XXIII Conference
European Seminar in Ethnomusicology

PROGRAM AND ABSTRACTS

Lisbon, Portugal, 11 – 13 October, 2007

Instituto de Etnomusicologia
Centro de Estudos de Música e Dança

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instituto de etnomusicologia
centro de estudos de música e dança

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El Corte Inglés

Organized by

European Seminar in Ethnomusicology
Instituto de Etnomusicologia (INET-MD)
Faculdade de Ciências Sociais e Humanas
Universidade Nova de Lisboa

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XXIII Conference

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1. Program Committee

Salwa El-Shawan Castelo-Branco, Chair (INET-MD/Universidade Nova de Lisboa)
Martin Clayton (Open University, UK; ESEM CORD)

Frank Kouwenhoven (CHIME - European Foundation For Chinese Music Research, Leiden, Netherlands; ESEM CORD)

Susana Sardo (INET-MD/Universidade de Aveiro)

Daniel Tércio (INET-MD/Universidade Técnica de Lisboa)

António Tilly (INET-MD /Universidade Nova de Lisboa)

2. Organizing Committee

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Ana Filipa de Carvalho (INET/Universidade Nova de Lisboa)

Gonçalo Antunes de Oliveira (INET/Universidade Nova de Lisboa)

3. Conference Themes

Music and Dance in Diasporic Communities in Europe

Europe is home to myriad diasporic communities, both historical and recently constituted. Since the second half of the twentieth century, the dissolution of Europe's imperial hegemony, the fall of the Soviet Union, and the establishment of the European Union have stimulated the transnational movement of capital, labour and culture. From Africa, Asia, and the Americas, or from countries within Europe, migrants have formed diasporic communities that reconfigured urban spaces and sounds. The understanding of this new European reality poses a challenge for ethnomusicological inquiry. How do music, dance and ritual contribute to the formation of diasporic communities, to the interaction between them, to their integration in the host society, and to the maintenance of ties with their communities of origin? How does music and dance performance embody, negotiate or contest identities within this framework? What is the role of global cultural industries in the production and dissemination of music in and of diasporic communities?

Audiovisual Archives in the 21st Century

Sound archives played a central role in the establishment of Ethnomusicology as a scholarly discipline. Since the founding of the first sound archives in Vienna and Berlin over one hundred years ago, archives have been established in many parts of the world. However, much still needs to be done to safeguard the world's audiovisual heritage and to uncover archives' contents to the users worldwide.

Audiovisual archiving in the 21st century faces a great many challenges. We need to contribute meaningfully to ongoing discussions about potential solutions and strategies in this field. We must consider both the positive and negative impact that new technologies may have on such issues as preservation, dissemination, organizational structure, sustainability, ethics, copyright and networking.

Music and Dance in Post-Colonial Portugal and Spain

Portugal and Spain inaugurated the movement towards globalization in the fifteen and sixteen centuries through sea trade and territorial expansion. The impact of the colonial legacy of the two Iberian countries has been ignored in post-colonial theories that are largely informed by the British model. Using post-colonial theoretical perspectives, ethnomusicological research on post-colonial Portugal and Spain, both as former imperialist nations and as homeland for diasporas, can contribute with new insights on

music and dance in these territories, and shed light on central issues and concepts such as identity politics, hybridity and mimesis.

4. Conference Procedures

The organizing committee has been working hard on the final preparations of the upcoming ESEM conference. In order to assure that the conference runs smoothly, we would like to ask you to take into account the following:

1. ESEM Membership and conference Registration

Payment of ESEM membership and conference registration will be made at the lobby of the Rectory Building according to the following schedule:

Wednesday October 10, 15:00 – 18:00
Thursday October 11, 8:00 – 15:00
Friday October 12, 8:00 – 15:00
Saturday October 13, 8:30 – 10:00

ESEM membership: Regular 25€
Student 12.50 €

Conference Registration: Regular 30 €
Student 15 €

We would like to request conference participants to complete their registration by paying registration fees on Wednesday afternoon.

2. Audiovisual materials

The rectory has all the necessary equipment and will have technicians at hand. However, in order to assure that there are no technical problems, we would like to ask you to copy your presentations and audiovisual examples on a pen drive, CD or DVD labeled with your name and have the technicians test your materials using the Rectory's equipment in order to avoid potential technical problems. Technicians will be on hand during the registration period on Wednesday afternoon (15:00 – 18:00) which is the ideal time to try out your examples. In case you arrive Wednesday evening, we ask you to test your examples prior to your session, during coffee breaks, or early in the morning.

3. Internet access

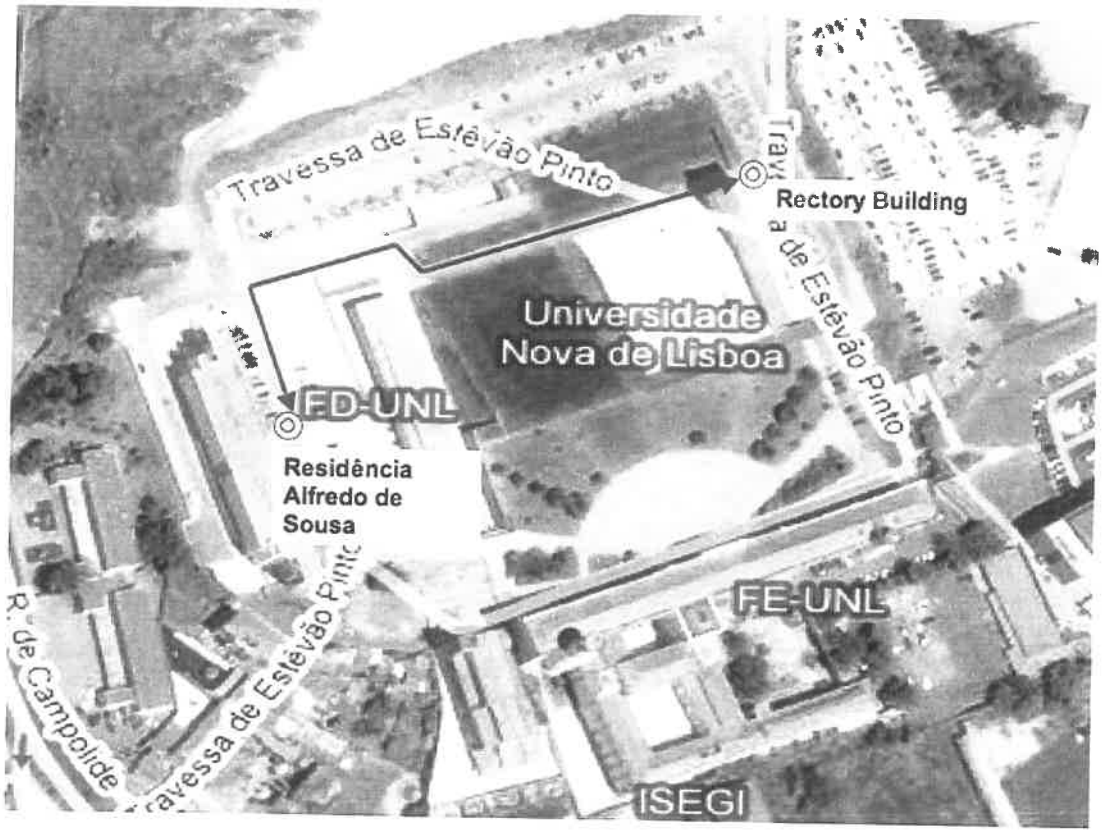
The Rectory is equipped with a wireless network and we will have available for your use two computers with internet access. However, if you prefer to use your own laptop, please let us know so that we can arrange for the technician to configure your internet access. Again, we ask you to do this on Wednesday afternoon.

4. Posters

Space for hanging posters is available at the lobby of the Rectory, right at the entrance of the auditorium. We request that you print your posters on light weight paper, using a 100 (width) x 200 (height) centimeter format. Alternatively, you could use a smaller format (80 x 160). We set up Wednesday afternoon, from 15:00 – 18:00 for hanging all posters.

5. Lunch

Lunch will be served at the Alfredo de Souza Residence, a two minute walk from the Rectory building where the conference will take place (see map).



The prices are 3.70€ (Thursday and Friday) and 5.00€ (Saturday). You can buy lunch tickets at the cafeteria. A special cashier and tables are reserved for the conference.

6. Time Schedule

In order to preserve the ESEM tradition of only having plenary sessions, while at the same time accommodating the maximum number of papers, we constructed a rather compact program. It is crucial for the success of this meeting to keep to the time schedule. We, therefore, ask you to limit your presentations to 15 minutes followed by a 5minute discussion. We recommend to program chairs that questions be entertained at the end of each paper session or panel, rather than following each presentation. In order to alert speakers about the time left, we will provide chairs with cards indicating 5 minutes, and 1 minute. We have made sure that we have plenty of informal discussion time during coffee breaks and lunch. In poster sessions, presentations are limited to 7 minutes, followed by a 3minute question period. We ask chairs to keep strict time and we urge speakers to time their presentations, including audiovisual examples.

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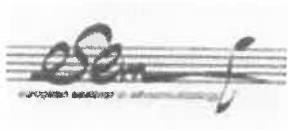
European Seminar in Ethnomusicology



PROGRAM

Instituto de Etnomusicologia
Centro de Estudos de Música e Dança

inet[MD]
instituto de etnomusicologia

Universidade Nova de Lisboa

Wednesday, 10th October

15:00 – 18:00 **Registration**
Testing equipment
Wireless configuration
Hanging posters
Tee and Coffee

Thursday, 11 October

8:00 – 15:00 **Registration**

9:00 – 10:00 **Opening Ceremony**

- Mário Vieira de Carvalho (Secretary of State for Culture)
- António Bensabat Rendas (Rector of the Universidade Nova de Lisboa)
- Giovanni Giurati (President of ESEM)

- Ewa Dahlig (Secretary General of ESEM)
- Salwa El-Shawan Castelo-Branco (President, Instituto de Etnomusicologia – MD, Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa)

10:00 – 11:30 Panel 1

European Ethnomusicological Archives in the 21st Century: Strategies, Challenges, Threats

Chair and Organizer: Lars Christian Koch (Germany)

- Susanna Ziegler (Germany), Historical Recordings: A Challenge for the Future
- Lars Christian Koch (Germany), Long-term Strategies for Conservation, Dissemination and Publication in Audiovisual Archives
- Maurice Mengel (Germany), Working with Ethnocentrism: Considerations on Knowledge and Power in Current Projects related to Digital Ethnomusicological Archives
- Ewa Dahlig-Turek (Poland), East-European Sound Archives and Pan-European Cultural Politics

11:30 – 12:00 Coffee Break

12:00 – 13:00 Panel 2

"Three Tales of a City": Immigrant Scenarios in Vienna Bukharian and Georgian Jews', Turkish and Ex-Yugoslavian Musical Life in the "City of Music"

Chair and Organizer: Ursula Hemetek (Austria)

- Gerda Lechleitner (Austria), A New Diaspora in Central Europe: The Activities of the Sephardic Centre in Vienna
- Hande Sağlam (Austria), New Identities in Diaspora: Turkish Hip Hop among Turkish Second- and Third-Generation in Vienna
- Ursula Hemetek (Austria), Slavko Ninić and the *Wiener Tschuschenkapelle* performing Balkan music: A Viennese Phenomenon

13:00 – 14:30 Lunch

14:30 – 15:30 Panel 3

Music and Diasporic Communities in Lisbon

Chair and Organizer: Susana Sardo (Portugal)

- Susana Sardo (Portugal), "Proud to be a Goan": Colonial Memories, Post colonial Identities. Music among the Goan Diaspora
- Rui Cidra (Portugal), "Seeking a Life" (*pa ba buska bida*): Funaná, Transnationalism and the Places of Experience
- Jorge Castro Ribeiro (Portugal), "*Nós Somos Finka-Pé*": Batuque Performance as Claim, Evasion and Resistance among Cape-Verdian Immigrant Women in Portugal.

15:30 – 16:00 Coffee Break

16:00 – 17:30 Paper Session 1

Musical Cultures in Diaspora: Construction of Identities, Public Institutions and Documentation Strategies

Chair: Susana Moreno Fernàndez (Spain/Portugal)

- Iren Kertesz Wilkinson (England), Roma Music Performance and Hungarian History
- Ardian Ahmedaya (Austria), A Musical Group from an Old Albanian Diaspora in Sicily in the Age of the Global Cultural Industry
- Britta Sweers (Germany), Public Institutions and Migrant Music Performers in Germany: Some Insights from Rostock's *Polyphony of Cultures* Project
- Rebecca Sager (USA), Researching Cultures in Diaspora: A Case Study Employing Motion Capture Technology to Explore Movement and Rhythmic Identities

17:30 – 18:00 Coffee Break

18:00 – 19:15 Film Session

- Bernard Lortat-Jacob and Hélène Delaporte (France), Singing for the Lost Country (Chant d'un pays perdu)

Friday, October 12

8:00 – 15:00 **Registration**

9:00 – 10:30 **Panel 4**

The Crying Gatekeeper: Cultural Heritage and the Role of the Archivist

Chair and Organizer: Dan Lundberg (Sweden)

Panelists: Dan Lundberg (Sweden), Stefan Bohman (Sweden), Salwa El-Shawan Castelo-Branco (Portugal), Gunnar Ternhag (Sweden), and Märta Ramsten (Sweden)

10:30 – 11:00 **Coffee Break**

11:00 – 12:45 **Paper Session 2**

Music and Dance in Portugal and the Lusophone World: Post-Colonial Trajectories, Transnationalism and the Performance of Identity

Chair: Rafael de Menezes Bastos (Brazil)

- Kimberly Holton (USA), Ranchos Folcloricos and the Politics of Post-Colonial Colorblind Casting
- Luísa Roubaud (Portugal), Dance and Lusophone Identity: Eurocentrism, Post-Colonialism and Contemporary Dance
- Kate Brucher (USA), *Rapsódias Portuguesas*: *Filarmónicas* and the Performance of Transnationalism and Portuguese Identity
- Margarida Moura (Portugal), Dances with Tradition and Multiculturality

- Ana Paula Batalha and Ana Macara (Portugal), Fandango in Portugal

13:00 – 14:30 Lunch

14:30 – 15:30 Poster Session

Chair: Ewa Dahlig-Turek (Poland)

Marziet and Sveta Anzarokova (Adygh Republic), Tradition *"ghy" in the Adygh* Dance Culture: Specific Function Returned from Turkey

Horacio Curti (Spain), Discourses and Legitimation Practices regarding a Transculturated Instrument: The Case of the Japanese Shakuhashi

Zoltán Juhász (Hungary), A Computer Aided Classification and Comparison of Different Folk Music Traditions

Alfonso Vargas, Sebastian Lozano, Jose Luis Montesínos, Jesús Mora Vicente and Pablo Ruiz Gallardo (Spain), The Influence of Physical demands in Contemporary Flamenco Dance

Carla Minelli (Portugal), Inca Music as described by the Jesuit Blas Valera (1545- 1619). The Role of Music in Cross-Cultural Processes

José Rodrigues dos Santos (Portugal), Popular Chants from Alentejo : Towards the Constitution of Archives of a Popular Culture

Alla Sokolova (Adygh Republic), Circassian Records in Germany and Austria

Sebastian Lozano, Fernando Santonja, Alfonso Vargas, Manuel Canteras (Spain) and Ana Macara (Portugal), The Influence of Ballet in Spanish Folk Dance

Sławomira Żerańska-Kominek (Poland), Writing the Oral Tradition: Darvish Ali Changi's Treatise on Music (XVII century)

15:30 – 16:30 Paper Session 3

Creativity, Experience, and Meaning in Performance

Chair: Maria de São José Corte-Real (Portugal)

- Ricardo Pinheiro (Portugal), Creative Processes in the Context of Jazz Jam Sessions
- Martin Clayton and Laura Leante (England), The Art of Listening: Indian Raga Music and its Audience

16:30 – 17:00 **Coffee Break**

17:00 – 18:00 **John Blacking Memorial Lecture**

Philip Bohlman (USA), Herder's Cid and the Epic of Modern Europe

18:00 – 19:30 **General Assembly**

20:00 **Visit, Concert and Cocktail at the Fado Museum**

Saturday, October 13

8:30 – 10:00 **Registration**

9:00 – 10:30 **Paper Session 4**

Audiovisual Archives in the XXIst Century: Ethics, Social Relevance, Dissemination

Chair: Salwa El-Shawan Castelo-Branco (Portugal)

- Samuel Araujo and Members of Musicultura (Brazil), Musicultura: Researching and Archiving Sound and Image from a Socially Interested Point of View
- Enrique Cámara de Landa (Spain), The project Multimedia Collection Management - MULTI.CO.M: A new European Curriculum for Sound, Photograph, and Audiovisual Sources
- Pedro Félix (Portugal), From Zora to Bersabeia: The Sound Archive as an Invisible City. The Ethics and Politics of Archiving.

- Marcus Wolff, Felipe Barros e Vivian Schmidt (Brazil), The Change in the Role of Music Archives in XXI Century Brazil

10:30 – 11:00 Coffee Break

11:00 – 12:30 Paper Session 5

Music and Dance in Portugal and Spain: Revitalization, Transculturation and the Construction of Identities and Sociability Networks

Chair: João Soeiro de Carvalho (Portugal)

- Susana Moreno Fernàndez (Spain/Portugal), The Celtic Music Movement in "Los Pueblos del Arco Atlántico" in Spain
- Daniel Tércio (Portugal), Dancing the Struggle, Dancing the Encounter
- Barbara Alge (Austria), Revitalizing the "Passion" for the *Bugiada* Dance-Drama: Enacting the *Bugio* or Blogging on the Web?
- Ana Filipa Carvalho (Portugal), Sociability Networks in Bairro Alto: A Study of 1980's Popular music in Portugal

12:30 – 14:00 Lunch

14:00 – 15:30 Paper Session 6

Transcultural Processes, Expressive Behavior and the Construction of Identities in the Lusophone and Hispanic Worlds

Chair: Enrique Câmara de Landa (Spain)

- Regine Allgayer-Kaufmann (Austria), Portugal and Brazil: Strong Flux and Weak Reflux. Ideology, Nationalism, and other Realities
- Larry Francis Hilarian (Singapore), The Impact of the Portuguese and Spanish Colonization on the Malay Archipelago and its Influence on the Globalization of Musical Cultures
- Gonzalo Fernàndez Monte (Spain), Identity Transformations in Jamaican Music upon its Arrival to Spain in the 1960's.

- Salvatore Rossano (Spain), The Construction of identity and the Representation of the *murga porteña*

15:30 – 16:00 **Coffee Break**

16:00 – 17:30 **Closing Ceremony and Concert**

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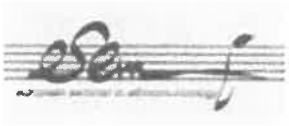

ABSTRACTS

Instituto de Etnomusicologia
Centro de Estudos de Música e Dança

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Universidade Nova de Lisboa

8. Individual abstracts

- Ardian AHMEDAJA (Austria) - Paper Session 1

A Musical Group from an Old Albanian diaspora in Sicily in the Age of the Global Cultural Industries

The history of the Albanian Diaspora in Italy - settled mostly Sicily and Calabria - begins in the middle of the 15th century. Its members still speak the language of their ancestors, an old Albanian called *Arbëresh*. They also call themselves *Arbëreshë*, and the land of the origin *Arbëri*, as in the Middle Ages. The strong consciousness of being different from "the others" - the Italian population - is helped in addition to the language from the Greek Orthodox rite and the corresponding music they practice.

The maintenance of ties with Albania has been difficult until the political changes at the beginning of 1990s. Afterwards the connections with the land of the ancestors have been intensified. In this framework the "musical ties" are very apparent. A good example in this framework is the group "*Dhëndurët e Arbërit*" ("The bridegrooms of Arbëri") established in 1995 by young musicians and music enthusiasts from *Piana degli Albanesi*. This town is the cultural centre of the Arbëreshë „village pockets" in Sicily as well as the bishop's seat of the Arbëreshë Church there.

A part of the repertoire comes from contacts with Albanians as well as from recordings, adapted in a way that is much nearer to the "world music" (harmonization, instrumentation, rhythmic and metric patterns, instruments used) as to an "Albanian music". This fact does not matter for the young musicians. Concert tours and prices in Festivals of Arbëreshë music in Italy have increased community's approval and have made them a strong sign of town's and Arbëreshë identity in Sicily.

These new "identity sounds" are possible only in the age of the global cultural industries which are influencing the musical life in two directions. On the one hand they even out the cultural diversity promoting singular interpretations worldwide, on the other

hand they give even small communities the possibility to raise their voice. Therefore, connecting music from the land of the origin with the promoted new trends from the cultural global industries can be understand as a strategy of the Diaspora community musicians for positioning themselves in this new situation.

- Barbara ALGE (Austria) – Paper Session 5

Revitalizing the "Passion" for the *Bugiada* Dance Drama: Enacting the *Bugio* or Blogging on the Web?

The *mourisca* dance genre was especially widespread in Europe from the 15th to the 17th century. Through Spanish and Portuguese colonisation it got acculturated on other continents and was used for missionary purposes by the Catholic Church. On the contrary to Spain and Latin-America, studies on Moors and Christians performances and *mourisca* dances were neglected in Portugal. However, Moors and Christians are today still performed in Northern Portugal due to locally specific revitalization processes.

This paper focuses on a *mourisca* dance drama called *Bugiada* that takes place on St. John the Baptist's day in Sobrado (near Porto) and that was never interrupted. The observations are based on personal fieldwork carried out by the author on the 24th of June 2005 in Sobrado and on a Blog set up in November 2004.

It will be shown how local identity is enacted in the figure of the *Bugio* (the Christian) which is opposed to the *Mourisqueiro* (the Moor) and how national identity is performed by representing the victory over the Moors. The embodiment of the *Bugio* will be primarily examined through movement material, music and dance. The "passion" that the local population refers as the main motivation for the *Bugiada* will be explained.

The main issues observed in the present festivity are institutionalisation, revitalization and identity politics. In 2004, the association of the *Bugiada* got institutionalized with the construction of its own building, the hierarchical organization of its members and the setting up of a Blog about the festivity. Special attention will be given to the effects of the Blog and emerging conflicts from associative intervention. Identity politics undertaken by individuals will also be considered.

- Regine ALLGAYER – KAUFMANN (Austria) – Paper Session 6

Portugal and Brazil: Strong Flux and Weak Reflux. Ideology, Nationalism and other Realities.

When Pierre Verger in 1968 coined the dualism of the terms flux – reflux he draw our attention to the Brazilian influence on the western coast of Africa, particularly in Dahomey and Nigeria, following the return of the freed slaves. Recently I came across with field recordings from Benin on "Samba e Fetiche" recorded by Marcos Branda Lacerda. Until today there is a deep interest – still increasing – in all kinds of transcultural processes between Africa and Brazil.

However, the strong impact of the Portuguese heritage – although acknowledged – is rather disregarded. There is evidence that the transcultural processes between victors and

conquerors are – at least from the perspective abroad – a sensitive matter. The composer Heitor Villa - Lobos for example – a symbol of the Brazilian modernist movement – succeeded in France rather than in Portugal, Carmen Miranda had to put up with the designation of a false *baiana*, because she was born in Portugal and not in Brazil. There are many such examples.

In my paper I would like to argue for my (so far preliminary) thesis, that although strong flux from Portugal to Brazil is acknowledged, the reflux – as far as we know - has been rather weak. I believe that this has to to ideology, nationalism, and other realities.

- Marziet and Sveta ANZARAKOVA (Adygh Republic) – Poster Session

Tradition *"ghy" in the Adygh Dance Culture*: specific function returned from Turkey

The report is dedicated to a peculiarity of adyge dance music. This peculiarity is a vocal voice adyges call ***ghy***. From adyge language term ***ghy*** is translated ***refrain***. In this report we compare dance music of adyges living in Turkey, in Russia and Turkish adyges who have returned from Turkey and now live in their historical native land.

In folk instrumental melody of adyge ***ghy*** is performed on syllables «o-ri-ra», «o-ri-da», «o-rai-da», «o-wey» and others.

As a result of the Caucasian war Adyghs settled in more than 50 countries of the world. The most numerous diaspora lives in Turkey today. After the disintegration of the Soviet Union Turkish Adyghs were the first to come back to their historical native land – Caucasus. The Adygh foreign diaspora practically lost ***ghy*** in dance music. However the Turkish diaspora preserved one form of its performing (dancing). This form is heterophonic. As a rule if a dance is danced (performed) in slow tempo, a voice fully sings a melodic line of instrumental melody. If a dance is fast (***tlaparish*** is very popular with Turkish Adyghs) a voice sings separate fragments of instrumental melody. After coming to their historical native land the Turkish Adyghs preserve their usual form of ***ghy***. They don't adopt from Russian Adyghs singing forms. We think there are main reasons for it:

1. Dance music of Turkish and Russian Adyghs is different from each other. This fact is caused by different types of harmonicas, percussion instruments used in dances, different melody and musical repertoire.

Adaptation process for repatriates is rather hard. Today it is very difficult for many of them to adapt to new sounding of dance music, tune to the pitch of plasticity, sing ***ghy***. If a repatriate comes out in a dance circle, a harmonist begins to play a melody that is popular with Turkish Adyghs. In this way a harmonist shows consideration and appreciation of the dancer.

2. For over the □□ century ***ghy*** traditions underwent to crisis in the historical native land. Ghy variants performed (danced) today differ greatly from those in the □□ century. The early records we have belong to Magomet Khagauge. They were made in 1911 and 1913. When listening to these records we hear a two-part or three-part ***ghy***. In modern dance music such kind of ***ghy*** is lost.

The report will be illustrated by video records of traditional dances performed by Russian and Turkish Adyghs.

- Samuel ARAÚJO (Brazil) – Paper Session 4

Musicultura: Researching and Archiving Sound and Image from a Socially Interested Point of View.

In the wake of post-modern ethnographic experiments, social groups and peoples whose cultural forms have usually constituted significant portions of scholarly-conceived archives have started to document their own cultures and to constitute locally hosted databases as efficient tools in their claims for socio-political rights and resource ownership.

This paper is co-authored by one such group, Musicultura, gathering about thirty community youngsters and resulting from a three-year partnership between one academic unit and a NGO created by residents of Maré, one of Rio de Janeiro's more highly marginalized areas. Investing in dialogue and access to the academic literature, as well as reflecting critically upon the local soundscape, the group will discuss to what extent it sees possible, through audiovisual documentation, to produce, store and diffuse knowledge and qualified interpretations on Maré and other *favela* spaces which are simultaneously relevant to the academic public and to society at large.

Furthermore, the group will examine the implications of its engagement in elaborating unique perspectives on the *favela* soundscape as well as of its simultaneous emergence as a new interlocutor within academic and socio-political spaces.

Finally, the paper will also address the archive as a strategic construction, not only for its storage, preservation and study functions, but mainly for its potentials in fostering new dialogues, approximations, reflections and actions for social change.

- Ana Paula BATALHA and Ana MACARA (Portugal) – Paper Session 2

Fandango in Portugal

In this presentation we will approach the origin of Portuguese Fandango and its relation to the dance in other countries.

We will concentrate on the characterization of the dance as it is found in the Portuguese region of Ribatejo. We know that both man and women of the bourgeoisie once danced Fandango in theatres and dance halls. Later, the popular stratum appropriated it dancing in wine low taverns and popular festivities. This completely changed the character of the dance. It became more passionate and impetuous, freer in style, with a demand for virtuosity, excluding the woman as performer.

Some authors also take this type of Fandango, danced exclusively by men, as a representation of virility. It is danced mainly by the farm worker who raises the bulls grown for the main local festivities always related to touradas or bullfights. Fandango has also been characterised as a romantic dance, as it is performed by two dancers on a challenge for the women's attention. Women are taken as the object of seduction; dance skills are a means for amorous conquest.

- Alma BEJTULLAHU (Slovenia) – Paper Session 1

Music and Dance of Albanian Diaspora in Croatia and Slovenia

In this study I focus on the musical activities of the Albanian diaspora in Croatia and Slovenia. Diaspora communities were established by Albanian migrants mostly from Kosova and Macedonia, which moved to these countries during the last decades. Usually Albanians are organised in Albanian cultural clubs, situated in several towns. In some of these clubs, the members are engaged in folk music and dancing activities.

This study points out two conceptual frameworks. The first one explores the fact that practicing music in diaspora decreases, particularly when compared to previous musical amateurism in the homeland. I examine several factors that contribute to this situation, such as social organisation of Albanians and social order in Slovenia and Croatia, emphasising that some of their respective values exclude one another. I have observed the fact that Albanians in the diaspora most likely get involved in musical amateurism, when supported by host country societies, which migrants acknowledge as an institutional interest of the hosts for the newcomers folklore, but are less likely to regularly perform and practice music in their own initiative.

In the second framework, I discuss modern ways of keeping contact between diaspora and homeland music. These, rather passive, ways include listening to recorded music (either from a bought CD or downloaded from the internet) or commissioning musicians from the homeland for playing on particular occasions (such as wedding celebrations or national holidays). I discuss the consequences of these habits in the work and performance of all Albanian musicians in homeland and abroad. Finally I argue that diaspora, introducing an economical factor, have significantly influenced the professional music production and music-making, affecting thus the whole circle of creating and interpreting music as well as negotiating new ways of socialising within the Albanian diaspora.

- Kate BRUCHER (USA) – Paper Session 2

***Rapsódias Portuguesas*: *Filarmónicas* and the Performance of Transnationalism and Portuguese Identity**

Bandas filarmónicas, or amateur civic wind bands, support economic and social networks that connect communities in Portugal to Portuguese immigrants living abroad. Bands, individual musicians, band music and recordings travel between Portugal and northern Europe, North America, and South America, tracing communities that cross political borders and span wide geographic distances.

In this paper, I explore how *filarmónicas* in Portugal cultivate connections to diaspora communities by reaching out to Portuguese migrants through performances. Drawing on ethnographic fieldwork I conducted in Portugal, I examine how *filarmónicas* transform performances at patron saint feasts into transnational spaces. I look at the ways that bands strengthen relationships between local audiences and returning or vacationing emigrants, particularly by programming *rapsódias portuguesas* (arrangements or original works for wind band based on traditional Portuguese songs and dances) and North American band music.

By exploring tensions between Portuguese emigrants' experiences of *filarmónica* performances and the ways that *filarmónica* musicians in Portugal conceive of the Portuguese diaspora as an extension of the hometown, this paper critiques notions of nationalism by examining diaspora within the conceptualization of the nation.

- Enrique CÁMARA DE LANDA (Spain) – Paper Session 4

The Project Multimedia Collection Management - MULTI.CO.M: A New European Curriculum for Sound, Photograph, and Audiovisual Sources

In the last years, audiovisuals assumed a relevant role in the cultural and scientific media production, originating new problems to be tackled about their preservation in well organised collections. The project *Multimedia Collection Management - MULTI.CO.M.* – has been included in the *Leonardo Da Vinci Community Vocational Training Action Programme* and it intends to fill an empty space in the training of the personnel managing the valorisation and preservation of audio and video materials. The project aims to realize a first pattern of e-Learning pilot course for the complete training of professional skills of documentalists for the audio and video collections, with particular attention to the matters of managing, services and valorisation. The project will produce appropriate e-learning material (in English, French, German, Italian and Spanish) and a voluntary agreement between the partner University and VET providers coming from different countries (the curriculum will be organized under the guidelines of the European Higher Education Area). The main stages of the project include

1. Preparatory phase (analysis, planning, workgroups)
2. Production of e-Learning content
3. Piloting and fine tuning
4. Transversal: awareness rising, valorisation and dissemination, networking

The partners of the project are: *BAICR consortium*, *Discoteca di Stato – Museo dell'Audiovisivo*, *OPIB*, *SLC-CGIL* and *Amitié* in Italy, *FIM-NeuesLearnen* (DE), *Universidad de Valladolid* (ES), *Institut National de l'Audiovisuel* (FR) and the *National Sound Archive* (GB). The results of the project will be communicated to other European countries, in order to share their application. The first two of the six work packages had already been completed (Project management and the compared analysis of the professional figures and teaching offers already existing in the countries). During the ESEM Conference, the core of the project (Development of the curriculum contents, which are now under elaboration) will be presented and discussed in order to check their relevance, pertinence, and reliability.

- Manuel CANTERAS, Sebastián G. LOZANO, Fernando SANTONJA, Alfonso VARGAS (Spain) and Ana MACARA (Portugal) – Poster Session

The Influence of Ballet in Spanish Folk Dance

The departing hypothesis of our research is that present dancers of the "Bolera" school (traditional Spanish dance) have a similar morphology, to ballet dancers, due to the influence of Italian and French ballet masters in Spain during the seventeenth century.

To test the morphology of the dancers the sample included 66 female dancers (33 ballet; 33 Escuela Bolera) and 33 non-dancers. The methods used measuring: a) the degree of curvature of the thoracic and lumbar spine in standing position; b) maximum trunk flexion; c) maximum trunk extension. These curvatures were measured with an inclinometer (Gerhardt, 1994; Craig, 1994). Also, we measured height, weight and years of training.

The results were treated statistically and comparisons between the groups were made using *Student's t-test* and analyses of variance.

We concluded that dancers of the "Bolera" school have similar morphological parameters as ballet dancers.

Both are influenced by the practice of similar aesthetic gestures, steps and attitudes even if each dance form uses different nomenclatures and methodology. We can show that the history of European dance establishes moments of intimacy between ballet and Spanish folk dance each inspiring the other, reciprocating influences for more than two centuries.

- Ana Filipa Santos de CARVALHO (Portugal) – Paper Session 5

Sociability Networks in Bairro Alto – A Study of 1980's Popular Music in Portugal

After the 1974 April Revolution in Portugal, there was a period of several politic and economic changes that had their reflection in social and cultural life.

With the changing in some of the sociability patterns, specifically in what concerns night life, new leisure spaces appeared, in early 1980's, especially in Lisbon. These spaces where characterised by the use of popular music and dance, attracting individuals that intended to detach themselves from previous models.

One of the privileged locale for their fixation was Bairro Alto, associated at that time, as a sociability place, to Tourism, Casas de Fado (Fado Houses), restaurants and tascas (neighbourhood taverns). With the increased gathering of people, made possible by these spaces a new urban dynamic was created, produced by the confluence of people, ideas and new tendencies in diverse areas.

The social networks created around these spaces, mainly composed of young artists and intellectuals, had its effects on artistic production.

The main purpose of this presentation is to understand how these networks functioned and their effect on popular music production in the 80s, using Bairro Alto as a centre of contact between the participants. To illustrate, I shall analyse the background and work of some musicians and groups active at that time, like António Variações, Heroís do Mar and Afonsinhos do Condado, all frequenters of Bairro Alto, with some visibility on a national level, specific artistic paths and, in some cases, direct contact in musical creation.

- Rui CIDRA (Portugal) – See Panel 3

- Martin CLAYTON and Laura LEANTE (UK) – Paper Session 3

The Art of Listening: Indian Raga Music and its Audience

This panel stems from the research project "Experience and Meaning in North Indian Raga Performance", based at the Open University, which focuses on the analysis of music performance and reception, with particular emphasis on gesture, entrainment, interaction and meaning construction. This presentation follows up other papers given by the panellists at previous ESEM seminars – jointly or individually – concerning different aspects of music performance seen mainly from the performer's perspective. It considers how Indian audiences relate to the experience of listening to raga music, drawing both on their reflections and on their behaviour during concerts.

The two aspects of the work presented will therefore comprise:

– *Analysing interactions between performers and listeners in live performance.* It has often been noted how Indian music audiences can become visibly and audibly involved in performance, with normative calls and/or gestures of approval being very common. In practice, the extent and kind of audience involvement varies greatly, depending on (amongst other factors) audience members' musical knowledge and experience as well as performers' manner on stage. This presentation illustrates some of the ways in which audiences interact with performers and their music, and unpicks some of the factors determining the kind of interaction that takes place in each performance.

– *Imagery, gesture and listeners' construction of meaning*. This study demonstrates the importance of imagery and movement in the aesthetic appreciation of raga music. We will show how patterns of movement, expressed through images and embodied through gesture, relate in turn to the meanings attributed to a given performance. We will argue that although meanings are individually constructed by each listener common themes emerge from different people's reflections on the same performance, and an important key to understanding this phenomenon is the realisation that movement patterns encoded in the music may be interpreted by listeners with the help of visual images.

The panel draws on extensive video footage of musical performances, as well as ethnographic interviews with performers and concert-goers collected during recent fieldwork in India.

- Horatio CURTI (Spain) – Poster Session

Discourses and Legitimation practices regarding a Transculturated instrument. The case of the Japanese *Shakuhachi*

This work looks into practices involving *Shakuhachi* outside its original Japanese context, Transculturation processes, and focuses on the discourses and practices explicitly or implicitly used to give value and meaning to this practices and views, legitimation discourses and practices.

The *Shakuhachi* is a Japanese Bamboo end blown flute with 5 finger holes that evolved from a Chinese flute, the same one that in China originated the *xiao*. Through Japanese History, the Shakuhachi has been related to different musical forms, from *Gagaku*, court music, to "popular" songs, *Minyo*. For this paper it is of particular importance its relation to Zen Buddhism and the present repertoire known as *Koten Honkyoku*.

Outside Japan, the *Shakuhachi* is one of the best-known Japanese Musical Instruments and there are several places around the globe where *Shakuhachi* Communities can be found. Regarding number of participants and events, the main locations would be Australia, USA (mainly New York and the San Francisco Bay area) and Canada (mainly on the West Coast) and in a less degree, some places in Europe. In these places, the *Shakuhachi* has different uses and functions that include meditation tool, healing, and musical instrument for different musical forms that range from the Japanese traditional ones (*Honkyoku*, *Sankyoku*, *Minyo*, etc.), to Jazz, Salsa or Contemporary Music (a tag including from the so call Classical Contemporary Music to Free Improvised Music)

The members of these groups relate and gain cohesion around diverse collective activities that go beyond the personal practice and transmission of the instrument and its music's. From these activities the more relevant for the present work are the *Web-lists*, e-mail communications where players and interested people share opinions related to *Shakuhachi*. Consideration will be made of what could be called *Shakuhachi gatherings* (International events taking the form of seminars or workshops)

On the *Web-Lists*, the more relevant for this study are the "Shakuhachi Web-List", and the "European Shakuhachi Web-List". Despite the fact that these Web-Lists show the typical delocalization of Internet, most of the participants on the first and older one are located in USA, Canada and Australia, while the other relate mainly to Europe as its name clearly states. Through e-mail correspondence, themes regarding *Shakuhachi* are discussed, and different relationships with the instrument become evident and define what could be called "group typologies" regarding use and significance of the practices associated to the instrument.

The *Shakuhachi Gatherings* are dedicated almost exclusively to Japanese traditional Music and their main explicit goal is to transmit techniques and traditional musical forms, having the implicit goal of providing cohesion to these groups and provide the participants with a "feeling of belonging" and at the same time to legitimate different approaches to the instrument, specially through the presences of renowned Japanese *Shakuhachi* Masters. These concepts relates directly to the main concern of this paper that are the Legitimation Practices.

The present paper is part of a research in progress that intends to analyzed and understand the different practices articulated around this instrument, especially in contexts different from the original, deterritorialized practices, therefore the results are still partial and mainly based on the facts observed on the category of Web-Lists and the personal experience of the author, considering the elements that unite and define these groups and above all, how the "actors" tend to legitimate their practices on their discourses inside these groups

This work reflects the point of view of a researcher and *Shakuhachi* player formed in Japan with a Japanese sensei, *Kakizakai Kaoru*, following the traditional model of transmission for the instrument, specially inside of the *Koten Honkyoku* music in the *Kinko*,

linage as transmitted by *Yokoyama Katsuya*; having received his Master degree (*Shihan*) in 2004 and sharing his professional musical activity as a performer and teacher with an Academic approach to the Japanese Musical Practices in their original context as well as in new environments.

- Ewa DAHLIG-TUREK (Poland) – See Panel 1

- Pedro FÉLIX (Portugal) – Paper Session 4

From Zora to Bersabeia: The Sound archive as an Invisible City. The Ethics and Politics of Archiving.

Marco Polo told Kublai Kan about Zora, the city that will disappear because it was all made of memories; Maurília, the city that exists only on ancient postcards; Aglaura, the city that is growing in his name and nobody notices the actual growing; Árgia the buried city that can only be noticed when we put our ear in the ground; Bersabeia, the city of purity that buries all filthy materials... all invisible cities written by Calvino. In this paper we use Calivino's cities as a metaphor for the sound archives ethics.

Heritage, sound archives, ethics are the core concepts on discussion nowadays, but that discussion take place inside archive's walls. At the same time the avalanche of digital resources gave a completely new approach to sound archive's task. This papers deals with the ethics concerning safeguarding and archival practice of sound heritage from the researcher's perspective and the consequence of my experience as researcher in archives, and private and public sound collections examination.

The sound carriers give us as much information as the sound recorded in the carrier, informations about the artist, the production network, the industry, the technical status, the social value of the carrier (and secondly of his sound), an issue that digital sound archives didn't give a proper answer. This paper hopes to bring into discussion ethical issues concerning the sound archives at the digital age. In particular, the ethical questions I will talk about are: public access to the archive collection, the predominance of technical facilities of digital copying of documents, the forgotten importance of the physical carrier, the politics of building a collection of sound heritage, and the aesthetic politics of building heritage.

I think we have a lot to learn from the fate of those invisible cities such as Zora, Maurília, Aglaura, Árgia or Bersabeia.

- Susana Moreno FERNÁNDEZ (Spain) – Paper Session 5

The Celtic Music Movement in "los pueblos del arco Atlántico" in Spain

When the Celtic music movement experienced a boom in Spain in the 1980s, it started to be mainly associated with the regions of Galicia, Asturias and Cantabria, all of them comprised in the so called European "arco atlántico". However, in recent years a growing number of groups, festivals and activities linked to the celtic phenomenon have arisen in

other places of the country. This fact leads us, on the one hand, to try to understand the processes through which such a movement spread far away from the original "atlantic" regions; on the other hand, to rethink which are the musical and extramusical elements which define the current Celtic music throughout the Spanish country.

In addition, most of the information available about the Celtic movement in Spain refers to its presence in the regions of Galicia and Asturias. For that reason, I consider necessary to put forward here an approach to the manifestations of such a movement in Cantabria in relation to its neighboring regions just mentioned. With that purpose, I'll try to elucidate the reasons, the finalities and the means by which the cantabric region entered the Celtic world. At the same time, I suggest some guidance for an interesting comparative analysis of the repercussions the Celtic movement had during the last two decades on the folk and traditional musics of the regions which are under its influence.

- Ursula HEMETEK (Austria) – See Panel 2

- Larry Francis HILARIAN (Singapore) – Paper Session 6

The Impact of the Portuguese and Spanish Colonization on the Malay Archipelago and its Influence on the Globalization of Musical Cultures

In this paper, I will explore how global trade has influenced musical cultures of the Malay Archipelago. The first Europeans to arrive in the Malay Archipelago were the Portuguese and the Spanish in the 16th century. The Spanish conquest of the Philippines and the Portuguese expansion in to the "spice" islands corroborates insurmountable cultural adaptation on the conquered territories. Hence, it can be argued that musical instruments have journeyed along the grain of politics, conquest and economic exploits amongst the communities so linked to trade, mercantilism, adventure and a source for entertainment.

The focus of this paper is to explore the cultural ramifications of the Portuguese on the Malay Archipelago and the Spanish influences on the Philippines. The study of musical instruments explores the intersection of globalization and diaspora, not in the commercial sense but to the close affinity of intercultural aggrandizement and adaptation. Stringed instruments in particular have a strong affinity with traditional musical practices in this part of the world. Cases in reference are the traditional Malay lute-type, commonly known as the *gambus* that identifies with the Malay Muslim cultures and "guitar-type" or *rondalla* lutes associated with Christian descendants of the early European entrepreneurs in the Philippines. Both the *gambus* and the *rondalla* share "kinship" ties with the Arabian *ūd*, the European lute, Spanish guitar, Portuguese *cavaquinho/machete*, Greek *bouzouki*, and many other oriental lutes.

Although largely based on conjectures, theories pertaining to the arrival of the lute-type instruments could be argued as only "probable theories" rooted on historical hindsight of "process" rather than "product" as there is an absence of physical evidence of early proto-type lute instruments. Finally, the paper concludes with controversies surrounding the "transmission" and "migration" of these instruments and examines the practice of both the *gambus* and the *rondalla* in their local settings.

- Kimberly DaCosta HOLTON (USA) – Paper Session 2

Ranchos Folclóricos and the Politics of Post-Colonial Colorblind Casting

Portugal's 1974 revolution marked the end of the Estado Novo fascist regime and the end of Portuguese colonialism in Africa. The political instability and violence that accompanied Independence in Lusophone Africa sparked the exodus of over half a million people—white and mixed raced colonists, and black Africans from Angola, Mozambique and Guinea Bissau. Lisbon and the surrounding suburbs became the receiving context for much of this post-colonial migration.

During the decades that followed the revolution, ethnomusicologists and anthropologists have begun documenting the changing face of expressive culture in and around Lisbon. Much of this work focuses on indigenous African traditions brought to Portugal following 25 de Abril, but fewer studies have focused on how distinctly Portuguese cultural forms have been impacted by a new multicultural environment at home (Vale de Almeida 2004; Tinhorão 1988).

Responding to the conference theme "Music and Dance in Post-Colonial Portugal and Spain," my paper will address the extent to which ranchos folclóricos, amateur groups of musicians and dancers who perform late nineteenth century popular traditions, were impacted by post-colonial demographic change throughout the suburbs of Lisbon. Ranchos folclóricos did indeed experience changes in repertoire, costume and performance forums following the revolution of 1974, but absorption of African dancers and musicians into rancho groups was less commonplace. My paper explores the discourse and social dynamics surrounding the integration of Luso-Africans of color into folklore groups whose stated purpose is the studied, authentic recreation of late nineteenth century rural tradition----a historical period which featured a much more homogenous population than that of post-colonial Portugal. My paper is based on extensive fieldwork with the Rancho Folclórico de Alenquer, and the Grupo Folclórico de Belas. More recent ethnographic fieldwork with ranchos folclóricos in Newark, New Jersey will serve as a comparative case in the examination of multicultural environments and the incidence of "colorblind casting" within folklore troupes.

- Zoltán JUHÁSZ (Hungary) – Poster Session

A Computer Aided Classification and Comparison of Different Folk Music Traditions

The relations of nine Euro - Asian musical cultures were investigated using self organizing mapping of the melody contours. The studied cultures – German, French, Appalachian English-Scottish-Irish, Bulgarian, Sicilian, Hungarian, Slovak, Mari-Chuvash-Tatar and Chinese - were represented by digital melody collections, each of them consisting of 1000-2500 melodies.

The contacts of the musical cultures were characterized by a graph, and the special structure of this graph led to the supposition of certain hypothetical common musical languages. The results are in good agreement with geographical conditions, thus, a "western" and an "eastern" common musical language can be separated using the graph. At

the same time, a "totally" common language, including all of the studied cultures is also supported by the results. The contour types of the common languages were determined using self organizing maps, being able to "understand" the related cultures in parallel.

The analysis showed that significant parts of the common languages are represented in the current national cultures, and they exist the most completely in Hungarian and German, as well as in Hungarian and Chinese folk music. The mapping of the melody sections and the contour types of the common language to a multidimensional "melody space" resulted in a clear musical description of the contacts, thus, the hypothesis of certain archaic common musical traditions in Euro-Asia seems to be worth considering.

- Lars-Christian KOCH (Germany) – See Panel 1

- Gerda LECHLEITNER (Austria) – See Panel 2

- Dan LUNDBERG (Sweden) – See Panel 4

- Maurice MENGEL (Germany) – See Panel 1

- Carla MINELLI (Portugal) – Poster Session

Inca Music as described by the Jesuit Blas Valera (1580-1620). The Role of Music in Cross-Cultural Processes

In the unpublished document *Miccinelli Exsul Immeritus Blas Valera Populo Suo* (document that is publishing by Laura Laurencich), Blas Valera describes the ritual value of Inca music, i.e. a matter to reach and transmit the sacred world.

In the *La Primeira Nueva Crónica y Buen Gobierno*, written between 1580 and 1620, the author who, for political reasons, signs with the pseudonym Guaman Poma de Ayala, describes, with the assistance of drawings, the Incas musical world during the early colonial age, providing evidence of the crossing between the local and Hispanic cultures.

The reading and interpretation of these documents, helps to understand the post-colonial musical world of the Andes.

- Gonzalo Fernández MONTE (Spain) – Paper Session 6

Identity Transformations in Jamaican Music on its Arrival to Spain in the 1960's.

When a community moves, it is accompanied by its culture, used as an identity symbol in the new context. However, it is possible to consider another kind of "displacement", concerning to the very culture, dissociated from the people that initially bore it and acquiring a certain degree of autonomy. As an example, I propose the revision of Jamaican

music in Spain, in the sixties. By that time, migrations to England were frequent in the Jamaican society. Among various cultural expressions immigrants carried with them was Ska, the main representative of Jamaican urban popular music by then. Both in the Caribbean island and English territories, Ska was promoted as this people's social and cultural identity sign, a fact strongly amplified by Jamaica's Political Independence, obtained in 1962.

However, the presence of Ska in British lands also implied its inevitable insertion in European urban popular music culture. Transcending the demographic limits of the displaced Jamaican sector, their music involved itself in Continental Europe's scene. Analyzing how it arrived and evolved in Spain, we now observe that it does not fulfill the same functions either carries the same meanings than those in the former developing areas. Its adaptation to the political, social and economic rules of the host country is carried out with no physical presence of Jamaicans in the new social context. Therefore, some of its previous identity qualities become transformed or even erased. The music adopts new forms on local artists' initiative, and variants are generated among the diverse host places.

This music differs from the cultural expressions that accompanied its creating people's migrations; it has "emancipated", turning into another participant of the international market. As a different product, the approaches it requires for its research has to be new and consistent with this situation.

- Margarida MOURA (Portugal) – Paper Session 2

Dances with Tradition and Multiculturality

The traditional heritage of each country represents a source of culture and collective personality, hanging in the historical and anthropological knowledge of the modern societies.

The cultural and social permeability, a migratory consequence (outward and inward country flows), that configures Portugal in actuality, draws and confers a richer picture in multicultural terms, and in its ethnographic diversity.

The social, playful, symbolic, cultural, educative, artistic and performative nature of Traditional Dance, as well as the ethnographic and patrimonial dimension, follows the modernization of the "traditional authenticities" that are currently " placed and dislocate". This makes possible collective dynamic renewed and in constant change, contributing decisively for local, regional, national and transnational identity of the groups and its members. It is also an excellent mean of social integration and re dimension of conflict attitudes of and in the society, promoting behaviors of tolerance, by the acceptance of the difference as a rise in value.

Our reflection is based and has been consequence of a 10 years' route in the scope of the choreographic traditional culture intervention - dances with tradition - with children between the 6 and 10 years old in multicultural educative contexts. Dances with tradition constitute one of the component integrators of European program MUS-E - artists in the school - which it has a principle: using the arts and the different aesthetic forms, as mediating and facilitators of the tolerance, the allotment, the cooperation and acceptance of itself and of the other.

Methodology:

We point out the good practices in terms of dances with tradition, the ones which decidedly promote and contribute for the reduction or even suppression of behaviors of social exclusion and segregation, unjustified violence and bullying in multicultural educative contexts. We, also reflect, on the very positive contribution of the ethnochoreographic culture, for the processes of reconfiguration and cultural renewal that promotes, in the artistic and partner-cultural formation for those who usufruct them.
Moreover, we advance from the goals and contents that we persevere, to the organizational model of the sessions, culminating with the evaluation's reflection to this intervention type, or even, limitations and teaching successes of the dances with tradition, in multicultural educative context in Portugal.
Conclusions:

We will be presented our specific conclusions at different levels of analysis. However as general conclusion, we can say that Traditional Dance - dances with tradition, has contributed very significantly for the unification (by the diversity) and integration of the different cultures, and these with the Portuguese culture, furthermore, it seems to inform, form and (re) form the children's traditional culture, in a multicultural educative context.

- Ricardo Nuno Futre PINHEIRO (Portugal) – Paper Session 3

Creative Process in the Context of Jazz Jam Sessions

This paper discusses jazz musicians' creative process in the context of jam sessions from an ethnomusicological perspective. The viewpoint presented here is the result of research with professional jazz musicians working and living primarily in New York. It clarifies how creativity contributes to the configuration of these performane events. As an important context for sharing musical information, jam sessions will be analyzed as a framework for the demonstration of ideas, musical skills and approaches to jazz improvisation. Trying to fill the gaps left by common jazz studies research, this discussion around the jazz musicians' creative process in jam sessions will be informed by the social and cultural framings that are inevitably attached to jazz performance.

The characterization of the creative process in jam sessions is here made according to the structural organization of a "standard tune" performance, namely, the choosing process of repertoire and musicians, introduction, melody exposition, "solos", "trades", "head-out", "outro", and ending. The main aspects that influence the musicians' creative process in the context of these events, analyzed in this paper are: musical competence, different types of interaction between participants, and space characteristics. These aspects are closely related to certain performative and aesthetic values that are common to most jazz musicians, and that are rooted in Afro-American cultural tradition.

- Märta RAMSTEN (Sweden) – See Panel 4

- Jorge Castro RIBEIRO (Portugal) – See Panel 3

- Salvatore ROSSANO (Spain) – Paper Session 6

The Construction of Identity and the Representation of the murga porteña

Las murgas porteñas, manifestaciones coréutico/dramático/musicales del carnaval de la capital argentina, durante los últimos veinte años se están conformando como un movimiento artístico y social amplio y heterogéneo. Después de un largo período de silencio y a través de varias estrategias, estas agrupaciones van reestructurando su papel en el ámbito de la fiesta y de la ciudad. La búsqueda de una identidad, tanto de género como intergrupal, se convierte en una de las inquietudes de los nuevos protagonistas de esta tradición.

A través del análisis de algunos ejemplos de *performance* carnavaleras de determinadas murgas, se abordará el fenómeno de la extrema variedad de signos que concurren a determinan la voluntad de autorepresentación de cada grupo y la estructuración de nuevos modelos de referencia. La observación analítica del desfile de murga durante el transcurso de un "corso" desde varias perspectivas vinculadas con los ámbitos de percepción visual y auditiva, permite interpretar las diferencias estéticas, musicales y coréuticas de las diferentes agrupaciones que, a través de signos y mensajes como los colores de sus trajes o el tipo de impacto sonoro perseguido, intentan alcanzar una propia identidad en el ámbito de la práctica de un género en continua evolución.

- Maria Luísa ROUBAUD (Portugal) – Paper Session 2

Dance and Lusophone Identity: Eurocentrism, Post-colonialism and Contemporary Dance

Como assimila a arte contemporânea as novas realidades pós-coloniais? Será que, no plano da construção de identidades sociais e criativas actuais, existem traços de uma especificidade cultural lusófona?

A partir do estudo de formas emergentes de dança contemporânea em países do espaço lusófono - um fenómeno recente em Moçambique, Angola e Cabo Verde, e, com um percurso próprio e já firmado, no Brasil - pretendemos contribuir para o debate em torno das questões supracitadas. Apresentamos uma abordagem crítica de um conjunto de objectos coreográficos, oriundos de contextos predominantemente urbanos, cujas linguagens têm em comum, além de um referencial cultural lusófono mais ou menos perceptível, o facto de as sua(s) corporeidade(s) e imagética(s) reflectirem aspectos das respectivas realidades psico-sócio-culturais em transformação. A par das afinidades, estes objectos assumem formas e enquadramentos muito variados: os contextos dos quais provêem articulam, de modo específico, trajectórias pós-coloniais, singularidades identitárias, e os efeitos da globalização. Por outro lado, também as circunstâncias ou motivações que lhes estão na génese, conhecem grande diversidade.

Procederemos a um exame de aspectos formais, contextuais e subtextuais desta dança emergente, procurando caracterizar eventuais linhas de orientação, de tensão ou de divergência, e reflectir acerca do seu significado. Confrontando os múltiplos modos de combinar renovação artística, tradição e contemporaneidade, esta análise visa contribuir

para o debate em torno do conceito de arte contemporânea, das conexões entre erudição e arte popular, "arte ocidental" e "não-ocidental". O estudo desta dança emergente dará ainda lugar à reflexão sobre as complementaridades e paradoxos que se estabelecem entre cultura a local e cultura global, cooperação e eurocentrismo, neo-colonialismo e relações norte-sul, sobre os reflexos artísticos dos fenómenos migratórios, e sobre como esta teia de factores se configura no espaço lusófono.

- Rebecca D. SAGER (USA) – Paper Session 7

Researching Cultures in Diaspora: A Case Study Employing Motional Capture Technology to Explore Movement and Rhythmic Identities

In this presentation, I describe comparative research I conducted in 2005 in which I used motion capture technology to document and analyse performances of three historically-related, contredanse-derived Caribbean dances. I discuss this innovative research methodology, my preliminary research results, and suggest this technology's potential for ethnomusicological research on diasporic cultures worldwide.

I chart the progression of this field research from its underlying theoretical premise (that ways of rhythmically coordinating music to movement are significant indicators of identity), through fieldwork documentation, to ongoing digital analysis and ethnographic interpretation of the data. The motion capture field recordings were made by filming dancers simultaneously on six cameras. Back in the laboratory, computer software synchronizes and reconstructs three-dimensional images of the dancers, allowing movement direction, velocity, and timing to be measured and analyzed with great precision. My investigations have revealed systematic timing and movement patterns that mark local identities as well as reveal commonalities among historically-related genres. I argue that digital music analysis and motion capture technologies allow for more accurate and subtle descriptions of how culture-bearers embody their kinetic and musical cultures and negotiate identity and difference within performance.

By sharing my preliminary results, I hope to generate discussion about the broader potential and practicality of this new technology for comparative, ethnographic music-movement research.

- Hande SAGLAM (Austria) – See Panel 2

- José Rodrigues dos SANTOS (Portugal) – Poster Session

Popular Chants from Alentejo: Towards the Constitution of the Archives of a Popular Culture

Il existe dans le sud du Portugal une tradition de chant populaire qui présente un intérêt tout particulier du fait de la netteté de son caractère et des nombreuses interrogations que suscite sa nature, ses probables origines, sa dynamique de diffusion et de transformation.

Les corpus recueillis au long des cent cinquante dernières années (d'abord par des folkloristes plus ou moins improvisés, érudits locaux, ethnographes et des associations locales, précieux par leur caractère de documents uniques, sont fortement hétérogènes du point de vue technique et ne répondent pas à une organisation d'ensemble, ni à des critères unifiés de recueil, indexation, etc.

Les recherches qui doivent êtres entreprise, de même que la transmission qui était et demeure le but de nombreux acteurs régionaux, rencontrent donc des limitations difficiles de dépasser en l'absence d'un saut technologique dans la qualité du recueil, de l'organisation et de la conservation des corpus de chants et de textes.

Concernant les corpus, il s'agit de systématiser les documents existants (publiés ou non), qu'il s'agisse de textes ou d'archives sonores et de procéder à des recueils originaux systématiques, selon les critères techniques et scientifiques actuels, tant de poésies et autres textes populaires, que des chants, auprès de ceux qui les pratiquent encore.

L'organisation de ces corpus devrait se faire de façon à permettre le travail interdisciplinaire et les collaborations internationales (notamment CNRS, France), en ayant un souci de comparabilité et d'harmonisation des procédures de recueil et de gestion des documents.

Du point de vue scientifique, on vise une étude des structures poétiques des textes, des structures musicales des chants, et des rapports complexes, changeants (dans l'espace et dans le temps) entre textes et musiques.

Du point de vue social, la construction de ces corpus systématisés et leur étude (anthropologique, ethnomusicologique, littéraire, historique), est de nature à fournir des outils à tous ceux qui, sur place, souhaitent perpétuer la pratique de ce qu'ils considèrent comme un patrimoine de grande valeur, leur patrimoine.

Nous présenterons l'organisation de détail, les méthodologies et l'état d'avancement du projet.

- Susana SARDO (Portugal) – See Panel 3

- Alla SOKOLOVA (Adygh Republic) – Poster Session

Circassian Records in Germany and Austria

Aim this paper - to draw the attention to the theme designated in heading, to reception important and necessary for modern ethnomusicology.

In Russia there is a mythological representation that hundreds documents are kept in archives of Germany and Austria (including sound) on music, folklore, language and Adygh (Circassians) culture. Probably, members of special groups of German scientists used Adygh prisoner of the First and Second world wars (1915 and 1943 □□). as informants.

For the Russian scientists to check up or deny the given information till now it was not possible. However the certain facts collected within the limits of Russia and the information taken from historical documents and rare contacts to the Austrian and German researchers convince, first, that in archives of Berlin and the Vein actually there are the Adygh documents by history and culture, and, secondly, time of the publication, translation carriers and serious studying of all existing Adygh paper and phonodocuments has come.

Possibly, cultural dialogue between Circassians and German scientists in the middle XX century was rather recovered. Now we should answer numerous and different questions.

1. Under whose initiative of captured Circassians used as informants in the scientific purposes?
2. How scientific groups of researchers were formed?
3. Who from scientists was included into such groups?
4. How there was a selection prisoner of war for the subsequent work to them?
5. Whether it is possible to establish the name's list of informants-Circassians?
6. What folklore genres entered the name by records?
7. Whether processing of the received material was made?
8. Whether there are scientific articles on the basis of the materials received from prisoner of war?
9. What number of units of storage belongs to Circassian documents?
10. Whether work on translation of Circassian music into modern electronic carriers is conducted in archives?
11. How it is possible to get access to work with archival materials?

In the paper it is supposed to discuss the questions connected with the purpose of "returning" of phonodocuments on the historical native land.

- **Britta SWEERS (Germany) – Paper Session 7**

Public Institutions and Migrant Music Performers in Germany: Some Insights from Rostock's Polyphony of Cultures Project

Politics only recently started to perceive Germany as a migrant country. This stands in clear contrast to the large number of „guest workers" (1950s-1970s), asylum seekers (from the mid-1970s on), and Russian-German late emigrants (1990s) that have been living in Germany for several decades now. Likewise, the large portion of migrant musics in Germany has long been overlooked by ethnomusicology – with the few exceptions of studies, such as on Turkish cultures by Martin Greve (2003). Research, as well as official institutions – including school education – is still slow to catch up with this altered self-perception. Music is also an important means for migrants to integrate into local communities. Using examples from the Rostock-based CD/CD-ROM project *Polyphony of Cultures* this paper discusses the role of cultural and educational institutions within this situation.

Responding to an ongoing threat of Neo-Nazi activities in the region, the CD (released in December 2006) not only featured migrant performers with their own music, but also Germans playing "world music." The CD – as well as a subsequent concert presentation (February 2007) – was viewed as an important public platform particularly for the migrant performers. As became also apparent here, Rostock's University of Music was regarded as an important place to which many migrant performers hoped to relate to with their music making. Reasons were not only finances, but also to get heard within the larger community. As interviews with these musicians revealed further, several already worked as performance teachers for German students – or occasionally presented their music in public schools. When Rostock's University of Music started to offer a degree in popular/world

music performance, several hoped to bring in their musical experiences, for instance, by setting up a salsa big band. What are the chances, problems, but also responsibilities of public institutions here?

- Daniel TÉRCIO (Portugal) – Paper Session 5

Dancing the struggle, dancing the encounter

Sword dance and *mourisca* (morris dance) were usually included in religious festivities and "entrées" in the Portuguese and Spanish Cities and villages. In one of the most important religious festivals on the peninsula, the feast of *Corpus Christi*, it was usual for *mouriscas* and sword dances (*Danças de espadas*) to be included within the profane section of the procession. In 1712, Raphael Bluteau, the author of one of the most important dictionaries of the Portuguese language, states that *mourisca* "consists of many young men dressed up in the Moorish style, with their borqueis (bucklers), and rods like spears, they have their King with a scimitar in his hand, and when a signal is given, a sort of battle begins to be fought to the sound of drums. It is somewhat similar to the dance which the ancients called *pyrricha*." He also adds this transcription from the Monarquia Lusitana, by António Brandão, an author who lived between 1584 and 1637: "The Moorish Dance which the free Moors were formerly obliged to perform during feasts".

There are two different perspectives of the origin of the dance called *mourisca*: one is that *mourisca* is a representation of the battles between Christian and Moors staged by Christians; the other is that *mourisca* comes from the dances of the Muslims that remained on the Iberian Peninsula until the end of the fifteenth century, with its centre in Cordoba.

The aim of this presentation is to argue that the two hypotheses are not contradictory, if we accept both the overall plastic nature of the choreographic forms, and the processes of acculturation which necessarily accompany the – so many times contentious – contacts between cultures and civilizations. It is possible that the Moorish dances began by being a dance by Moors, then becoming a Christian dance. These Moorish dances carried out by peninsular Moors were mimicked by the Christians, some representing their side, others that of the infidels, and symbolizing the triumph of the faith, in such a manner that we still find today, in Portugal, different types of music-dramatic representations with a Moorish character.

The second aim of this presentation is to highlight the Islamic inheritance as a part of the Western Culture

- Pablo Ruiz GALLARDO, Sebastián G. LOZANO, Jose Luis González MONTESíNOS, Alfonso VARGAS and Jesús Mora VICENTE (Spain) - Poster Session

The Influence of Physical demands in Contemporary Flamenco Dance

BACKGROUND: This investigation analyses how flamenco dancing has evolved, regarding its physical demands.

SAMPLE: The sample comprised 11 female and 6 male subjects, all of them flamenco
professional dancers.

METHODS: Each dancer performed a dance, where the following aspects were analyzed: footwork number, footwork speed, footwork maximum speed
and heart rate.

RESULTS: During an average flamenco dance of 6 minutes, 1400 footwork is carried out. Maximum speed is around 12 footwork per second. About 27% of the time footwork is done at a fast speed and 10% of the time at an extreme speed. Average heart rate is 158,57 $\pm$ 12,89 for females and 154,93 $\pm$ 12,23 for males.

CONCLUSIONS: Initially, female dance was very different from the male one. In both instances footwork played a second role. Nowadays, footwork has become the main aspect of the show: more time is used in it and a great amount of footwork at a very high speed is carried out.
As a consequence, the average heart rate is similar to any high level physical-sport activity. No great differences are found between male and female dancing.

- Irén Kertész WILKINSON(England) – Paper Session 1

Roma Music Performance and Hungarian History

The historically itinerant but now sedentarised Romungre and Vlach Roma of Hungary created/performed important musical styles of the past three centuries as a result of their prolonged interaction and changing position within the host society. The Romungre are descendants of the initial groups of Roma migrants from fifteen century onwards. Their involvement with professional music-making turned them into internationally celebrated exponents of the 19th -century national music of Hungary, the *verbunkos*, and its resultant genre the *Magyar nóta*. Thus, the Roma became an inseparable part of Hungary's national heritage. The Romungre have also been keeping Hungarian instrumental folk music alive in rural areas, notably in Transylvania, which more recently gained a kind of "revolutionary" position among young political dissidents in Hungary during the final two decades of socialism forming the base of the dance-house movement.

The Vlach Gypsies are more recent migrants from Romania, whose move into Hungary started in the mid-nineteenth century and continued well into the twentieth century. Some Vlach Roma did not abandon their itinerant life until after World War II. They speak their own language, Romanes, and have kept many of their distinct traditions despite intense pressure from Magyars to force their assimilation. From the 1970s onwards the Vlach Roma youth developed their own professional popular music, the "Roma folklore", which since than became widely known and appreciated genre in Hungary and beyond.

The purpose of my paper is to show how the above genres performed and/or originated by the Roma marked important points in sociocultural and political developments in Hungary - nationalism, socialism and, finally, democracy - while also constructing a national and transnational identity for Hungary's Roma population.

- Marcus S. WOLFF, Felipe BARROS and Vivian SCHMIDT (Brazil) – Paper Session 4

The Change in the Role of Musical Archives in XXI Century Brazil

The aim of this paper is to propose a reflection about the role of conservation played by archives conceived as depositories of materials collected by scholars (like phonographic recordings, transcriptions, reports and field notes, all kinds of documentation). In Brazil, these materials were seen as threatened of a disappearing caused by modernization, which would have brought a "constant threat" to values and artistic manifestations of traditional cultures.

This reflection departs from the process of creation of the "Centro de Pesquisas Folclóricas" at the School of Music of the University of Brazil (now Federal University of Rio de Janeiro, UFRJ), that resulted from the desire of some intellectuals connected to the Brazilian modernist movement of preserving the material collected in travels through areas departed from the influences of urban culture and media, considered as guardians of an authentic national culture. Therefore, one tries to demonstrate the links between nationalist ideals and the research work and even the orientation followed in the studies of folklore at the same institution.

Although Brazilian folklorists have never doubted the objectivity of the knowledge produced about the music of "their people", the reality of this presumption is very doubtful if we consider that folklorists in Latin America generally come from the dominant social groups with a strong degree of Eurocentrism. In this way it is time to question the "objectivity" of their work or the empiricism that has obstructed the formulation of practical goals and the conceptualization of problems.

The present emergency of the researched communities in Brazil, claiming their self-representation not subjected to academic perceptions, has raised a discussion about the role of the archives as locus of preservation of crystallised materials. Considering these new social facts, we propose a discussion about the new role of the musical archives in XXI century.

- Sławomira ZERANSKA-KOMINEK (Poland) – Poster Session

Writing the Oral Tradition: Darvish Ali Changi's Treatise on Music (XVII century)

The *Risala musiqi* by Darvish Ali Changi (b. *c.*1547) is a work of remarkable interest, not only because it constitutes a quite rare source of information on the music theory and practice of Central Asia around the turn of the seventeenth century.

This treatise is above all an exceptional document of an essentially oral tradition. It represents an attempt to fix in writing knowledge that existed only in the form of a non-formalised, free-ranging discourse, testified directly by the memory of living musicians and beyond its boundaries transformed into a mythical complex.

My primary aim is to explore how a living tradition articulated only through the of oral singers came to find expression through the pen of literate author.

- **Susanne ZIEGLER (Germany) – See Panel 1**

9. Panel Abstracts

Panel 1

European Ethnomusicological Archives in the 21st century – Strategies, Challenges, Threats

The proposed panel session would present selected problems of ethnomusicological sound collections, seen from the perspective of two European scientific archives from East and West of the once divided Europe – Poland (ISPAN) and Germany (EMEM).

Co-operation between German and Polish phonography dates back to the early 20th century. Almost 100 years later both archives met in the EU funded project DISMARC which they joined with the same expectations and goals but different experiences.

The panel concentrates on long-term strategies, challenges and threats in core domains of ethnomusicological archives: collaboration, conservation, documentation and dissemination.

- Ewa DAHLIG-TUREK (Poland)

East-European Sound Archives and Pan-European Cultural Politics

During many decades after WW2 East European music archives were neglected by local politics for which taking care of national cultural heritage was not a priority. This attitude has resulted in a huge gap between Eastern and Western sound collections in terms of their infrastructure, organisation and efficiency.

EU financial instruments dedicated to culture and informatisation have opened new perspectives in this respect. EU policy is to promote projects involving partners from both former parts of Europe, therefore participation of ex-"Eastern block" is even recommended.

For an East European archive participation in a pan-European project is a challenge which forces re-modelling of its structure and internal organisation, stimulates technological growth and a new approach toward public access to resources. It brings new chances, but also new threats.

The paper will discuss the case of ISPAN (Institute of Arts in Warsaw) sound archive and its participation in the EU-financed project DISMARC (Discovering Music Archives). Between 2005 and 2006 ISPAN underwent a strong metamorphosis from a typical East-European collection of folk music recordings, underestimated and therefore underinvested, with old-fashioned system of paper-documentation, to a modern, well-equipped archive, ready to participate actively in a global network. Positive and negative

aspects of this change will be analysed using the so-called SWOT (*Strenghts-Weaknesses-Opportunities-Threats*) method.

- Lars-Christian KOCH (Germany)

Long-term Strategies for Conservation, Dissemination and Publication in Audiovisual Archives

This presentation will not be on the technical problems of long-term conservation and the like, but on strategies on conservation in the perspective of accessibility, utilisation, selection and publication in audiovisual archives.

How do we act concerning the public accessibility of our archives, the changing situation of copyrights or intellectual (cultural) property rights and repatriation of cultural heritage?

As archives we do create cultural knowledge and it is necessary to talk about strategies of the dissemination of this knowledge which includes the alternatives of publication formats as well as connected political implications.

- Maurice MENGEL (Germany)

Working *with* Ethnocentrism: Considerations on Knowledge and Power in Current Projects Related to Digital Ethnomusicological Archives

Although it might sound contradictory at first, one of the essential problems of ethnomusicological archives today is the risk of alienation from ethnomusicology. Since the archives are no longer the most important location of ethnomusicological research - a position they had in the times of comparative musicology - they tended to develop a "relative autonomy" (Bourdieu): their own rules, environments and even their own technical terms that differ sometimes considerably from what is common in mainstream ethnomusicology.

Currently ethnomusicological archives experience a renewed interest - but not primarily from within ethnomusicology. Initiatives such as the ethnographic thesaurus and EU-funded projects including DISMARC and ethnoArc show that the relevance of ethnomusicological archives for today's society is growing. However, such bibliographic, technological and infrastructural initiatives do not focus on academic and ethnomusicological aspects of research and thereby increase the gap between ethnomusicological archives and ethnomusicology.

In order to bridge this gap this presentation discusses a key issue of ethnomusicology: ethnocentrism as one aspect of the broader question how the Other should be represented within ethnomusicological archives with reference to the use of vocabularies. This question became pressing in the course of developing and employing vocabularies from and for current projects. Drawing on Foucault's concept of power and knowledge this presentation will not stop at analysing the problem, but will make some suggestions how to cope with it.

- **Susanne ZIEGLER (Germany)**

Historical Recordings - A Challenge for the Future

In my paper I will discuss problems connected with the historical Pre WW II wax cylinder collections, their digitalisation, publication and dissemination. Several publications are available now; consequently, the number of requests for obtaining copies of the wax cylinder recordings is considerably increasing. However, not all collections are yet available in digital form.

Historical recordings without background information do not have any value except the purely acoustic one. The lack of additional information is therefore one of the great problems that have to be solved. Different strategies are followed for filling the gaps: historical recordings in other archives and on other sound carriers, obtaining information from other contemporary sources (written or photos), cooperation with people where the recordings were made.

Panel 2

"Three Tales of a City" – Immigrant Scenarios in Viena

'Bukharian and Georgian Jews', Turkish and Ex-Yugoslavian musical life in the "city of music"

"Immigrants have formed diasporic communities that reconfigured urban spaces and sounds."

This sentence in the call for papers seems to describe Viennese past and present very well. That is why we decided to present three quite different Viennese musical worlds that tell three different stories about Vienna.

Vienna has been and still is the "City of Music" at a crossroads of international flow and immigration. This unique condition of Vienna arises from its history as the capital of the Austro-Hungarian monarchy, its later position as the eastern-most outpost of Western Europe during the Cold War, as the nearest shelter for refugees during the Balkan Wars, and finally, as the centre of working immigration from south-eastern Europe. For centuries Vienna truly has been and today remains a multicultural city. This history and these conditions all lead to an astounding musical diversity.

The three communities and their music making that we are going to present are quite different in cultural background. The reasons for immigration differ, as do the social conditions. Still these three are comparable in the sense of being part of Vienna's musical worlds and facing the same political and social conditions. In comparing three diasporic communities and their musical activities in Vienna we will be able to highlight different aspects of the function of music for minority communities as well as for the dominant group in an urban area. The scenarios will range from ghetto-like ambience to public

representations. We will be using the tools of urban ethnomusicology and consider the latest results of that field published in: "Cultural Diversity and the Urban Area: Explorations in Ethnomusicology" (Hemetek/Reyes 2007).

- Gerda LECHLEITNER (Austria)

A New Diaspora in Central Europe: The Activities of the Sephardic Centre in Vienna

Vienna has a long history of Jewish communities. The topic of this contribution deals with the settlement of Asian Jews, the youngest, fast-growing and very active community within the "Israelitische Kultusgemeinde".

About 30 years ago Bukharian, Georgian and Caucasian (Tat) Jews came to Vienna, the transit town offered at that time. It was the first chance families seized to leave the former Soviet republics and emigrate to Israel or USA. For various reasons some of them were disappointed by Israel or could not bear the life there. So they decided to go back home – but that was not possible anymore. They found themselves stranded in Vienna – the beginning of a new diaspora. In contrast to other migrants, mostly working migrants from other countries in Vienna, the migration of Bukharian and Georgian Jews represents family consolidation.

The project I would like to introduce is part of the Phonogrammarchiv's field-work activities: the audiovisual documentation of selected but current events of a distinct cultural scene in the urban setting. The principal questions were: how do Bukharian and Georgian Jews live here? How do they deal with their culture so closely related to religion and also to the region where they came from? And how do they experience their integration in the new diaspora?

The discussion will focus on their identity concerning their memory in the change of time and place. After the painful experience of migrations and new beginnings they look back to their roots, which they now see in a different light. What are the consequences in their cultural (musical) attitude?

- Hande SAGLAM (Austria)

New Identities in Diaspora: Turkish Hip Hop among Turkish Second- and Third-Generation in Vienna

About 18% of Vienna's population are immigrants from different countries; the share of Turkish citizens in the foreign population is 16%. Today the Turkish immigrants are the second-largest minority group in Austria: 70,000 people of Turkish origin live in Vienna. Immigration from Turkey to Austria began in the 1960s within the framework of the "guest workers" system. Today it is already the second and third generation of Turkish immigrants that live in Vienna.

Folk music from the homeland always has played a central role for identification. But the second generation of the Turkish minority developed their "own" musical language in a different way than their parents, by integrating traditional elements into the mainstream

Disco-style. There are meanwhile about 6-7 Turkish discos and numerous DJs with Turkish origin in Vienna.

In this paper I will concentrate on ways of musical identification of Turkish youths in Vienna, with a special focus on discos, and the DJ- scene. I will point out how the second and third generation deal with their "bicultural" musical socialization, illustrating musical interaction both within the immigrant community, and also with the Austrian dominant culture and community in Vienna.

- Ursula HEMETEK (Austria)

Slavko Ninić and the *Wiener Tschuschenkapelle* Performing Balkan Music: A Viennese Phenomenon

Slavko Ninić was born in Croatia - at that time Yugoslavia - and migrated to Austria as a young man, about 30 years ago. He held an MA in sociology and never had thought of becoming a professional musician. Nowadays his band - the "Wiener Tschuschenkapelle" - is one of the most successful ensembles in the multicultural and World Music scene in Vienna and has recently released the 6th album.

By telling the story of his becoming a musician and his musical background and by analyzing the broad repertory of his band (which includes Croatian, Macedonian, Roma, Turkish, Bosnian, Greek and even Russian music) I want to point to certain mechanisms typical for the immigrant scenario in Vienna. These will touch the socio-political conditions as well as the music making and repertory in relation to the Viennese majority as well as the immigrant communities from the former Yugoslavia (the largest immigrant community in Vienna, consisting mainly of Serbs, Croats and Bosnians).

Panel 3

Music and Diasporic Communities in Lisbon

This panel analyses the musical life of three contemporary communities in Lisbon that were constituted as the result of postcolonial flows of immigration and diaspora. Travelling from Africa (Cape Verde) and India (Goa and Gujarat), these communities took their music and other expressive behaviours into their new lives and recreated it within a new social and cultural environment.

The processes through which music acquired new significance within the diasporic / immigrant territory, is the main focus of this panel. It will present three different cosmogonic realities, two of which give testimony to the first globalization steered by Portuguese Discoveries in the sixteenth century. An historical perspective is not neglected, as individuals and groups within such contexts frequently frame their identity by inscribing colonial constructs – be these contradictory or conflicting – in their new lives (a process particularly clear in the case of Portuguese colonialism in India).

Our papers aim to contribute towards a comprehensive understanding of contemporary Europe by analysing a specific case of present-day Portuguese musical identities. It is important to emphasise that the four panellists (a middle career scholar and three PhD students) developed fieldwork in several periods both in Lisbon and in Cape-Verde and India.

-- **Susana SARDO (Portugal)**

"Proud to be a Goan": Colonial memories, post-colonial identities: Music among Goan diaspora.

During 451 years of colonial history in Goa, Catholic Goans developed a particular set of musical genres, structurally based on western musical patterns, which were used as a means for negotiating their identity. Within an environment where, for political reasons, western classical and popular music were the only musical expressions allowed, and Portuguese was the official language, Catholic Goans created "their" own music, sung in Konkani and performed according to Portuguese models. Western instruments where adopted as well as vocal performance, based on western harmony and western forms. These musical genres, among which *mandó* acquired an emblematic status, were hybrid and ambivalent expressions, comprehensible for colonial rulers and Goans but with different significance for both.

After 1961, when Goa became an Indian annexed territory, Goan diaspora, in Europe, America and Africa, increased and, the home-land myth created the necessity to isolate some cultural ingredients in order to maintain their cultural ties within an alien territory. Music became one of the strongest cultural elements to be performed by Goan communities settled away both to remember their past and to identify themselves as unique in opposition to Indian and Portuguese cultures. Once again the same musical genres which colonial rule developed in Goa, were recreated not because of their colonial memory but because they allowed Goans to prove their difference. This paper tries to inscribe Goans as a paradigmatic case of diasporic communities where music acquires the most important status in the process of post-colonial identification.

- **Rui CIDRA (Portugal)**

'Seeking a Life' (*pa ba buska bida*): Funaná, transnationalis and the Places of Experience

Cape Verde has a long history of migration to different parts of the world which has had broad repercussions on the social life and imagination of its population. As in the development of strategies of social reproduction, the management of domestic units, the intellectual and professional formation, or the maintenance of ritual and religious rituals, the production of expressive culture implies the establishment of several social ties between those who remain and, during a given period of time develop their lives in Cape Verde, and those who migrate.. The centrality of these forms of transnationalism and the associated

musical practices are appropriately described by the concepts of "culture of mobility" (Coplan 1994, 2006) or " culture of travel" (Clifford 1997).

Based on ethnographic research on the Island of Santiago in Cape Verde and among Cape Verdian migrants in the Metropolitan Area of Lisbon, this paper discusses the historical formation of transnationalism in the popular music of Cape Verde, exploring some of the consequences of migration on the practices of expressive culture.

Focusing the performance genre funaná, the paper attempts to reflect on the way through which two substantial migratory movements during the 20th century, emigration to São Tomé and Principe between the 1940s and 1970s, and to the Lisbon Metropolitan Area from the late 1960s up to the present, moulded the genre's aesthetics and commodification and the economics of musical performance. Through my analysis of the performance of funaná within the networks of sociability in the mostly capeverdian neighbourhoods of Lisbon, I defend the relevance of expressive culture in the establishment of emotional and intellectual ties to the country of origin. I develop a concept of expressive culture as a "map" of places, people and events, providing meaning to the migratory experience.

- Jorge Castro RIBEIRO (Portugal)

Nós somos Finka-Pé!: **Batuque performance as claim, evasion and resistence among cape-verdian immigrant women in Portugal.**

According to a report of the Alto Comissariado para as Minorias Étnicas (High Commission for Etnhic Minorities) in 2005 the Cape-Verdian community in Portugal amounted about 15% of foreigners living in Portugal.

This dimension grew a lot since the first arrivals of migrant workers promoted by the dictatorial and colonial government of Estado Novo in the 1960's. The period after Cape Verde independence (1975) witnessed also a great influx of immigrants which went on growing up until the end of the 1990's, because of familiar members reunion. This community settled in clandestine neighbourhoods mainly in Lisbon suburbs, developing musical activities in the scope of local social solidarity and cultural clubs (*Associações*). Many times this music practices are embodied by a plea for a status of social stigma propagated by the media on Portuguese public opinion.

Batuque is a Cape-Verdian musical, poetic and dance genre associated with the women and the island of Santiago of Cape Verde. Since many Cape-Verdian immigrants come from Santiago *batuque* practice emerged by the end of the 1980's in the context of *associações*. The hard life conditions of cape-verdian women and their inner strength are reflected with particular relief in *batuque* performances directed towards the shelter society as an exhibition of positive sign of an ethnic and social status.

The performing levels of poetics, choreographic and musical of *batuque* can be observed as claim, evasion and resistance. The claim is stated in the singed message; evasion in personal alienation provided by the dance and resistance in the affirmation of a musical African structure, embodying a cultural resistance of Cape-Verdian cultural identity against an European and colonial cultural environment of Portugal.

In this paper I discuss and share my research about the processes through which the women of a particular *batuque* group – the group Finka Pé of Bairro da Cova da Moura in

Amadora – without other resources of social negotiation, transform their personal and collective world through music, singing and dance.

Panel 4

The crying gatekeeper: Cultural heritage and the role of the archivist

- Dan LUNDBERG (Sweden)

Some buildings are marked out as memorials while others fall into decay, some cloths end up in museums while others are left to rot on garbage heaps; some documents are chosen to be preserved in climatized archives while others are sent to paper recycling. And – certain music is cherished and applauded and gets high status.

This could be described as a process of cultural acceptance, aesthetization or sometimes canonization. For museums and archives the term cultural heritage is often used. We collect, maintain and display culturally valuable objects, recordings and documents. In that process we can claim that we collect cultural heritage – some might also assert that what we collect becomes cultural heritage. But whatever standpoint we take in that question we can establish that what we do will have an impact on values and availability of musical heritage.

The role of culture institutions in relation to aesthetic values has been debated in Sweden during the last years. Not least from the perspective of gatekeeping – who is to decide? The value systems seem to be more and more blurred. In a less hierarchical and more cultural diverse world values seem slippery and the multiplicity of music immense. What are we supposed to collect; the new, the hybrid, the authentic? The role of the collector and archivist has become more intricate then ever.

Cultural heritage is a term often used by public authorities. To point out an object as cultural heritage indicates that you are positioning yourself as someone who can and is allowed to judge between good and bad. Cultural heritage politics seems to be an activity for those "who have seen the light" and have a mission to save what is valuable to posterity.

The argumentation is often built on arguments disguised as "truths"

1) the protection of cultural heritage is a question of democracy
   (it should be done by society, the state, municipality etc. to prevent the risk of commercial exploitation)
2) the protection of cultural heritage is an obligation for society
   (we are not allowed to destroy values for the next generations)
3) the protection of cultural heritage is a human right
   (how ever poor we are we still have the right to our history)
4) the protection of cultural heritage is incontrovertibly ethically good
   (no comments)

Do music archivists take these truths into consideration? Why do we keep music in archives today? This panel will discuss the new role of archives and archivists in Europe of today.

- Märta RAMSTEN (Sweden)

The traditional " Meistersinger" – is he/she a product of the ethnomusicologist?

My paper will deal with the engaged collector's and researcher's role in folk music revival, how the informant and his/her repertory gets a value and become authorised by the ethnomusicologist's research work.
As field workers we document different local folk music traditions, we register the material and keep it in safe archives in order to save the collections for the future. Most of us will also use the recordings as a basis for research work and as such keep a neutral standpoint in relation to the material. But as *engaged* field workers and researchers we often get another role as well.

In the daily archive work we meet folk music students and artists who want to listen to singers and fiddlers from our field recordings – and of course we advise them. We thereby create models for the revival of folk music. We are also editing selected parts of the collections on CD or in broadcast, and then often introduce the informants (singers, fiddlers) as very special musicians, since they have an ornamented local singing style, or since they have a remarkable repertory, etc. The young generation folk musicians get idols among these informants and the singers/fiddlers often become objects of devotion (or cult). In folk music concerts and CD covers from recent years the young folk music groups, that have listened to and taken in an informants repertory, often introduce the informant as "The great local singer". But locally he/she may not be known as a singer at all, as he/she was just singing for him-/herself at home. So we ethnomusicologists seem to have an impact on the making of singer idols – of creating the "Meistersinger".

In my paper I will reflect upon this fact, starting from some examples from my own field work in Sweden, but I am sure this is a phenomenon that is well known by ethnomusicologists in many countries.

10. Film Session

Chant d'un pays perdu.
[Tchameria, 2006].

Tourné à deux caméras 3ccd (dont uneDvCam)
Durée : 1 heure 08.

Réalisation : Bernard Lortat-Jacob et Hélène Delaporte

Bernard Lortat-Jacob est spécialiste de la Méditerranée. A publié ou édité une dizaine de livres, de nombreux articles et plus de vingt disques monographiques portant sur les plus belles esthétiques musicales de la Méditerranée. Il a participé à la réalisation de deux films, l'un sur la Sardaigne [Musica Sarda (Arte) en collaboration avec Georges Luneau], l'autre sur le col de Tende [en collaboration avec J.-D. Lajoux, film déposé au CNRS audio-visuel] . Il est aussi l'auteur d'un DVD documentaire inséré dans un livre récent « Chant et danse au pays de l'Oach [Roumanie] ».

Hélène Delaporte est une jeune ethnomusicologue, spécialiste de la Grèce, musicienne (clarinettiste), en fin de thèse, sous la direction de B.L.-J., elle est actuellement ATER à l'Université de Paris X-Nanterre.

A également participé au tournage : Gérard Alba, écrivain chroniqueur, géomètre et plombier, bon connaisseur de l'Albanie contemporaine.

Le contexte historique

Pour comprendre le film, il faut savoir deux ou trois faits historiques concernant les rapports entre la Grèce et l'Albanie. Ils seront brièvement rappelés dans un bref carton au début du film (sur un fonds d'images tragiques d'exil) :
les populations albanaises en très grande majorité de religion musulmanes installés en Epire, ont été expulsés de la Grèce à la fin de la Guerre. De grandes violences ont accompagné cet exil forcé . Il n'y a peut-être pas eu « génocide » comme l'affirment nombre d'Albanais aujourd'hui, mais en tout cas de très violents massacres ; les chiffres sont là.

Toujours est-il que les Albanais des villages de l'actuelle Epire en Grèce ont perdu leur terre et entretiennent pour leur pays d'origine, la « Tchameria », une très forte et très douloureuse nostalgie (en albanais : « mall ») dont l'expression majeure est la musique. Et surtout le chant : chant pleuré, entretenant et cultivant un sentiment de tristesse, d'une grande beauté.

L'idée du film

Elle est née sur le terrain et a été soufflée par la pratique récurrente d'un excellent chanteur , vivant à Fier, dans une petite ville d'Albanie centrale.
Shaban Zeneli (c'est le nom du chanteur, artisan âgé de moins de 50 ans) se rend régulièrement en Tchameria (en Grèce, donc) , en « clandestin », non pas pour y chercher du travail ou acheter des choses qu'il ne trouverait pas chez lui, mais pour voir la maison de son père en ruine, située dans une superbe campagne abandonnée, envahie par une végétation étrangement luxuriante et cernée par des oliviers centenaires.

Sous l'émotion, et sur place même, il chante. Cette quête est à la source de son inspiration musicale. Il mélodise d'abord sa douleur, puis y met des textes. En chemin et sur le retour, il chante toujours ses chants de façon à ne jamais les oublier. Il les chante aussi à tous ceux qu'il rencontre (les rapports en Albanie sont en général plus que cordiaux). De retour chez lui, il convoque des musiciens luth, clarinette, tambour sur cadre et met en place, avec les musiciens, sa nouvelle chanson.Le périple initiatique et remémoratif s'achève donc par un superbe concert.

C'est cette histoire que le film raconte. Elle touche à la fois aux techniques d'improvisation, aux processus d'invention dans les musiques de tradition orale, et rappelle in vivo une histoire contemporaine brûlante.
Initialement, nous avions prévu de passer nous aussi la frontière en clandestin, mais le risque était gros car, dans le cadre des accords de Shengen, les Grecs ne plaisantent pas sur la notion de frontière européenne.
Si nous avions fait cela, nous aurions exposé notre ami chanteur à de graves problèmes. Par ailleurs, il était difficile pour lui d'obtenir un visa grec, surtout pour un sujet comme celui-ci.
Finalement, c'est avec un visa de l'Ambassade de France que Shaban Zeneli a pu faire ce voyage en Grèce retour au pays d'origine en notre compagnie et pour notre caméra.

La réalisation

Elle avait été préparée à Paris et le « scénario » avait été longuement expliqué à Shaban Zeneli, et pleinement accepté par lui. Le tournage à eu lieu fin août-début septembre 2006.
Découpage :

En Albanie :
Séquence 1. Carton et fonds d'écran d'images de l'exil de la Tchameria, 1945, rappelant très brièvement la situation historique qui a donné naissance à la Tchameria devenu « pays perdu » (pour les Albanais qui y avaient leurs terres).

Séquence 2. Shaban le personnage central du film au travail (il fabrique chez lui du ciment qu'il va livrer avec son vieux triporteur, qu'il appelle son « Dum-Dum »).
Préparation du départ en Grèce : sa femme et sa fille prennent complètement en charge ce départ : on l'habille, on lui met ses chaussures, on les lui cire, etc. chose assez « normale » en Albanie.

Séquence 3. Voyage en bus vers la Grèce .Shaban parle avec tout le monde, embrasse les gens. Chante des bribes de chant. Le chant est une façon d'être avec les autres. Il rencontre aussi dans un café un clarinettiste tsigane, avec lequel il improvise un pleur.

Séquence 4. A proximité de la frontière. En voiture, Shaban pleure (pleur vocalisé).

Séquence 5. Passage de la frontière. En montagne, entre la Grèce et l'Epire. Shaban indique le chemin que prennent habituellement les clandestins et qu'il prend encore lorsqu'il ne peut obtenir de visa.

En Grèce :
Séquences 6 à 8 : visite à des amis chanteurs et rencontres d'Albanais de Grèce avec qui Shaban chante.

Séquence 9 : Shaban retrouve la maison de son père dans un village excentré ; entre furtivement dans la propriété abandonnée; pense qu'il est poursuivi par la police grecque, et chante en pleurant sur ses terres perdues dans les ruines et les oliviers (magnifiques). Sur le chemin, rencontre avec des clandestins (venus d'Albanie travailler en Grèce).

_Retour en Albanie : _
Séquence 10-11. Shaban raconte et chante son voyage, d'abord avec son frère (un excellent chanteur), puis en famille. Moment de musique exceptionnel.

Séquence 12 : Shaban convoque des musiciens pour faire un concert dans un grand restaurant sans grand charme et où, en Albanie comme ailleurs, on célèbre habituellement les mariages [pour la nécessité du film, ce concert a été réduit à une dizaine de minutes] : il retrouve là son vieux compagnon de chant Refat Soulemani : longues embrassades, tactilité musicale et sociale...

11. Alphabetical list of Speakers

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