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Program and Abstracts



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MENŲ EDUKACIJOS CENTRAS



VILNIAUS
ETNINĖS
KULTŪROS
CENTRAS

ed. by Rytis Ambrazevičius
Lithuanian Academy of Music and Theatre
Vilnius, 2026

17 SEPTEMBER, THURSDAY – ARRIVAL

18 SEPTEMBER, FRIDAY

8:00–9:00 Breakfast

8:30–10:00 Registration

10:00–10:30 Opening Ceremony

10:30–11:00 Coffee break

SUSTAINING MUSICAL PRACTICES (Chair: Fulvia Caruso)

11:00–11:30 **FRANK KOUWENHOVEN** (CHIME Foundation, Leiden, The Netherlands)
Can Rural Song Cultures in Gansu (NW China) Survive State Politics? Yes! No!

11:30–12:00 **ELNAZ MOHAMMADZADEH ROSHTKHARI** (University of Music and Performing Arts Vienna, Austria)
Improvisation, Transmission, and Musical Sustainability in Eastern Khorasan, Iran

12:00–12:30 **VAIVA AGLINSKAS** (Institute of Lithuanian Literature and Folklore, Lithuania)
“Do You Hear the Rustling?”: Soundtrack of Contention of the Lithuanian Environmental Movement

12:30–14:00 Lunch

THE POLITICS OF MODERNIZATION AND TRANSFORMATION (Chair: Britta Sweers)

14:00–14:30 **REBECCA HUFF** (University of Limerick, Ireland)
State-Made Hybridity: Anatolian Rock and the Politics of Musical Modernization in Turkey

14:30–15:00 **JANNATUL FERDOUS** (University of Chittagong, Bangladesh)
Ri Long Poye: Adopting Technology and Modern Trends in the Marma Water Festival of Bangladesh

15:00–15:30	PARMIS RAHMANI (University of Music and Performing Arts Vienna, Austria) The Violin in Persian Classical Music in mid-20th Century: The Role of Individual Performers in Processes of Innovation and Transformation
15:30–16:00	Coffee break
REFLECTING ON MUSIC ANALYSIS (Chair: Samuel Horlor)	
16:00–16:30	KRISTIN JONZON (Svenskt visarkiv – Centre for Swedish Folk Music and Jazz Research, Sweden) Dynamic Ways to Account for Tonal and Timbral Emergences in Unaccompanied Traditional Singing
16:30–17:00	ANSIS ATAOLS BĒRZIŅŠ (Riga Technical College, Latvia) & PAULIS PAULINS (University of Latvia, Latvia) Searching for Traditional Samogitian Scale in Fiddle and Saw Playing by Jorgis Okrens
FILM SCREENINGS (Chair: Rytis Ambrazevičius)	
17:00–17:30	HALYNA PSHENICKINA (Institute of Lithuanian Literature and Folklore, Lithuania) Ukrainian Collective Singing in Lithuania in Times of Crisis
17:30–18:00	RIPAN KUMAR DAS (Cinema Gang, Bangladesh) Technology as a Catalyst for Marma Indigenous Resilience: A Dancer's Survival in the Digital Age
18:00–19:00	Dinner
19:00–...	Workshops

19 SEPTEMBER, SATURDAY	
8:00–9:00	Breakfast
PANEL: POPULAR MUSICKING, MIGRATION, AND URBAN TRANSFORMATION: MUSIC ECOSYSTEMS IN MILAN AND ROME (Chair: Francesca Cireddu)	
9:00–9:30	FRANCESCA CIREDDU (University of Pavia, Italy) MURB. Musical Participation and Urban Transformation: A Deep Mapping of the V Municipality in Rome and NoLo neighbourhood in Milan
9:30–10:00	MARTIN NICASTRO (University of Pavia, Italy) Between Branding and Mediation: Popular Musicking, Cultural Intermediation, and Urban Transformation in NoLo (Milan)
10:00–10:30	SARA ANTONINI (University of Pavia, Italy) Self-Representation and Counterculture: Popular Musicking and Migrant Agency in Pigneto (Rome)
10:30–11:00	Coffee break
ASSESSING IMPACTS (Chair: Ana Hofman)	
11:00–11:30	ILARIA MELONI (Sapienza Università di Roma, Italy) “Don’t Ban Us, Hear Us!”: Sound, Space, And Displacement in Jubilee Rome. Redefining Politics of Urban Listenings and Ethnomusicological Engagement
11:30–12:00	CLÉMENT BAULOT-SOUCKOV (Academy of Music, Dance and Fine Arts in Plovdiv, Bulgaria) Can a Bulgarian Spring Folk Dance Really Make You Feel Happy?
12:00–12:30	REBECCA DRAISEY-COLLISHAW & FAY HIELD (University of Sheffield, UK) Action, Participation, and Choice Points: Access Folk and Methods for Change

12:30–14:00	Lunch
MIGRATION (Chair: Susana Sardo)	
14:00–14:30	ANJA BRUNNER (University of Music and Performing Arts Vienna, Austria) Challenges of the Postmigrant in Music: Tales from Vienna
14:30–15:00	FULVIA CARUSO (University of Pavia, Italy) “Altrove è qui”: a Podcast to Give Visibility to Musical Practices in Post-Migratory Italy
15:00–15:30	Coffee break
POPULISM (Chair: Marko Kölbl)	
15:30–16:00	ELISE GAYRAUD (independent researcher, Belgium) Dancing Against Populism: Participative Community Cultural Practices Promoting Pan-Europeanism, Inclusivity and Diversity on Dancefloors - A Case Study of the Balfolk Movement
16:00–16:30	FELIX MORGENSTERN (University of Limerick, Ireland) Popular in the Age of Populism: Translocal Irish Traditional Music Practices in German-Speaking Europe
16:30–17:30	Dinner
17:30–19:00	John Blacking Memorial Lecture (Chair: Rytis Ambrazevičius)
	VALDIS MUKTUPĀVELS (University of Latvia) Divergent and Convergent Paths of the Revival of Traditional Music
19:00–...	Workshops

20 SEPTEMBER, SUNDAY	
8:00–9:00	Breakfast
ORGANOLOGY AND MUSICAL TOOLS (Chair: Karin L. Eriksson)	
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9:30–10:00	ULRICH MORGENSTERN (University of Music and Performing Arts Vienna, Austria) Ethno-organology's Aesopian Language in the (Post)Soviet Space
10:00–10:30	OLDŘICH PODĚBRADSKÝ (Charles University Prague, Czechia) Prompting Music into Existence: Authorship and Creativity Among AI Music Tool Users
10:30–11:00	Coffee break
ETHNOMUSICOLOGY AND ITS LIMITS (Chair: Laura Leante)	
11:00–11:30	BRITTA SWEERS (University of Bern, Switzerland) Ethnomusicology and Cultural Appropriation: The Case of Lauwarm
11:30–12:00	EVRIK HIKMET ÖĞÜT (MSGSÜ, Turkey) The Limits of Ethnographic Foresight: Syrian Music in Istanbul Revisited
12:00–12:30	MARKO KÖLBL & FAISAL JAILANI (University of Music and Performing Arts Vienna, Austria) Responsibilities in the Field. Influencing Social and Political Realities
12:30–14:00	Lunch

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14:30–15:00	FRANCESCA DE NARDIS (Community Archive of the Municipality of Atena Lucana-Archivio Atena, Italy) Archivio Atena Project as a Sound Heritage Laboratory: Ethnomusicological Research between Top-down and Bottom-up Approaches
15:00–15:30	ANNE K. RASMUSSEN (William & Mary, USA) The Ethics of Archival Listening, Stewardship, and Intervention through the Restudy and Performance of Comparative Arab Musical Diasporas
15:30–16:00	Coffee break
POSTCOLONIAL CONTEXTS (Chair: Frank Kouwenhoven)	
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16:30–17:00	SPANDITA DAS (Indian Institution of Technology Delhi, India) Folk Music and Regional Articulations in Postcolonial India: Case Studies from North and South-West Bengal
17:00–18:00	Dinner
18:00–20:00	General Assembly
20:00–...	Workshops

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9:30–10:00	ANTTI-VILLE VILLÉN (University of the Arts Helsinki, Finland) Subcultural Heritage
10:00–10:30	Coffee break
SONG, BELONGING, AND CULTURAL LEGITIMACY (Chair: Vaiva Aglinskas)	
10:30–11:00	PAULO MENOTTI DEL PICCHIA (Universidade Estadual de Campinas – UNICAMP, Brazil) Sonic Conflicts and Urban Citizenship: Funk, Batida do Gueto, and the Politics of Sound in São Paulo and Lisbon
11:00–11:30	CHAE-LIN KIM (University of Music and Performing Arts Vienna, Austria) Singing in Sign Language – A Case Study of the Berlin Sign Choir
11:30–12:00	CHRISTOPHER BALLENGEE (Institute of Arts, Polish Academy of Sciences, Poland) Sounding Citizenship: Tassa Drumming and the Politics of Belonging in Trinidad and Tobago
12:00–12:30	Coffee break

REGION AND NATION (Chair: Aušra Žičkienė)	
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13:00–13:30	AUSTĖ NAKIENĖ (Institute of Lithuanian Literature and Folklore, Lithuania) Lithuanian Patriotic Songs: Their Authors, Themes, and Performance Contexts
13:30–14:00	SAULIUS STUMBRA (Klaipėda University, Lithuania) The Tradition of Singing on the Hills of Samogitian Calvary: A Blend of Religious and National Identity
14:00–15:00	Lunch
15:00–☺	Excursion; Closing of the conference, the last party....

22 SEPTEMBER, TUESDAY – DEPARTURE

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John Blacking Memorial Lecture



Valdis Muktupāvels (University of Latvia)

Divergent and Convergent Paths of the Revival of Traditional Music

Valdis Muktupāvels is one of the most prominent Latvian ethnomusicologists, known for his wide-ranging contributions to the study of Latvian and, more broadly, Baltic traditional and modern music culture—historical and social contexts, traditions and change, musical instruments and instrumental music, culture and identity issues, and soundscape studies. His work combines rigorous academic research with practical engagement in music-making, making him a distinctive figure who bridges scholarship and performance.

Muktupāvels has conducted extensive research on Latvian folk music instruments, and has shown a special interest in the kokles (psaltery), a traditional Latvian plucked string instrument, exploring its construction, symbolism, and role in both historical and contemporary contexts. His studies often emphasize how musical traditions reflect broader cultural processes, including nation-building, identity formation, and intercultural exchange. Besides monographs and scholarly articles, his work is published in such editions as *The Grove Dictionary of Musical Instruments*, *The Garland Encyclopedia of World Music*, *Macmillan Encyclopedia of Religion* and others.

Muktupāvels has played an important role in higher education and cultural institutions in Latvia, mentoring students and promoting ethnomusicology as a field that connects music, anthropology, and culture studies. His work highlights the importance of safeguarding intangible cultural heritage while allowing for its dynamic evolution in contemporary society. He is one of key figures of modern folklore revival movement in Latvia, especially during the period of Soviet occupation, when Latvian cultural heritage was endangered, and he has promoted preservation and dissemination of the heritage at home and abroad. He has contributed to the revival of traditional musical instruments—kokles, bagpipes, and others, has led masterclasses and has performed in Latvia and abroad.

Valdis is composer of choral, instrumental and film music, and he is renowned for his oratorio *Pontifex* (2004), mystery *Nemus sonorum* (2008), folkoratorio *Rivers of Our Being* (premiere in Newcastle, 2019), musical cycle *Gaia* (premiere in Le Mans, 2023), albums of traditional and modern kokles and bagpipe music. Among the films with his music are *Lettland: Wildnis zwischen Russland und Riga* (NDR, 2003), *Dina* (J. Podnieka studija, 2005), and *Litauen – grünes Herz Europas* (NDR, 2008).

He has received Latvian Academy of Sciences award “Top achievement in Latvian science in 2017” for the monograph “Folk Music Instruments in Latvia”, he is awarded the Order of Lithuanian Grand Duke Gediminas (2001), twice the annual National Grand Prize in folklore (2003, 2005), and the Baltic Assembly Medal for persistent promotion of the cooperation of the Baltic States (2019).

Overall, Valdis Muktupāvels stands out as a key figure in Baltic ethnomusicology, whose research and artistic activity contribute significantly to understanding and sustaining Latvian musical traditions within a global cultural framework.

“Do you Hear the Rustling?”: Soundtrack of Contention of the Lithuanian Environmental Movement

VAIVA AGLINSKAS

Institute of Lithuanian Literature and Folklore, Lithuania

In Lithuania, forestry and timber harvesting have become a major point of contention since 2017, when reforms allowed more extensive clear-cutting to benefit large-scale corporate actors. This remains a contested issue as forest reserves are sacrificed for the development of new military polygons along Lithuania’s southern border in preparation for a possible war with Russia. A grass-roots ecological social movement has grown in response to these crises, organizing protests, concerts, and other initiatives to challenge profit-driven political decisions.

This paper focuses on the role of music and songs in this contemporary social movement as part of a broader investigation into the significance of collective singing in moments of crisis in the Baltic and Scandinavian region (CRIES). Specifically, building on Charles Tilly’s (2004) concept of a ‘repertoire of contention’, it considers the ways that folk songs, as well as newly authored reggae, rock, and hip-hop pieces, circulate as an eco-folk ‘soundtrack of contention’ for this social movement that broadcasts ecological values, critiques politicians’ ethics, and fosters solidarity by conjuring links to an imagined ancestral past and expressing concern for a future threatened by climate change. Far from being a musical backdrop to pressing issues, songs of this ‘soundtrack’ serve as central actors in an assemblage that draws together performers, recycling plants, and forest conservation non-profits purchasing forest plots for preservation. By looking at how the nature-based imagery of songs is interpreted, re-signified, and performed at protests, celebrations, and in music clips, the paper offers an analysis not only of how forests (and national/global imaginaries) are produced through music but also of how songs for an ecological cause expose complexities of moral and political polarizations in troubled times.

Sounding Citizenship: Tassa Drumming and the Politics of Belonging in Trinidad and Tobago

CHRISTOPHER BALLENGEE

Institute of Arts, Polish Academy of Sciences, Poland

This paper examines the campaign to recognize tassa, a drum associated with the large Indian diaspora in Trinidad, as a co-national instrument alongside steelpan, an instrument largely associated with African Trinidadian heritage. I argue that this push represents a broader struggle over citizenship, belonging, and cultural legitimacy. Drawing on ethnographic research and historical analysis, I highlight how efforts to elevate tassa to national status are not simply about musical recognition but also aim to assert Indian Trinidadians' legitimacy as full participants in the cultural and political life of the nation.

By analyzing public discourse surrounding the national instrument debate, the paper shows how proponents of tassa mobilize a range of claims—material, historical, and affective—to reposition the instrument as inherently “Trinidadian.” These include emphasizing local innovation, diasporic transformation, and the instrument's ubiquity across ritual and secular contexts. Such arguments are less concerned with establishing objective origins than with challenging narratives that frame Indian Trinidadian culture as foreign, peripheral, or insufficiently creolized. In this sense, the push for tassa's recognition operates as a form of cultural citizenship, in which sound becomes a means of articulating claims to national belonging.

At the same time, resistance to tassa's elevation reveals how dominant frameworks of creolization and national culture continue to regulate the terms under which difference can be incorporated. By privileging certain histories, aesthetics, and functions, these frameworks implicitly delimit who and what can stand in for the nation. Situating tassa within broader shifts from assimilationist nationalism to state multiculturalism, this paper argues

that the designation of national instruments functions as a powerful mechanism of inclusion and exclusion, one that renders some citizens more audible than others.

Can a Bulgarian Spring Folk Dance Really Make You Feel Happy?

CLÉMENT BAULOT-SOUCKOV

Academy of Music, Dance and Fine Arts in Plovdiv, Bulgaria

Bulgarian choreographic artworks are mainly based on ethnographic field work such as gathering steps, melodies, customs and specific local features, in order to rework them for the stage (Ivanova-Nyberg 2011; 2022). Though very precise work, the choreograph would commission a composer to rearrange melodic idioms from the chosen location and then create a whole choreography, sometimes even becoming a folkloric theatre. The level of refinement in their collaboration (Damsholt 1999) could really be determinant to how emotional engaged would the audience be in the room while the representation is happening.

We aim to apply the methodology of Paul Hodgins (1992) to analyze one excerpts in an artwork from Bulgarian classical staged folklore repertoire: “Spring maiden dance” from prof. Daniela Djeneva.

Through contextual framing, we can affirm that Bulgarian folk music and dance on staged has been modified (Buchanan 1991; Peycheva 2008) in a way that it has become much closer to Western classical music and even classical ballet to some extent (Ivanova-Nyberg 2011; 2022).

In music, thanks to the very massive gathering of findings in psychology of music (Gabrielsson & Juslin 2003); Panda, Malheiro and Paiva 2020), using a large proportion of classical music excerpts, we plan to extrapolate their findings. That maybe reinforced by the promising findings in cross-cultural studies (Balkwill & Thompson 1999; Fritz et al. 2009). In dance, even though

there are less findings, we may apply our musical research hypothesis thanks to Reason & Reynolds (2010).

Putting all these findings in perspective may help us understand better how stage artwork influences mood in Bulgarian audiences. In other words, how Bulgarian ethnochoreomusicology in staged artwork can influence its reception in the audience may not be addressed undoubtedly but openings for new research is underlined.

Searching for Traditional Samogitian Scale in Fiddle and Saw Playing by Jorgis Okrens

ANSIS ATAOLS BĒRZIŅŠ

Riga Technical College, Latvia

PAULIS PAULINS

University of Latvia, Latvia

Even European folk music often is traditionally performed in other scales, not in equal temperament, dominating in Western official music since the 18th century. This phenomenon is decreasing in last decades because performers of folk music are affected by popular music and classical musical education. That's why we decided to try to find out what kind of scale used our band-mate, authentic performer of Samogitian origin Jorgis Okrens, who passed away this year. Jorgis learned the way, how to play fiddle, from her older country-side neighbors. Of course, during her life he was inflected by official music too, however, it does not change her manner of playing principally. In 2010 we recorded her solo playing both of fiddle and saw in a good stereo quality, so now we had technical possibilities to analyze the music of him. Our conclusion is that he uses a combination of natural scale and equal temperament, however, the natural scale is dominating in most cases. It could mean that the traditional scale of Samogitian folk music is the natural one, but nowadays it is inflected by the equal temperament too.

Challenges of the Postmigrant in Music: Tales from Vienna

ANJA BRUNNER

University of Music and Performing Arts Vienna, Austria

In the last decade, critical scholarship in German-speaking countries introduced the concept of “postmigrancy.” Postmigrant approaches propose a shift from examining “migrants” to analyzing “postmigrant societies.” This broadens the perspective to encompass society as a whole (Foroutan 2019), to address the question of how migration leads to cultural (and musical) change in society (Sievers 2024), and to conceptualize people not by their places of origin, ethnicity, or nationality, but along intertwined and entangled histories and narratives. Without disregarding the lived reality of migratory biographies and the social and political conflicts over “immigration” and “integration”, postmigrant approaches aim to render the distinction between “migrants” and “non-migrants” analytically less relevant, advocating for a perspective of relation rather than identity. This resonates with calls within ethnomusicology to treat “migration” as the norm rather than the exception (Rasmussen 2019; Absaroka 2024).

In this paper, I aim to critically examine postmigrant thinking in relation to music and ethnomusicological research. What shifts occur when applying a postmigrant perspective to our immediate research fields concerning migration and music? Building on Wiebke Sievers’ call not only to position artists as agents of change, but also to consider the exclusionary structures they navigate, I will draw specifically on my research with Syrian musicians in the postmigrant city of Vienna (Austria) to discuss how musical practices open “possibility spaces” (“Möglichkeitsräume”, Yildiz 2025). I position Syrian musicians—with very diverse musical traditions they stage and perform—as active cultural agents in a postmigrant society, revealing how they deal with the complexity, ambiguity and ambivalence they face: caught between being embraced and celebrated as the musical “Other” and being excluded from genuine participation in the nation-states virtues that position them as outsiders.

“Altrove è qui”: a Podcast to Give Visibility to Musical Practices in Post-Migratory Italy

FULVIA CARUSO

University of Pavia, Italy

In increasingly pluralistic and post-migratory societies, issues concerning cultural rights, equitable access to cultural production (Gray 2018), and the co-construction of a shared memory (Giri 2022) have gained paramount importance. Italy represents a distinctive field of study where these contemporary global challenges intersect with long-standing asymmetries in cultural recognition and patrimonial processes (Bettinelli 2017).

This proposal addresses the visibility and dissemination of ethnomusicological research, specifically examining how these are mediated through digital platforms and podcasting. Since 2014, I have been conducting research on music and migration in Cremona and its surroundings. One of the key outcomes of this work is the archive TRAS—Tracce Sonore: Archivio di Storie e Tradizioni Musicali (“Sonic Traces: Archive of Musical Stories and Traditions”). It consists of an extensive audio-visual collection that actively shapes the development of local musical and sound practices through participatory methods.

Building upon several action-research initiatives, and supported by a national grant (PRIN PNRR 2022), I have launched a co-created platform, podcast, and YouTube channel titled *Altrove è qui* (“Elsewhere is Here”—<https://altrovequi.eu/>). By analyzing these tools, this presentation will explore how the digitalization and participatory dissemination of video-archive practices act as forms of mediation. The research demonstrates how such processes can foster the construction of an inclusive, shared collective memory (Giroux 2021), ultimately transforming ethnomusicological research into an active agent for social integration and cultural equity (La Belle 2018).

**PANEL: POPULAR MUSICKING, MIGRATION, AND URBAN
TRANSFORMATION: MUSIC ECOSYSTEMS IN MILAN AND ROME**

FRANCESCA CIREDDU, MARTIN NICASTRO, & SARA ANTONINI

University of Pavia, Italy

The proposed panel examines how practices of popular musicking (Small 1998) shape, and are shaped by, processes of migration and urban transformation in contemporary urban contexts. Focusing on two rapidly changing urban ecosystems—NoLo in Milan and Pigneto in Rome—the panel brings together three contributions that explore the role of music participation in the production of social relations, cultural value, and forms of belonging within heterogeneous urban environments. Considering these areas as paradigmatic of cosmopolitan urban life, particular attention is given to the ways in which culturally diverse actors engage in everyday forms of musicking, using music as a virtual space for self-representation, for the circulation and appropriation of meanings, and for reclaiming forms of agency over public space.

The first paper, by Francesca Cireddu (University of Pavia), PI of the project Musical Participation and Urban Transformation (MURB), introduces deep mapping (Biggs 2010; Roberts 2012) as a methodological and theoretical framework that combines digital mapping and ethnographic fieldwork to analyze the relational ecology of local music ecosystems. The second paper, by Martin Nicastro (University of Pavia), focuses on the case study of NoLo neighborhood in Milan, examining how music practices and narratives of diversity are mobilized within processes of symbolic revalorization and gentrification highlighting tensions between top-down narratives of multiculturalism and bottom-up practices of self-representation. The third paper, by Sara Antonini (University of Pavia) explores the case study of Pigneto neighborhood in Rome, a former peripheral area now central to the city's cultural and creative scene, investigating how everyday musicking

practices foster forms of interaction between long-standing local scenes and communities with North African and West Asian backgrounds.

MURB. Musical Participation and Urban Transformation: A Deep Mapping of the V Municipality in Rome and NoLo Neighborhood in Milan
FRANCESCA CIREDU

This paper introduces the methodological and theoretical framework of the research project Musical Participation and Urban Transformation: A Deep Mapping of the V Municipality in Rome and NoLo neighborhood in Milan (MURB).

Positioned at the intersection of ethnomusicology, popular music studies and urban studies, the project proposes an integrated methodological approach that combines digital mapping and ethnographic fieldwork in order to analyze the relational ecology of local music ecosystems. Drawing on theoretical perspectives that conceptualize music as a resource for social organization and the production of meaning, the study approaches musicking as a set of situated practices through which social relations, cultural value, and forms of belonging are continuously negotiated (Stokes 1997; Born 2000; DeNora 2004; Turino 2008).

Particular attention is given to the methodological implications of combining spatialized data with qualitative, practice-based observation through the methodological paradigm of deep mapping (Biggs 2010; Roberts 2012). In this view, digital mapping is employed as a heuristic device capable of integrating heterogeneous data—ranging from cultural infrastructures and demographic patterns to ethnographic documentation—while also supporting comparative and diachronic analysis. Ethnographic fieldwork, in turn, allows for a fine-grained understanding of everyday musicking practices, foregrounding processes of interaction, collaboration, and meaning-making that remain invisible in purely quantitative approaches.

Rather than treating music ecosystems as static entities, the paper conceptualizes them as dynamic and relational configurations. In this perspective, the integration of mapping and ethnography enables a multi-layered analysis of how music practices contribute to the ongoing reconfiguration of urban space.

Between Branding and Mediation: Popular Musicking, Cultural Intermediation, and Urban Transformation in NoLo (Milan)

MARTIN NICASTRO

This paper examines the role of popular musicking (Small 1998) in shaping processes of cultural mediation and urban transformation in the NoLo neighborhood of Milan. Drawing on quantitative mapping and qualitative observations conducted within the Musical Participation and Urban Transformation (MURB) project, the study explores how local music ecosystems intersect with migration, cultural policy, and the reconfiguration of neighborhood identities. Particular attention is given to the tension between top-down narratives of diversity—often mobilized within processes of urban regeneration and place branding—and bottom-up practices emerging from local cultural actors. Within this dynamic, the paper highlights the role of intermediary organizations such as Chullu Agency, which act as mediators and facilitators between heterogeneous communities, cultural institutions, and grassroots initiatives.

Rather than framing music practices as direct expressions of specific communities, the analysis shows how popular musicking operates as a relational field in which meanings, affiliations, and forms of belonging are continuously negotiated. In this context, mediation emerges as a key process through which encounters between culturally diverse actors are made possible, structured, and sustained, while allowing space for agency and self-representation. These participatory actions work as a response and as resistance to broader, institutionalized dynamics of symbolic revalorization and gentrification, where cultural diversity is both enacted

and strategically mobilized. By foregrounding the role of local intermediaries, the paper argues that popular musicking contributes to the production of shared cultural spaces not only through participation, but also through forms of facilitation that enable transcultural interaction. In this sense, musicking practices in NoLo reveal how processes of coexistence are actively organized and mediated within contemporary urban environments.

Self-Representation and Counterculture: Popular Musicking and Migrant Agency in Pigneto (Rome)

SARA ANTONINI

This paper explores how practices of popular musicking function as tools of self-representation and cultural positioning within the Pigneto neighborhood in Rome. Based on ethnographic fieldwork conducted within the Musical Participation and Urban Transformation (MURB) project, the study focuses on a collective of individuals from the SWANA area who have established a venue, the Kif Kif bar, that operates as a key site of encounter within a heterogeneous urban context. This space enables forms of musicking (Small 1998) that are not only participatory, but also explicitly oriented towards the production of alternative cultural narratives. In contrast to more institutionalized or externally mediated forms of cultural interaction, the practices observed here are grounded in processes of self-organization, through which participants actively construct spaces for visibility, expression, and social interaction. These practices also articulate a complex positioning within the broader urban and social landscape. On the one hand, the venue fosters interaction between individuals from migrant and non-migrant backgrounds, often converging around shared aesthetic orientations and cultural references. On the other hand, it functions as a form of underground counterculture—or micromusical subculture (Slobin 1993)—distinguishing itself not only from dominant urban narratives, but also from more established migrant communities in the area, which may adhere to more traditional social and cultural frameworks. In this context,

popular musicking emerges as a key site for negotiating identity, difference, and belonging, enabling the formation of temporary and situated collectivities. In this view, such practices do not simply reflect existing social configurations, but actively contribute to the creation of new cultural spaces, in which forms of coexistence and, at times, cosmopolitan sociality (Stokes 2008; Regev 2013) may emerge as outcomes of situated musical practices.

Technology as a Catalyst for Marma Indigenous Resilience: A Dancer's Survival in the Digital Age

RIPAN KUMAR DAS

Cinema Gang, Bangladesh

The Marma community, the second-largest ethnic group of Bangladesh, primarily residing in the Chittagong Hill Tracts (CHT), has a heritage rooted in Buddhism and the Arakanese-Burmese language. The ethnographic journey of a young Marma woman from the rural village of Rajasthali to the megacity Dhaka, in search of a career as a dancer in the Bangladesh Ansar, a paramilitary auxiliary force, is chronicled in this documentary.

Historically, Marma musical practice was rooted in Kapya songs—traditional oral compositions created by elders, primarily on topics related to Jum cultivation and rural life. Additionally, Marma music was performed live at religious and cultural festivals. For the protagonist of the documentary, these were the only ways to hear the Marma music, as mainstream media largely excluded Indigenous voices. The technical revolution and social media threats to drown out indigenous sounds are also providing the Marma community with new tools for cultural survival, empowering Marma artists to record, archive, and share Marma music transnationally and enabling youth in remote locations to practice their language and songs with newfound agency.

The protagonist observed the transformation in her village, and in the city, she is surrounded by Bangla music and international pop culture. The film depicts this “dynamic transition,” showing changes in her social surroundings and musical identity. Through intimate cinematography and performance footage, the film documents the preservation of rare Kopya songs within this rapidly shifting digital landscape. It serves as both an ethnographic archive and a personal narrative, exploring whether technology acts as a force of cultural homogenization or a catalyst for indigenous resilience. By centering on the dancer’s dual identity as a traditional Marma woman and an urban professional, the film offers a nuanced visual and sonic exploration of how technology mediates the preservation of identity in the 21st century.

Folk Music and Regional Articulations in Postcolonial India: Case Studies from North and South-West Bengal

SPANDITA DAS

Indian Institution of Technology Delhi, India

Many regional political movements in India, rooted in colonial-era uprisings, consolidated from the 1950s into assertions of ethnicities seeking autonomy from the nation-state, with the movements for Kamatapur and Jharkhand becoming significant to postcolonial Bengal's political landscape. Mapping post-1947 Indian soundscapes demands examining how the idea of a “region” is crystallized through distinct but interconnected sonic practices, many of whose logic continues into digital formations. Building on Manuel on cassettes (1993), this paper situates regional articulations of identities at the intersection of folk music, media, and politics, offering two case studies from North and South-Western Bengal, based on ethnographic and archival research in West Bengal (2023–2026). The first case examines exchanges from the 1970s between Harish Chandra Paul, a Gramophone Company dealer in North Bengal and ethnomusicologist, and the Company itself. As a pioneer of gramophone recording in North Bengal, he documented and

published Bhawayia repertoires, initiating processes of folklorization later carried forward by regional efforts. His correspondence, avoiding political language, reflects an "area" in terms of market specificity, yet cannot be dissociated from the contemporary region marked by Rajbanshi assertion, migration, and state neglect, issues informing the Greater Coochbehar Movement. Examining particularly the composer, Sunil Mahato's works, the second case studies Purulia in the 1980s–1990s, where artists reshaped Jhumar traditions to voice support for the Jharkhand Movement, foregrounding the distinct geography and ethno-linguistic identity of the former Manbhum at the confluence of local periodicals, recording studios, and cassette industries. Musical regional articulations, at the intersection of politics and media, I argue, are not merely instrumental to regional politics but shape regional identities by mediating between separatist and transcultural imaginaries, constituting public spheres (Stirr 2015). Furthering the "provincialization" (Schendel 2023) of colonial constructions of Bengali identity, I emphasize reading postcolonial musical histories from the peripheries (cf. Ellis 2019).

**Archivio Atena Project as a Sound Heritage Laboratory:
Ethnomusicological Research between Top-down and Bottom-up
Approaches**

FRANCESCA DE NARDIS

*Community Archive of the Municipality of Atena Lucana-Archivio Atena,
Italy*

This paper addresses the question of how ethnomusicological research is negotiated within the tension between institutional cultural policies and participatory forms of heritage production. It focuses on the Community Archive of the Municipality of Atena Lucana (Archivio Atena), located in Southern Italy (Province of Salerno), a project funded through the European Union (NextGenerationEU). The archive constitutes a site where top-down models of authorized heritage discourse intersect with bottom-up,

community-led archival practices grounded in dialogical and participatory approaches.

Conducted within a civic fellowship at Archivio Atena, this research investigates how archival sound materials are reactivated within contemporary regimes of cultural governance and recognition through processes of dialogue, restitution, and re-engagement with local communities. The study centers on the ethnomusicological and anthropological archive of Paolo Apolito, recently donated to Archivio Atena, whose fieldwork in the 1980s documented pilgrimage rituals, processions, and vernacular soundscapes in the Diano Valley.

Rather than treating this corpus as a fixed object of analysis, the project approaches it as an active site of cultural and relational production. Archival research, aimed at cataloguing and making historical materials accessible through the archive's digital ecosystem, is combined with ethnographic fieldwork in the Diano Valley. Here, so-called "second-level oral sources", theoretically articulated in relation to Apolito's archival recordings, were collected through listening sessions, intergenerational encounters, and public restitution practices involving local practitioners, including bagpipe and shawms musicians, instrument makers, and descendants of recorded performers.

Drawing on applied ethnomusicology, collaborative ethnography, debates on heritage regimes, and the archival turn in ethnomusicology, the paper argues that archival sound materials function as mediating devices through which past ethnographic recordings are reactivated and re-inscribed into contemporary social relations. This process challenges dominant models of authorized heritage discourse by redistributing interpretive authority across community actors, with broader implications for ethnomusicology, heritage studies, and community-based archival practices.

Sonic Conflicts and Urban Citizenship: Funk, Batida do Gueto, and the Politics of Sound in São Paulo and Lisbon

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This paper brings together ethnographic data from research conducted in São Paulo, within the Brazilian funk scene, and in Lisbon, within the batida do gueto scene, an Afro-diasporic genre of electronic dance music. Through a comparative approach, it examines how ethnomusicology can contribute to the analysis of Lusophone urban contexts in which music, sound, and digital technologies actively participate in the shaping of contemporary political landscapes.

In the Brazilian case, funk is approached as a musical practice deeply embedded in urban social conflict, articulating lived experiences of inequality, police violence, and the stigmatization of peripheral youth. Rather than functioning only as cultural expression, funk operates as a contested sonic field in which social tensions are made audible, circulated, and negotiated through performance, production, and media infrastructures.

In Lisbon, batida do gueto emerges in relation to recent African immigration and Afro-diasporic youth cultures seeking recognition and inclusion within Portuguese society. The genre is closely tied to struggles over visibility, belonging, and claims to equal citizenship, reflecting broader debates on postcolonial urban Europe and the racialized distribution of cultural legitimacy and social rights.

In both contexts, the trajectories of Helipa Records in São Paulo and DJs associated with the Fox family (such as HelvioFox, DadiFox, and FamyFox) illustrate how musical production and circulation are shaped by local infrastructures and transnational sonic networks. Digital technologies are

understood not merely as tools, but as active agents in mediating aesthetics, social relations, and political articulation.

As an analytical framework, the paper proposes the notion of “peripheral digital musicking,” developed from Christopher Small’s concept of “musicking,” to account for musical practices that articulate creation, circulation, and listening in contexts marked by urban inequality, racialization, migration, and technological mediation.

Action, Participation, and Choice Points: Access Folk and Methods for Change

REBECCA DRAISEY-COLLISHAW & FAY HIELD

The University of Sheffield, UK

Since 2022, the Access Folk project has worked with the folk scene in England to gather data on 21st-century participatory singing practices, scene demographics, challenges to participation, and approaches to building access and sustainability (Hield 2025). Our research is premised on a cyclic process of collaboration between researcher and members of a system (i.e., the folk scene), intervention for the purpose of achieving culture change, reflection, and iteration, and our approach builds on Vaughn and Jacquez (2020) participation choice points model to conceptualize and map distinctions in research participation. In this paper, we present an overview of the methods that have shaped a five-year intervention in a music scene. After a series of participatory projects to highlight needs and understandings around participation and inclusion among folk singers and organizers, Access Folk worked with 13 community partners across England to support changing practices to encourage increased participation and diversity in the folk scene. We offer an approach to action and participatory research, identify the power dynamics that intersect in our work, and explore what it means to co-produce research with a change agenda on a national scale and across vast distinctions in need, interest, and experience.

Ritual Dance, Migration and Translocality: the Alevi Semah

AYHAN EROL

Dokuz Eylul University, Turkey

The semah, Alevi ritual dance, produces a context in which the unity, harmony and concord of Alevi communities in Turkey are at a maximum, and in which they are intensively felt by every member. The semah with its accompanying song may therefore be described as an activity in which, by virtue of the effects of rhythm and melody, all members of an Alevi community are able harmoniously to cooperate and act in unity. In rural/traditional Alevi rituals, cems, everybody can join in the semah as the mood takes them, and gözcü, one of the twelve assistants, allows and indicates to them.

While semahs were not known at all outside of Alevi communities in the past, today they may be observed by non-Alevi in the cemevis (lit: ritual/cem house) and in the non-ritual contexts such as the festivals and secular gatherings. Almost all Alevi associations or the cemevis in the diaspora and 'at home' have a semah group educated and organized by the executive. As opposed to rural/traditional cem rituals in which everybody may take part in the dance, the semahs performed in the urban cems are carried out by the semah groups consisting of young men and women.

Translocal describes the connections between two or more specific localities as created and experienced by migrants. In other words, translocalism draws attention to the fact that people multiply forms of mobility without ignoring the importance of localities in their lives. If the predominance of semah within the Alevi ritual, the cem, is one factor to be studied, then differences in their present interpretations in Turkish cities and in the diaspora is the another. In this paper, I will analyze these differences in the context of the translocality of the semah. The presentation will be accompanied by supporting audio and visual examples.

Ri Long Poye: Adopting Technology and Modern Trends in the Marma Water Festival of Bangladesh

JANNATUL FERDOUS

University Of Chittagong, Bangladesh

The Marma indigenous community of Bangladesh, historically connected to Arakan (present-day Rakhine State of Myanmar) through patterns of migration and settlement, has maintained a rich cultural heritage shaped by Buddhist ritual practices, oral traditions, and strong ties to the environment. Central to Sangrai, their New Year festival is Ri Long Poye (water splashing), a ritual of intergenerational respect and musical performance. However, the festival is rapidly adopting technology and modern trends. People used to sing and play live music, but now they use playlists and speakers. Traditional musical practices are being replaced by recorded sound as Marma songs are now recorded and available, which was not the case before. Food habits during the festival are also evolving, reflecting broader changes in taste and availability. At the same time, government projects have restaged the festival in urban settings, making it accessible to other communities and ethnic groups, which leads to an interchange between cultural phenomena.

Through proper analysis, this paper examines how these changes affect and transform Ri Long Poye as a result of social networks and technological advancement. Drawing on ethnographic fieldwork in Rajasthali Upazila, Rangamati District, this study examines how these factors enrich the festival and how much it shifts from the original festival to become a modern popular event. Tourists, social media, and the replacement of natural water sources with pumped water are also reshaping the festival. The paper argues that these changes are not limited to the festival itself but are also reflected in daily life—in food, clothing, and ways of expression—as social networks play an important role in reshaping Marma cultural identity.

Dancing Against Populism: Participative Community Cultural Practices Promoting Pan-Europeanism, Inclusivity and Diversity on Dancefloors - A Case Study of the Balfolk Movement

ELISE GAYRAUD

Independent researcher, Belgium

Using the Balfolk cultural community as a case study, examined through the lens of ethnomusicological and socio-political theories, this project sheds light on a global grassroots network of musicians and dancers fostering cross-border exchanges of cultural heritage, alongside LGBTQ+ representation, and explicitly consensual interactions while challenging gender norms and patriarchal values on dancefloors.

Openly going against the grain of political conservatism, national populisms, isolationism and recent anti-diversity and inclusivity discourses, the Balfolk movement is often described as a form of resistance against hostile political views. Such ethical standpoint seemingly follows in the footsteps of the “Folk against Fascism” campaign, growing further towards ideals of Pan-Europeanism, gender diversity and inclusivity in reaction to recent rise in authoritarianism and far-right ideologies across Europe.

Yet through international exchanges, cross-cultural performances and reinterpretation of heritage alongside gender-neutral terminologies, the decontextualization of cultural items is not without provoking heated internal debates over the simplification of heritage, caricatural and “cliché” representations of national, regional and local identities, triggering occasional mention of “cultural appropriation”.

This project critically investigates Balfolk ethos specifically focusing on practitioners’ individual experiences, and offers an analysis of socio-political discourses in contextualized peer-to-peer folk dancing exchanges. At the crossroad of ethnomusicology, dance studies and politics, the research strategy embraces mixed methodologies borrowed from multiple fields, and

a peculiar positionality in collaborative research which will be extensively reflected upon.

In line with Schippers' framework (2010), this study builds upon theories of community building (Kaufmann-Shelemay 2011), musical cosmopolitanism (Stokes 2007; Appiah-Kwame 2006; Papastergiadis 2013), compassionate music education (Hendricks 2018), and takes a critical look at fundamental ethnographic reflections (Geertz 1973) and anthropological works on cultural globalization (Said 1978; Anderson 1983; Richards 2014).

Based upon preliminary data collection including participant observation, ethnographic interviews, focus groups, surveys and situational analysis, this presentation will offer an overview of this emerging project and its potential impacts.

The Zither in Changing Social and Political Landscapes. Reflections On Internal and External Attributions to a Folk Instrument Tradition

GERTRUD MARIA HUBER

University of Music and Performing Arts Vienna, Austria

In 1619, Michael Praetorius described the Scheitholt, the precursor of the zither, as a Lumpeninstrument in his *Organographia*, thereby placing it at the very bottom of the social hierarchy. The social status of subsequent types of zither only changed with the transition from early bordun tuning to diatonic and finally chromatic tuning. These developments, while gradual, were of considerable sociological significance, as they enabled the zither to rise from folk culture into the realm of bourgeois domestic, salon, and art music (see Michel 1995). Nevertheless, the zither, like other plucked instruments, continued to be discriminated against and used for political purposes. Since then, the instrument has evolved, its playing technique and repertoire have expanded, and it has become established in academic teaching; however, its historical classification as a folk music instrument has hardly changed.

This ethnomusicological study examines the identity-forming and political attributions that have been made to zither music and sound — both internally and externally. The study examines the connections and interactions between zither playing and different social classes, and the political significance of this. Drawing on ethnographic field research, supplemented by sound research, insights from organology and performance practice, as well as urban ethnomusicology and minority studies, the following questions and hypotheses are examined: Which social factors, such as gender and class, shape the attributions associated with the zither, and which developments lead to changes? To what extent is the instrument instrumentalized for political purposes? I challenge that cultural diversity in the cultural sphere automatically leads to interactions and the inclusion of instrumental groups. I examine racist notions of exclusion in the process of cultural participation and the tensions surrounding the concept of "Normalstimmung" in zither stringing.

State-Made Hybridity: Anatolian Rock and the Politics of Musical Modernization in Turkey

REBECCA HUFF

University of Limerick, Ireland

This paper argues that Anatolian rock didn't emerge simply as a hybrid genre of the 1960s, but as the long-term outcome of state-led musical modernization initiated during the early Republican period. The cultural reformers under Atatürk's rule aimed to design a new national sound, which would abandon Ottoman traditions while promoting *Türkü* as a true musical voice of the Turkish people. Through institutions like the Ankara State Conservatory, *Halkevleri*, and state radio- folk tunes were collected, and standardization was achieved. Harmonization and orchestration were carried out according to Western norms, and a new type of music emerged. This provided a politically charged framework in which "modernized folk music" became a potent symbol of Kemalism. By the 1960s, this state-

produced musical ideology had laid the groundwork for the emergence of Anatolian rock. The blending of electric guitars with modal folk forms was not a revolutionary break, but rather a further development of earlier Republican attempts to modernize and rebrand Türkü for new audiences.

The paper seeks to address the key question of how a musical form understood to be oppositional or countercultural was generated on, and continued to reproduce, the ideological base of Kemalist national building. The paper will draw on previous research on musical reform and cultural policy in Turkey, to position Anatolian rock within a broader tradition of musical engineering. The paper argues that by examining the early Republican musical modernization policies, the musical archive of the period, and later media discourses, it is possible to reveal how this politically constructed musical base allowed Anatolian rock to function as such a malleable political form.

The findings of the paper have broader implications for ethnomusicology, political anthropology, and cultural heritage studies, showing how musical modernization pursued through state-led initiatives generates musical forms that remain politically versatile across different political regimes.

Dynamic Ways to Account for Tonal and Timbral Emergences in Unaccompanied Traditional Singing

KRISTIN JONZON

Svenskt visarkiv – Centre for Swedish Folk Music and Jazz Research, Sweden

The focus of this paper is categorical perception in regard to unaccompanied traditional singing, and dynamic ways to account for tonal and timbral emergences which cannot be explained with modality or functional harmony. While other musical instruments to various degrees have fixed pitch references, this paper explores a starting point in which the human body forms the singer's "aesthetic playground", both socio-musically and

physiologically-acoustically. This suggests that the singer is at the same time both a social being and a musical instrument with nothing that divides its range into discrete pitches.

My previous work suggests that the renowned Swedish source singer Dansar Edvard Jonsson's intonation patterns were connected not only to melody structures and language, but also to the very fieldworker who recorded him. I will therefore highlight three parallel aspects of tonal stability in a sample of archival recordings of traditional singing from Swedish and Norwegian archives.

The methodology starts with the introspective research perspective of “the singing researcher”, which is later combined with software measurements of acoustic data, and an ethnological contextualization of the recordings. In effect, this allows for that the experienced tone place is completely disentangled from its measured counterpart. This is important since the way music is understood within a given music culture, the so-called cognitive category system, intertwines perception with production, or motor control. To view singer's production of tonal and timbral emergences as something which to a degree is relational can be regarded as a way of seeking to understand how patterns what may appear as very complex when measured can be understood from a less complex production perspective. Through that, it invites new interpretations to archival material which is already known.

Singing in Sign Language – A Case Study of the Berlin Sign Choir

CHAE-LIN KIM

University of Music and Performing Arts Vienna, Austria

How do deaf people sing together? What does their singing voice look like?

Founded in 1999, the Berlin Sign Choir is part of the Protestant Deaf Church in Berlin. The choir performs signed pieces called either ‘songs’ or ‘poetry’,

which are executed only visually and independently of sounding music. Most of these pieces are adaptations of hymn lyrics from hearing Christian culture, which the choir members develop and compose together during their weekly meeting. This composition process involves first translating from written German to German Sign Language (DGS), which has its own grammar, syntax and vocabulary, and then translating from DGS to poetic language. As the choir members put it: “the signs must flow and blend well into each other”.

In my presentation, I would like to share my first-hand experience of being a member of the Berlin Sign Choir for almost 10 years, from the composition process and rehearsals to the performance itself. My ethnographic research includes interviews with deaf choir members about their reasons to sing, such as their motivations for joining the sign choir, their visual understanding of singing, and the role of their faith. In terms of the latter, I would also like to briefly present the theological views of deaf choir members who do not see deafness as something that needs to be cured by divine power. For them, seeing God’s sign(ing) becomes more important than hearing his word.

Ethnomusicologists and the Revival of Traditional Fiddling in Lithuania at the Turn of the 21st Century

GAILA KIRDIENĖ

Lithuanian Academy of Music and Theatre, Lithuania

The purpose of my presentation is to reveal the influence of ethnomusicologist’s activities on the presentation, dissemination, and visibility of the Lithuanian folk fiddling tradition within contemporary traditional music revival and culture. During the Rebirth Period in Lithuania, particularly since the late 1980s, professional violinists have been involved in collecting folk fiddle music during fieldworks and performing authentic repertoires within traditional folklore bands. In this period, five professional

violinists, including myself, became ethnomusicologists and secured employment at leading Lithuanian academic and cultural institutions in Vilnius. This marked a new phase of folk fiddling (bowed string instruments playing) research and revival in Lithuania.

Activities of aforementioned ethnomusicologists are multifaceted, including not only publishing scientific and applied research works and music collections. They continue to perform characteristic Lithuanian folk fiddle music at various events, participate in radio, television broadcasts and films, contributing to the public understanding of this tradition. Another significant domain of their activity is the supervision of ethnomusicology students' research works, while also teaching traditional fiddling to both the students and broader audiences. Moreover, they engage in expert evaluation of competition performances and support communities in recognizing local or regional fiddling traditions as elements of the national intangible cultural heritage. Across all cases, in contributing to the development of educational and cultural policy, the ethnomusicologists cooperate with colleagues and other specialists in traditional music and culture.

Throughout the period of forty years, Lithuanian ethnomusicologists have made a significant contribution to shaping the contemporary traditional fiddle music revival and the recognition of the folk fiddling tradition, thereby reinforcing its status in Lithuanian culture. At present, it has become crucial to promote traditional fiddling digitally, on social media, and to expand traditional fiddle performance education at all levels of music schools, thus ensuring the vitality of both fiddling practice and ethnomusicological research.

Responsibilities in the Field. Influencing Social and Political Realities

MARKO KÖLBL & FAISAL JAILANI

University of Music and Performing Arts Vienna, Austria

While the socio-political responsibility of ethnomusicologists, particularly when working with marginalized groups and individuals living in precarious conditions, is a central topic of ethnomusicology, activist research remains the exception. This paper examines the relation between researchers' institutional security and academic prestige to their possible contributions to social justice and tangible change for the people they work with in the field.

We draw on recent collaborative fieldwork with Afghan refugee musicians in Pakistan, that had to flee after the Taliban takeover in 2021. While they could escape the music ban in Afghanistan, in Pakistan they are affected by strict deportation policies and live in hiding and uncertainty. Given, these exceptional challenges, we discuss ethnomusicologists' socio-political responsibilities, discussing two case studies.

We first present a recent court ruling in Peshawar stating that the safety of refugee musicians must be guaranteed within or outside the country. As this has not been implemented by the Pakistani government, international pressure from human rights organizations and academia becomes crucial; I outline such strategies and question their effectiveness. As a second case study, we examine the relocation of students from Kabul University's now-closed Music Department to the University of Music and Performing Arts Vienna. Students scheduled to begin in fall 2026 are either in hiding in Pakistan or had to travel from Kabul to Islamabad under extremely difficult conditions to obtain residence permits, facing police raids and ongoing uncertainty.

Overall, the paper explores the socio-political responsibilities arising in fieldwork with undocumented refugees and considers the potential of engaged research while questioning academia's limited investment in activism. It argues that neoliberal university logics, while often fascinated

with activist research, ultimately reward other forms of academic labor and prioritize job security and career progression, requiring activism to be carefully curated to align with these institutional frameworks.

**Can Rural Song Cultures in Gansu (NW China) Survive State Politics? Yes!
No!**

FRANK KOUWENHOVEN

CHIME Foundation, Leiden, The Netherlands

The author of this paper started his annual fieldwork on rural folk cultures in China in 1986. In the last thirty years he has mainly examined folk songs that feature in temple festivals in Gansu, NW China. This has provided him with a clear sense of how rural song repertoires there have changed over time, and why.

The songs, mostly performed outdoors, high up in the mountains by local villagers, range from Buddhist ‘precious scrolls’ to bawdy flirting songs—a fascinating array of genres sung by different groups for different purposes. Yet all these repertoires feature in the same religious feasts, and have a lot more in common than what (superficially) meets the eye. Thus, it may be argued that both Buddhist spirit songs and (sometimes erotic) love songs strive to touch upon the divine: both serve as a kind of cosmic ‘hearing aid’, a tool to investigate man’s puzzling relationship with nature and eternity.

The Chinese state attempts to control virtually every aspect of public life in China. It is known to be particularly sensitive to anything related to religion. Obviously, the Chinese state is interfering in the temple festivals of Gansu, and is doing so on a grand scale and with increasing intensity. Yet, surprisingly, it’s the Buddhist songs that tend to survive the state meddling almost unaffected, whereas the love songs are taking severe blows. Why is that? This paper will try to provide answers, based on long-term observation, interviews with singers, study of song materials, consultation and collaboration with Chinese music scholars, study of their writings, and a pinch of philosophy (Leszek Kołakowski). The talk will be illustrated with brief sound and video samples.

“Should We Put This Online?” Gatekeeping the Digital Archive of Czech Folk Music

MATEJ KRATOCHVIL

Institute of Ethnology, Czech Academy of Sciences, Czechia

Archives of the Institute of Ethnology of the Czech Academy of Sciences contain almost 200,000 written records of folk songs collected between the early 19th and the second half of the 20th century. In addition, there are many hours of related audio recordings. With modern digital tools, these sources can be made available to different groups of users and provide material for innovative analyses, enrich the repertoire of revival ensembles, or open new possibilities in education. In all cases, the institution and researchers responsible for the archive and its digitalization act as gatekeepers, whose decisions can have a far-reaching impact on the ways the archival material can become a part of society. The songs were originally recorded by different collectors, with varying motivations, levels of expertise, and relations to their informants. To understand them today and to present them to today’s users, we therefore need to know about their context, possible biases, or distortions of the preserved information.

The collection of the Institute of Ethnology is currently presented through the Pisnovna.cz web portal with constantly growing number of songs. The structure of this portal and the underlying database is motivated by the need to cater to broad spectrum of users which brings many questions and problems. My presentation will present some of them to illustrate how modern technologies are opening new ways in the dissemination of ethnomusicological knowledge and cultural heritage, but also how they require complicated decisions. These include finding the best way of symbolic representation of musical structures, or the issue of “problematic” songs with explicit or racist lyrics that are nevertheless a part of the folk culture.

“Don’t Ban Us, Hear Us!”: Sound, Space, and Displacement in Jubilee Rome. Redefining Politics of Urban Listenings and Ethnomusicological Engagement

ILARIA MELONI

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This paper offers a methodological and ethnographic reflection on mapping the soundscape of a contemporary metropolis, focusing on Rome during the urban transformations linked to the Jubilee 2025. The study originates within the CHANGES 2023–2025 project, funded by the Italian PNRR, which supports the protection, valorization, and sustainable transformation of tangible and intangible cultural heritage, addressing digital preservation, creative ecosystems, sustainable tourism, and risks affecting cultural assets.

Rather than addressing music as a tool of ideological construction, the paper examines the Jubilee and urban redevelopment as contexts of governance in which policy and regulation reshape the sonic environment. Infrastructural works—particularly metro line C—function as a pervasive acoustic “tonic,” while increasing regulation of public space has imposed restrictions on street musicians in the historic center. The displacement of performers from areas such as Via dei Fori Imperiali foregrounds processes of regulation, recognition, and exclusion, showing how cultural value and sonic presence are negotiated within institutional and non-institutional frameworks. These dynamics have entered public discourse, raising questions of accountability and the right to be heard, enhanced by the slogan (“don’t ban us, hear us!”).

Based on soundwalks, audiovisual documentation, and fieldnotes, the research traces how such policies redistribute musical practices toward peripheral neighborhoods undergoing regeneration, where new hybrid scenes emerge. In this sense, ethnomusicological research not only documents but also shapes the visibility and understanding of these transformations.

The paper thus highlights the role of ethnomusicology in critically engaging with policy, contributing to debates on cultural governance, and offering tools to interpret how regulation impacts musical practices. It ultimately proposes a mobile and relational approach to sound mapping as a way to understand inclusion, exclusion, and transformation in the contemporary urban soundscape.

Improvisation, Transmission, and Musical Sustainability in Eastern Khorasan, Iran

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Musical practices in Eastern Khorasan, northeastern Iran, are deeply rooted in communal life, in ritual occasions, private gatherings, and the everyday contexts through which communities maintain shared cultural expression. This paper approaches these practices not as fixed heritage but as living processes, continuously renewed through performance, shaped by collective memory, and responsive to social change. Drawing on ethnographic fieldwork conducted in the region, and informed by my positionality as an Iranian female researcher and musician, it examines how vocal and instrumental traditions, closely connected to local poetic forms, modal frameworks, and dance, are transmitted and transformed in the present.

Central to this inquiry is the role of improvisation in oral transmission. Engaging with Ricoeur's work on memory and tradition, Netti's and Nooshin's scholarship on musical transmission and improvisation, and Schippers and Grant's framework of musical sustainability, I argue that improvisation is not a departure from tradition but one of the primary means through which tradition is sustained. Musicians continuously adapt modal repertoires in response to performance contexts, audiences, and their own accumulated experience. The variation observable across performers, and within individual musicians' practice over time, reflects

how embodied knowledge, memory, and interpretive agency keep tradition generative rather than static.

Furthermore, the paper interrogates the role of gender in shaping musical life in Eastern Khorasan. Historically, women's access to musical training and public performance was constrained and largely confined to private domains. Although women are now participating more visibly in musical education and artistic practice, social and structural barriers continue to limit their access to public performance and professional recognition. This reveals the persistence of gendered inequalities within processes of musical transmission and sustainability. These dynamics show that continuity depends not only on artistic creativity and memory, but also on unequal conditions of access, visibility, and recognition within the region today.

Popular in the Age of Populism: Translocal Irish Traditional Music Practices in German-Speaking Europe

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The current moment of enclosing far-right nationalism and rising populist polemic across Europe (Dunkel & Schiller 2020) opens the question of folk music's potential implication in these ideologies anew. This conundrum is of particular importance for scholars of translocal Irish traditional music (henceforth abbreviated 'ITM') practices in the German-speaking regions of Central Europe. Drawing on over ten years of ethnographic research in German and Austrian ITM communities, this paper explores how folk music practices in these locales confront, and sometimes evade, the traumata of extreme nationalism in modern European history. Further, it examines the degree to which affinities of German and Austrian performers with ITM as a proximal, white European tradition, offer an alternative sphere of cultural identification to indigenous folk music practices. To that end, I unravel how various performative iterations and longue-durée imaginaries of Irishness—both as a romanticized natural idyll and an attractive gesture of

counterhegemony—find complex refractions in the present. While exploring how the global ITM community’s primary gatekeepers of race/whiteness, class, and masculinity (Slominski 2020) are reflected or distinguished in German-speaking Europe, I also interrogate trajectories through which ITM practitioners in this translocal setting negotiate other parameters of their social practice, like high-level technical prowess on a musical instrument or credentials of authentication. Considering the paper’s broader implications for folk music research as part of the ethnomusicological project, and in the current moment, such analysis deepens an understanding of music’s capacity to mobilize strains of extreme nationalism, hidden behind an apparently benign façade.

Ethno-organology’s Aesopian Language in the (Post)Soviet Space

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Totalitarian systems, by nature, impose strict rules on public speech and academic discourse, with restrictions and imperatives according to the leading ideology. As a counterstrategy, public dissent can be articulated in seemingly harmless spheres of cultural history.

In Soviet nationalism (Bert Fragner), national-romanticist concepts were at the base of modern nation-building. Controlled ethno-nationalism could heavily affect debates on the history and ethnic attributions of musical instruments. The idea that any ethnic group should have its “national instrument” is widespread until nowadays. At the same time, on the eve of the Perestroika, ethno-organology is a field where the official Russo-Centric nationalism could be challenged. In the comparatively liberal academic environment of Leningrad, ethno-organologists made a strong case for a non-Slavic history of musical instruments previously labeled as Russian.

In the proposed paper, I try to analyze

- the impact of Soviet nationalism on ethno-organology and on the politics of revival,
- debates on the Baltic Psaltery and other cither instruments with high national symbolic value,
- the heightened interests of ethnomusicologists and musicians from Leningrad / St. Petersburg in the colonized non-Slavic peoples of the Russian North and Northwest and the Finno-Ugrian substrate in these regions.

Lithuanian Patriotic Songs: Their Authors, Themes, and Performance Contexts

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This paper will present the songs that unite contemporary Lithuanian society. As can be judged from observations of festive events, radio and television playlists, concert programs, and various songbooks, there are more than 100 such songs. Patriotic songs tell the history of Lithuania and remind the younger generation of the struggles for freedom of previous generations. The lyrics of patriotic songs are called key texts (Šmidchens 2014: 4). In the 19th century, the authors of patriotic songs were only men, but since the 20th century, women also began to compose them, and today, patriotic songs composed by women are among the most well-known and beloved. When civil resistance arises, young people usually are joining the ranks of fighters and their supporters most actively. Therefore, very young, previously unknown authors often create new resistance songs.

Sometimes texts written by poets become patriotic songs soon after their creation, but sometimes they attract the attention of composers later. When poems become songs, the personal stories they sing about become universal, for example, a poem created in memory of one fallen partisan later sounds like a patriotic song dedicated to all Lithuanian partisans.

In recent years, Lithuanian society has become increasingly patriotic. In 2018, when the centenary of the independent Republic of Lithuania was celebrated, the national holidays were mass events. In 2022, when the war began in Ukraine, Lithuanian society began to value freedom and independence even more. Currently, both the older generation and the youth willingly participate in the patriotic parades, concerts, and sing-alongs around bonfires. A very important part of these memorial celebrations is a playlist of patriotic songs. Since the songs are of various styles including choral, popular, folk, rock, jazz, or hip-hop, people of all ages can choose those that resonate with them.

The Limits of Ethnographic Foresight: Syrian Music in Istanbul Revisited

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This paper critically revisits the academic foresight I developed through an ethnomusicological research project with Syrian musicians in Istanbul, conducted between 2015 and 2020. Rather than presenting new ethnographic data, it reflects on the expectations and anticipations that emerged during this research and examines why they failed to align with the political and social realities that emerged in the following years.

In doing so, the paper contributes to two interrelated debates: the limits of ethnomusicological knowledge production in rapidly shifting political contexts, and the impact of authoritarian populism on migrant musicians' livelihoods and visibility.

Although I clearly observed the constraints imposed by the "guest" discourse and pervasive anti-immigrant sentiment in political rhetoric and everyday experience, my projections before 2019 diverged significantly from today's realities. At the time, I imagined a Syrian community carving out space in the public sphere, constructing a parallel music market, and developing its own post-migrant cultural language. However, the post-2019

political climate in Türkiye, which is deeply entangled with the global rise of populist right-wing politics, fundamentally transformed Syrian migrants' experiences, including those of musicians. Because the music field is structurally more informal and fragile than other sectors and does not enable stable capital accumulation, these shifts had an especially immediate and severe impact on musicians' livelihoods and artistic visibility.

Engaging recent debates on ethnography's orientation toward the future, this paper reflects on how expectations shaped by earlier migration experiences structured my foresight, and how those projections were ultimately unsettled by unforeseen structural transformations. In doing so, it interrogates the extent to which such changes could have been anticipated and what the failure of foresight reveals about the blind spots of ethnomusicological research and of mine as a researcher.

Prompting Music into Existence: Authorship and Creativity Among AI Music Tool Users

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Generative AI platforms such as Suno allow users with no formal musical training to produce polished tracks through text prompts, fundamentally challenging established notions of authorship and musical competence. This paper presents findings from an online ethnographic study of mostly Czech and Slovak Suno users, examining how they perceive their creative agency and position their practice in relation to conventional musicianship.

Drawing on semi-structured interviews and online ethnography in user communities, this paper analyzes AI as a new intermediary in what Hennion (2015) terms the “mediation” of music—a socio-technical network where creativity emerges not from isolated genius but through heterogeneous assemblages of human and non-human actors. Following Becker's (1982) art worlds perspective, I examine how users construct conventions, claim

competence, and negotiate membership in an emergent creative community that lacks established gatekeepers.

The study also situates these practices within debates on digital labor and “prosumption” (Ritzer 2010), asking whether prompt-based music-making constitutes a new form of creative work or a commodified simulation of artistry shaped by platform logics. Preliminary findings reveal diverse strategies users employ to claim authorship—from emphasizing prompt craftsmanship to post-production editing—alongside persistent ambivalence about the artistic legitimacy of their outputs. By focusing on a Central European context, the paper addresses the Anglophone bias in existing AI music research and contributes to ethnomusicological debates on technological mediation and human-AI collaboration.

Ukrainian Collective Singing in Lithuania in Times of Crisis: Film Presentation

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The audiovisual presentation introduces a documentary film (2026) devoted to Ukrainian collective singing in Lithuania in the context of Russia’s full-scale invasion of Ukraine and the resulting forced migration. The study focuses on conceptualizing collective singing as a socially embedded musical practice under conditions of crisis, and on analyzing its role in sustaining cultural continuity, emotional stabilization, and intercultural communication.

The film is based on ethnomusicological fieldwork (2022–2025) conducted by the author within the Baltic-Scandinavian research project CRIES in Vilnius, Klaipėda, and Visaginas. It combines video documentation of rehearsals and performances with interviews with Ukrainians who relocated to Lithuania following the outbreak of the full-scale war and joined Ukrainian (folk) ensembles. The presentation centers on three such

ensembles—“Kalyna,” “Rushnychok,” and “Namysto”—which represent different models of engaging with Ukrainian folklore abroad, ranging from stylized to revival-oriented ones.

Drawing on an interdisciplinary framework (ethnomusicology, folklore studies, and music anthropology), the presentation argues that collective singing in diaspora contexts should be understood not only as a form of safeguarding intangible cultural heritage, but also as an adaptive cultural movement that actively responds to crisis conditions. Particular attention is given to participants’ narratives, which reveal the interconnections between experiences of war, forced displacement, and collective music-making.

The film demonstrates that for its participants, collective singing fulfills multiple functions: therapeutic (emotional stabilization), identificatory (maintenance of cultural identity), consolidating (community building), and communicative (intercultural dialogue). The involvement of non-Ukrainians in performing Ukrainian folklore—especially their participation in socio-political events in Lithuania—highlights processes of cultural transmission and solidarity.

The Violin in Persian Classical Music in mid-20th Century: The Role of Individual Performers in Processes of Innovation and Transformation

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The violin was introduced to Iran during the Qajar era (late 19th and early 20th century). Although the first violin instructors in Iran were European, Iranian musicians soon began adopting the instrument to express their own musical traditions, specifically Persian classical music. Individual musicians developed innovative approaches to performing Persian classical music on the violin and played prominent roles in the processes of musical-cultural transformation in Iran in 20th century.

This research examines how individual violinists contributed to the appropriation the violin within Persian classical music during the mid-20th century. Through the biographies and musical work of three selected individuals, this master thesis discusses the involved processes of musical innovation and the on-going socio-cultural transformation.

The three musicians presented and discussed in detail, including musical analysis of selected works, are Batool Khanoom, a female violinist whose biography illuminates the gender dynamics and women's social situation during this era; Abolhasan Saba, whose work was of immediate relevance in the process of standardization of the violin in Persian classical music; and Ali Tajvidi, who further developed the violin's role in Persian classical music through his work as a composer and performer in radio and television.

The study employs postcolonial theory, historical ethnomusicology, and frameworks for studying biographies in ethnomusicology to provide a critical account of an important time in Iranian music history. The findings demonstrate that the violin's transformation in Iran was neither passive adoption nor cultural loss, but an active process of cultural innovation. Through a postcolonial lens, this adaptation reveals how Iranian musicians adopted a Western instrument into their traditional musical culture.

The Ethics of Archival Listening, Stewardship, and Intervention through the Restudy and Performance of Comparative Arab Musical Diasporas

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In creating an inventory for the acquisition by the United States Library of Congress of ethnographic research of an Eastern Mediterranean Arab Musical Diaspora, I revisit what I “left on the cutting-room floor” in the march toward early-career publications. With the ethnomusicologist's ethical responsibility “to listen to what we collect,” and the archivist's accountability “to record and safeguard today what interests us tomorrow,”

I return to 175 newly digitized cassettes of impassioned interviews, effervescent listening sessions, carefully curated mix-tapes, and boisterous rehearsals of the cultural pioneers from Greater Syria who created a musical Arab America during the first half of the 20th century. While their musical repertoire and aesthetics informed my performance pedagogy over more than three decades of university teaching and public programming, the process of ethical archiving begets new interventions, transcription, and performances as I endeavor to unsettle received ideas about musical multiculturalism, recasting historical artifacts with contemporary relevance. To compliment my focus on the Arab musical diaspora in North America I also offer preliminary reflections on an analogous Arab musical sub-culture in France. While the Arab American material originates in my dissertation research from the late 1980s and 1990s, comparative research on *musique Orientale* in France began in 2024 with a grant from the Centre de Recherche Nationale Scientifique and continued in summer 2025 when I collected oral histories and conducted archival research in Paris. My new, comparative work sheds the judgmental frame of Saidian “Orientalism” and its disdain for insalubrious contexts and recognizes the ruptures, ripples, and inconsistencies in musical labor that are germane to musics on the move. Given the precarity of Arab musical sustainability in the overlapping contexts of war, displacement, scholasticide, racism, and intolerance, I advocate a critical research practice that centers the activism that is at the heart of our discipline.

Listening to the Post-Empire: The Political Life of Fado de Goa (Índia)

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This paper explores the changing political life of Fado de Goa, tracing its movement from a colonial project of cultural incorporation to a postcolonial practice of distinction, memory, and resistance. Rather than treating it as a remnant of the Portuguese presence in India, I approach Fado de Goa as a

sonic archive of post-empire: a musical practice through which competing projects of belonging, erasure, nostalgia, sovereignty, and decolonial resignification become audible. During the late Portuguese colonial period, fado in Goa formed part of a broader project of Lusitanization. Through schools, radio, domestic music-making, and elite sociability, Portuguese musical traditions helped produce a Goan subject imagined as culturally close to Portugal and affectively attached to the empire. In this context, fado operated as a technology of colonial intimacy, naturalizing Goa's "Portugality" while embedding imperial narratives within everyday practices of listening and performance.

After Goa's transition from Portuguese colonial rule to Indian sovereignty in 1961, these sounds entered a different political field. Portuguese cultural traces ceased to function as instruments of colonial legitimacy and became ambiguous remains: signs of a difficult past, objects of aesthetic identification, and resources for articulating Goa's distinctiveness within India. The recent emergence of the label *Fado de Goa*, therefore, cannot be reduced to colonial nostalgia or cultural survival. Instead, it shows how postcolonial actors—institutions, musicians, families, cultural mediators, and audiences—rework inherited forms to negotiate Goan identity under changing regimes of sovereignty. I argue that, amid increasing cultural homogenization in India and the marginalization of regional, religious, and linguistic differences, *Fado de Goa* may act as a decolonial tool. By refusing singular narratives of belonging, whether colonial-Lusophone or nationalist-Indian, it transforms music once entangled with colonial power into a practice of plural memory, minoritarian assertion, and postcolonial critique.

Local Lutheran Hymns Singing Tradition in Klaipėda Region (Lithuania): Cross-Ethnic Peculiarities

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The main Church in contemporary Lithuania is Roman Catholic, known in almost all the ethnic regions here. And we know the very special situation in historical Klaipėda region, where the Lutheran religion was the main historically. We know the Lietuvininkai people as those ones in our localities. The historical fate of Lietuvininkai was very complicated, and they had to stand up against the culture and way of living influences both from Germans and Lithuanians.

The Lutheran hymns singing traditions are well known here. We still know the strong tradition to sing hymns both in the church and at home. The main problem there are quite clear differences among German choral-style melodies and local, Lithuanian folk-style common singing melodies. There are the texts of all the hymns in mentioned above hymn-books, and this way a lot of melodic variants appeared in the singing practice. Keeping Lutheran religious ceremonies in great respect, our people are not able to accept the original German style of singing all the hymns. Common Lithuanian Lutheran people from Klaipėda region use to change or simply to create new melodies according their own, much more understandable way of musical self-perception.

The objectives of this my paper are to analyze the role of historical Klaipėda region Lutheran hymns singing traditions as a marker of Lithuanian vs. German national identity in the contemporary cultural space.

The research materials are based on audio and video samples of local Lutheran hymns singing traditions. The scientific basis of the research is the works on the study of such non-written singing traditions and their functioning in the modern historical and cultural context. The following methods were used: historical and cultural, comparative, ethnomusicological analysis, field research and socio-cultural analysis.

The Tradition of Singing on the Hills of Samogitian Calvary: A Blend of Religious and National Identity

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The tradition of singing on the Hills of Samogitian Calvary is a unique monument to the folk piety and intangible cultural heritage of the Samogitian ethnographic region, blending faith with Samogitian identity. Bishop Jurgis Tiškevičius of Samogitia initiated this devotional practice in 1637, and in 2019 it was included in the Lithuanian Register of Intangible Cultural Heritage. This devotional practice is alive not only at the Samogitian Calvary sanctuary but also in every Samogitian's home during Lent, at wakes and funerals, or other commemorations. It is rich in ritualism and features a variety of hymn melodies, often accompanied by the distinctive sound of brass instruments ("trumpets") characteristic of Samogitia. The tradition of singing on the Hills of Samogitian Calvary, which has endured for nearly four hundred years, withstood the oppression of the tsars and Soviet occupations, and today remains a living monument to faith and Samogitian identity.

Ethnomusicology and Cultural Appropriation: The Case of Lauwarm

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This paper starts out with a public debate on cultural appropriation that took place in Bern in the summer of 2022. A local reggae band, Lauwarm, was expelled from an alternative music club after members of the audience had voiced a feeling of discomfort due to some band members wearing dreadlocks. Subsequently, this incident turned into a heated, even internationally commented debate that soon left all parties involved baffled and paralyzed. Discussing the challenges of dealing with accusations of cultural appropriation in the public sphere, this presentation also addresses

related discourses within or aimed at ethnomusicology. Although public debates like this one call for authoritative expertise, ethnomusicologists are rarely in charge. Instead, discussions have often been dominated by smaller, yet relatively loud groups, partly even of opposing political extremes, while those from whom cultural forms of expression were appropriated often remain voiceless.

As will be highlighted further, this has also overshadowed the initial conceptualization of cultural appropriation. For example, Arthur E. Christy (*The Sense of the Past*, New York 1945) is often quoted as one of the first authors to use the concept, yet his actual writings are rarely discussed. Likewise, more detailed analyses of the concept as undertaken by Hans Peter Hahn (“Antinomien kultureller Aneignung: Einführung.” *Zeitschrift für Ethnologie* 136/ 1 (2011): 11–26) and others are rarely utilized here. How can the case of Lauwarm be analyzed here? And how can ethnomusicology position itself within related debates—but also towards increasing criticism in which cultural appropriation likewise plays a central role?

Subcultural Heritage

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Cultural heritage has become an increasingly central component of cultural policy worldwide in the 2020s. Currently, it is positioned as a key element of democracy, participation and societal resilience. In Finland, for instance, in the Security Strategy for Society, cultural heritage is part of “comprehensive security”. Relatedly, in official inventories of intangible cultural heritage (ICH), heritage is often defined in a markedly nationalistic manner, raising questions about the preservation of marginal or subaltern memory and the mere possibility of subcultural heritage.

Music holds a pivotal place in both heritagization and subcultural theorization. Roughly two thirds of the elements on the UNESCO ICH lists have a

connection to music or dance, and recently phenomena such as clubbing, hip hop and techno have been inscribed into state-sanctioned ICH lists in Europe. Also, while the subcultural “do-it-yourself” ethos resembles the emphasis on local heritage community agency within the UNESCO scheme, the latter is still predicated on state authority. Thus, the idea of a subcultural heritage element risks transmogrifying the self-guided into something state-administered. Yet this tension provides propitious possibilities to critically examine current heritage governance, particularly regarding intergenerational participation and cultural diversity. Here, diversity refers not only to ethnicity but also to cultural practices conditioned by gender, sexuality and (dis)ability.

Thus, I aim at colliding critical heritage studies with subcultural theorization, thus contributing to discussions about alternatives to nation-state-centered heritage models as well as theorizing “subcultural heritage” as such. In this task, I draw explicitly from Mark Slobin’s book *Subcultural Sounds* (1993), to foreground the relevance of ethnomusicological research on the one hand, and to push the boundaries of subcultural theorization beyond so-called spectacular youth cultures on the other. My treatment is mainly theoretical, yet I rely on examples from the ICH inventories maintained by UNESCO and select state parties, notably Finland.