs, cassettes, music videos) and used in new imaginations of ethnicity taken on by embodied listening subjects, one might describe the Laz identity constructed and enabled through recorded music as constituting a “market economy ethnicity.”

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LINDA CIMARDI
ITALY

Lifestyle, Work and Leisure: the Niche Economy of World Music Practice in Croatia

My paper will deal with the development of a market for world music in Croatia, focusing on the small system of workshops and classes of instrumental playing and dance and the parallel formation of a community of aficionados.

If during the Socialist era, traditional and folk music from abroad arrived in Croatia through the International Zagreb Festival of Folklore (*Međunarodna Smotra Folkloru Zagreba*), since the 2000s new festivals arose on the Croatian Adriatic coast. These manifestations carried on the model of the previous folkloric festivals which enjoyed the presence of tourists during summer, but were also influenced by European world music festivals. Featuring international artists, they were the first opportunity for Croatian youth to get in touch with non-European music, which was also facilitated by the workshops connected to the performances. Deepening their training abroad, the first Croatian players of *djembé*, *dun dun* and *digeridoo* later organized bands which gained some success and a loyal public.

This allowed the development of a small market that, instead of a record industry base, has a live, practical one. Indeed, since the Internet, through YouTube, allows everybody to listen for free to non-European music, concerts of these new bands have promoted in Croatia some repertoires and their mingling with other styles, creating a field for organising workshops and classes of instruments and dance. Both the trainers and the trainees are part of a small community of enthusiasts of world music, especially in the African mould. They balance their involvement in these repertoires' practice through leisure, connoted by a passion for music and dance, the adoption of an unconventional lifestyle, and work as trainers, characterising a niche economy of alternativeness to other music and dance genres performed and taught in more systematized contexts.

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MATS NILSSON
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Moving Music – Dance as a Mode of Using Music

I consider the subfield of dance studies sometimes called ethnochoreology, as a part of ethnomusicology, and hope more researchers will do the same in future. I propose that dance should be seen as a mode of using music, parallel to, for instance, sitting at a concert, marching to a military orchestra, jogging with music in your ears, listening to choral music, singing in church, etc. My starting point is that most (all?) social dance has some form of musical accompaniment.

The dance mode of using music also has a dimension of transferring sound to body movements. This process is, to a high degree, a cultural construction, and what is created as dance when music is played differs from group to group, from place to place, and from time to time.

In my presentation I deepen my ideas and give some examples of how music and dance are connected – and maybe not connected – in Sweden. Here I use the word “music dance” and not just dance music, because I want to emphasize dance as a way of using music. With this word I also point to dance that is done to music, including song, which includes nearly all social, popular and folk dance.

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ALLA SOKOLOVA
RUSSIA/ADYGHEYA

Adyghe Traditional Dance in Socio-Cultural Discourse

1. Any traditional dance originates in an ethnic culture in close relation to the ecology within which the ethnos was formed. The simulation of natural phenomena, interaction with the animal kingdom, and pre-linguistic symbols all form the basis for decoding a traditional dance vocabulary. This thesis will be demonstrated in relation to the culture of western Circassians living in the North Caucasus.

2. Traditional dance is both a vestigial trace of ancient rites and a reflection of the religious consciousness of society. That Imam Shamil prohibited dance for religious and military reasons had a major influence on the evolution of the dance culture of the Circassian people. Circassians from Kosovo “lost” their native dances under pressure from Islam and other ethnically-determined factors. Yet, having returned to their historic homeland in the Caucasus, the younger generation of Kosovars quickly mastered the dance vocabulary as well as other metropolitan cultural forms. Religious consciousness thus greatly influences dance culture, but in the case of the Circassians this religious consciousness is dominated by very ancient modes of thought, pre-dating not just Islam but also Christianity. Thus, phenomena still present in the traditional culture of the western Circassians include dancing and music related to nature, rituals associated with thunder and lightning, with prayers for rain, with supplication for childbirth, in honor of the bride, and many others. I will present video examples of these dances.

3. In modern culture, dance often involves dialogues with the ‘other’, whether as an expression of solidarity with disadvantaged friendly nations, or as a response to war or to the influx of refugees. In such cases, the traditional genre system integrates foreign dances which then “take root” in a culture and alter its appearance in certain ways. This thesis will be demonstrated through examples of contemporary culture in western Circassian, Abkhaz, and Chechen dances.

4. The conclusions will emphasize the idea that dance is very sensitive to the socio-cultural life of the ethnic group. On this basis, the reconstruction of intercultural interactions of Circassians in the distant and recent past becomes possible.

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LUKE FOWLIE
CANADA

From Cameroon to Montreal: Musical Choices and Social Representation among Grassfields Diasporic Communities

This paper presents research on the place and function of traditional music and dance among immigrant communities of Cameroonian origin residing in the city of Montreal in the Canadian province of Québec. During the last three decades, the percentage of African immigrants to Montreal of Sub-Saharan origin has risen steadily, with the most recent figures indicating Cameroon as a leading source of newcomers from the region. This development is reflected by a surge in the number of registered Cameroonian cultural associations over the last ten years. The majority of these associations are representative of ethnic groups from the western regions of Cameroon whose peoples share a precedent for traditional forms of associational organization, as well as a turbulent colonial history and opposition to the current central government. As the size and diversity of these communities has increased, so has the frequency of traditional music and dance performance. Among associations representing peoples from the North and South West provinces (former British Cameroons), traditional songs and dances have been central to their joint organization of a yearly community festival. Among associations representing the Western province, composed of the Bamiléké people, dance groups provide support for traditional life cycle celebrations surrounding birth and death. Besides strong similarities in traditional, social and musical organization, these groups still carry the effects of a “politics of belonging” (Nyamjoh & Rowlands, 1998) a divisive strategy by the ruling party which emphasized ethnic difference during the period following Cameroons introduction of multi-party politics. More recently, the emergence of a “politics of conviviality” (Page et al, 2010) has been underlined, however, recent tensions between anglophones and francophones has threatened this progress. Through a revitalized comparative approach (Savage & Brown, 2013) this paper evaluates how music might be used as a tool to mitigate ethnic tensions in a diasporic context.

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GALINA B. SYCHENKO
ITALY/RUSSIA

A New Interdisciplinary Research Project of Comparative Studies of Turkic and Slavic Song Traditions in Siberia: on Song Typology

The aim of this paper is to represent the main results of a new interdisciplinary research project of comparative and typological study of song traditions. It was conducted in 2014-2016 by a group of scholars – philologists and ethnomusicologists – from Novosibirsk Glinka State Conservatoire, Department of Ethnomusicology, and the Institute of Philology of the Siberian Branch of the Russian Academy of Science, Sector of Folklore of the Peoples of Siberia. The project was aimed at elaborating an appropriate methodology for such studies, in connection with the necessity of preparing several volumes of song traditions of Turkic (Altai, Tuva, Toju, Khakas, Shor) and Slavic (Russian and Belorussian) peoples for publication in the series “Monuments of Folklore of the Peoples of Siberia and the Far East”.

The project had continuity with a project on areal studies of intonational cultures undertaken under the guidance of Vladimir Mazepus in 2001-2003. In particular, the card of the description of the intonational culture of the ethnos was taken as a basis for the description of local song tradition. The card has been substantially revised, updated and adapted to the purposes of the current project. Now the card of description of local song tradition includes more than 80 positions and embraces content, semantic, performative, genre and morphological (verbal and musical) parameters. The number of positions may increase, if necessary.

Each of these positions is codified and contains the frequency of use of each element in each position. This will allow us to quantify the similarities and differences between traditions; to identify the degree of convergence of related traditions; to carry out the typology of unrelated traditions, etc.

The project takes into account the experience of previous studies of this kind. A new element is the participation of representatives of local traditions as experts. This gives the project a new dimension.

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NANCY HAO-MING CHAO
CHINA

On the Changing Face of Taiwan Aborigines' Music: Marketing and Cultural Awareness

This paper is primarily a historical study of Taiwan Aborigines' music, since the Japanese colonization (1920s) to the 21st century. It examines how aspects of musical heritage become attractive "products", requiring a rethinking of tradition, innovation and modernity.

Each aboriginal tribe in Taiwan has its unique way of singing. I present an analytical study with the most representative singing styles. The Amis, Bunun, Paiwan, Rukai and Tsou are known for their polyphonic vocals, of which each has a unique variety: passionate ballads of the Amis tribe, the Bunun tribe's natural choral singing, God-worshipping song of the Tsou tribe, working song of the Atayal tribe, etc. I also discuss how each tribe approached the issue of "tradition" in performance, on the basis of ethnomusicological fieldwork, and how this was further negotiated by music industry promoters and filmmakers.

As for tradition and modernity, I provide additional information and a new perspective for the study of their performance, discussing the music and dance of the Japanese colonial period up to the cultural globalization of the 21st century. I analyze the westernization of musical features, including the influence of church music, Japanese popular music, and American rap in a transnational world, and the changes of genres and styles. I explore the modernization of musical activities, from the village to the international stage.

The discussion of this paper also emphasizes market economics and the tourist industry. The democratic era (1987~) has been a time of great change: how does this kind of change respond to the policies? My research attempted to trace early performance and how it served politics. I discuss the evolution of the harvest festival from ritual to social activity in the tourism process. I also report on their development from tradition among transformation and the diffusion of tourism, and the market problems facing traditional music and dance, including the benefits and dangers of commercialization.

The appendices include references to sound recordings & film.

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AUSTĖ NAKIENĖ
LITHUANIA

“Forest Brothers”: Historical Narrative and Singing Tradition

WWII remains one of the most painful episodes in the memory of European nations. However, historical narratives vary: every nation speaks about its own enemies and freedom fighters, executioners and victims; every nation commemorates a different war.

This paper focuses on the historical narrative of WWII and the resistance war in Lithuania, as well on the partisan songs – the most emotionally charged genre of Lithuanian folklore. Partisan songs were composed during the resistance war against the Soviet occupiers, which started in 1944. They reflect not only the hardships endured throughout the first decade of the occupation, but also the hope (held by partisans and the general population) that Lithuania’s freedom would be regained, and the eventual loss of that hope.

When joining the resistance, a partisan would receive a secret name: Oak, Sycamore, Lightning Bolt, Hawk, etc. These pseudonyms are mentioned in the songs about battles and deaths. The texts of folksongs describe historical events through the eyes of individual narrators. In these texts, the punitive expeditions carried out by the NKVD are described. In order to frighten the populace, murdered partisans were laid out on the street, in the market square, and in other places.

Freedom fighters were called “bandits” in Soviet times, but in today’s Lithuania they are heroes. The commemoration of WWII and armed resistance, as well as the communication of historical narratives and folk songs, are elevated to the level of political, cultural, and moral mission.

Local people called the partisans “forest brothers”. Men who sing partisan songs now also leave their comfort zone. The members of rock group “Skylė” composed some new patriotic songs while living in the forest. When the war began in Ukraine, they performed for Ukrainian soldiers near the front. Nowadays the performance of partisan songs often means the support of fighting brothers in Ukraine.

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