

Program

Cultural Mapping and Musical Diversity

XXIX^e European Seminar
in Ethnomusicology

Berne, 4. – 8. September 2013



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Britta Sweers

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INDEX

<u>About</u>	<u>p. 4</u>
<u>Greetings</u>	<u>p. 5</u>
<u>Program</u>	<u>p. 6</u>
<u>Conference Theme</u>	<u>p.18</u>
<u>Keynote</u>	<u>p.20</u>
<u>Abstracts</u>	<u>p.22</u>
<u>Frame program</u>	<u>p.68</u>
<u>Time for Lunch</u>	<u>p.74</u>

A B O U T

ORGANIZATIONAL COMMITTEE

Institut für Musikwissenschaft der Universität Bern:

Britta Sweers (+41 77 422 24 87)

Sarah Ross (+41 76 202 45 51)

Theresa Beyer (+ 41 76 241 46 33)

PROGRAM COMMITTEE

Britta Sweers (Switzerland, chair)

Sarah Ross (Switzerland)

Ursula Hemetek (Austria)

Ana Hofman (Slovenia)

PROGRAM

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GREETINGS

Welcome to ESEM 2013 in Berne!

The *Musikwissenschaftliches Institut* and the *Center for Cultural Studies* of the University of Berne are pleased to welcome you to this year's ESEM meeting. This is only the second time that ESEM is hosted – after Geneva in 1991 – in Switzerland. We are thus very delighted about the broad range of international presenters!

I am very grateful to Krister Malm who suggested a first idea of this year's theme «Cultural Mapping and Musical Diversity» in Ljubljana. A deeper research into our initial keywords («musical mapping») revealed that this phrase touched upon several under-addressed methodological questions. Yet, it is maybe not surprising that the strongest international response focused on the «Intangible Cultural Heritage» debate. This likewise confronted us with the question: What music do we usually want to experience at an ethnomusicological meeting? The compromise we found was one between iconic traditions and modernity.

Berne appeared to be an ideal place for the reflection on the UNSECO debate, as its historic town center became UNESCO World Heritage Site in 1983. This meeting thus invites you to explore the stunning architectural composition of the old city. Yet, also the excursion will lead us close to the Jungfrau-Aletsch-region that was declared UNESCO World Heritage site in 2001.

We hope that you will enjoy your stay here in Berne.

Britta Sweers

PROGRAM

Wednesday, 4. Sept. 2013

8:00-9:00 Registration
9:00-9:30 **Opening:** *Britta Sweers*

9:30-11:00 **SESSION I**

The Method of Cultural Mapping I**Chair:** *Giovanni Giuriati*

Marcello Sorce Keller (Malta): **Kulturkreise, Culture Areas and Chronotopes: How Old Concepts Can Help Cultural Mapping Today** (see abstract p. 59)

Sarah Ross (Switzerland): **«Intangible Cultural Heritage»: Key Concept for a Sustainability Science in Ethnomusicology?** (see abstract p. 54)

Sławomira Żerańska-Kominek (Poland): **The Geographic Method in Ethnomusicology and the Methodological Foundations of Cultural Mapping in Our Times** (see abstract p. 64)

11:00-11:30 *Coffee Break*

11:30-12:30

SESSION II

Intangible Cultural Heritage and Musical Diversity I

Chair: *Maša Marty*

Matthew Machin-Autenrieth (UK):
Flamenco for Andalusia, Flamenco for Humanity: Regionalisation and Intangible Cultural Heritage in Spain

(see abstract p. 48)

Giovanni Giuriati (Italy): **«Untouchable» cultural heritage: tradition and change. The example of the Gigli di Nola**

(see abstract p. 32)

12:30-14:00

Lunch Break

14:00-15:30

SESSION III

Cultural Landscape and Music I

Chair: *Frank Kouwenhoven*

Nancy Hao-Ming Chao (Taiwan): **Musical Culture in the Garden kingdom of Suzhou: The Dialogue between Natural and intangible cultural heritage** (see abstract p. 35)

Lukas Park (Austria): **Music between Nature and Culture: Change and Preservation in Hua'er** (see abstract p. 50)

Helen Rees (USA): Cultural Landscapes and Music in the Context of Intangible Cultural Heritage Protection: A View from China

(see abstract p. 53)

15:30-16:00 *Coffee Break*

16:00-17:00 **JOHN BLACKING MEMORIAL LECTURE**

Laurent Aubert (Ateliers d'Ethnomusicologie, Genève): New Objects, New Challenges:

Rethinking Ethnomusicology (see abstract and vita p. 20)

17:30 **RECEPTION AND APÉRO RICHE**

IASH: Falkenplatz 16

Music: *Sami Lörtscher* and *Mike*

Maurer of the ensemble *Alphorn Experience*

(see frame program p. 70)

Thursday, 5. Sept. 2013

8:30-9:00

Ewa Dahlig-Turek: **Discussion Paper
«Musicology (Re-)Mapped»**

9:00-10:00

SESSION IV

Intangible Cultural Heritage and Musical Diversity II

Chair: *Ewa Dahlig-Turek*

Gerda Lechleitner (Austria): **Historical voices
reloaded – rethinking archival
responsibilities compared to intangible
cultural heritage** (see abstract p. 44)

Thomas Beardslee (USA): **Questioning
safeguarding: Heritage and Capabilities at
Jemaa el Fnaa Square** (see abstract p. 24)

10:00-10:30

Coffee Break

10:30-12:00

ROUNDTABLE

Chair: *Marc-Antoine Camp
(Switzerland)*

*with Brigitte Bachmann Geiser, Patricia Jäggi,
Dieter Ringli, David Vitali*: **Mapping and
representing musical diversity in
Switzerland: the role of musicians,
ethnomusicologists and officials** (see Panel
abstract p. 27)

12:00-13:30

Lunch Break

13:30-15:00

SESSION V**Cultural Landscape and Music II****Chair:** *Theresa Beyer*

Shai Burstyn (Israel): Landscape, Climate and the «History of Hebrew Music» (see abstract p. 26)

Helena Simonett (USA): Landscape in Mind: Sensory Perceptions in Yoreme Music-Making (Northwest Mexico) (see abstract p. 57)

Dave Wilson (USA): Music in Ohrid, Macedonia: Tourism, auditory regimes, and the representation of a nation (see abstract p. 63)

15:00-15:30*Coffee Break*

15:30-17:00

SESSION VI**The Method of Cultural Mapping II****Chair:** *Sarah Ross*

Victor Grauer (USA): Mapping Music History: Africa, Out of Africa and Beyond (see abstract p. 33)

Svend Kjeldsen (Ireland): Urban Ethnomusicology and Cultural Mapping – Mancunian Irish: Musical Hybridization and Cultural Intimacy (see abstract p. 41)

Thomas Hilder (Germany): Sámi Music, Mapping the North, and the European Cartographic Imagination (see abstract p. 37)

17:15-18:30

POSTERS/SHORT PRESENTATIONS

Chair: *Laura Leante*

*Bhai Baldeep Singh (India): Imagining
Revival and Restoration* (see abstract p. 22)

*Yann Laville (Switzerland): The ambiguities
of mapping: a few examples taken from FNS
project Midas Touch and from the related
exhibitions presented at the Musée
d'ethnographie de Neuchâtel* (see abstract p. 43)

*Hee-Sook Lee-Niinioja (Finland): Arirang,
Perpetual Korean Intangible Cultural
Heritage of Humanity* (see abstract p. 45)

*Zhang Xingrong (China): Musical mapping
of Yunnan province, southwest China,
1984 to the present* (see abstract p. 65)

18:15-19:00

CONCLUDING APÈRO

with book reception (*Charlotte Vignau*,
«Modernity, Complex Societies, and the
Alphorn»)

20:00

EVENING PROGRAM**An Exploration of Swiss Music**

20:00

Yodelling Workshop (room 002)*Doris Hintermann (Basel)* (see p. 70)

21:30

**Audiovisual Performance Sonic Traces:
From Switzerland (room 001)***Thomas Burkhalter, Simon Grab, Michael Spahr (Bern/Zurich)* (see p. 71)

Friday 6. Sept. 2013

8:30-10:00

SESSION VII

The Method of Cultural Mapping III

Chair: *Rebecca Sager*

Ian Russell (UK/Scotland): **Bridging the Cultural Divide in Derry and Donegal** (see abstract p. 57)

Ana Hofman (Slovenia): **Mapping «inconvenient» music heritage** (see abstract p. 39)

Pekka Suutari and Sanna Kurki-Suonio (Finland): **Border issue, education and the disappearing Karelian language** (see abstract p. 60)

10:00-10:30

Coffee Break

10:30-12:00

ROUNDTABLE

Chair: *Dan Lundberg (Sweden):*

with *Anders Hammarlund, Ingrid Åkesson, Madeleine Modin, Mathias Boström, Mats Nilsson, Karin Eriksson:* **Pluralize or Polarize – Ideologies Behind Music Collecting** (see p. 46)

12:00-13:00

Lunch Break

13:00-14:30

SESSION VIII**Cultural Landscape and Music III****Chair:** *Martin Clayton*

Vincenzo della Ratta (Italy): **The Space of Gong Culture in the Central Highlands of Vietnam** (see abstract p. 48)

Tina K. Ramnarine (UK): **World Heritage and Imperial History: Landscapes and Music through the Lenses of Botanical Cultivation and Cultural Survival** (see abstract p. 52)

Thomas Solomon (Norway): **Dancing the Landscape: Music and Movement in a Highland Bolivia Pilgrimage** (see abstract p. 58)

14:30-15:00*Coffee Break*

15:00-16:00

SESSION IX**The Method of Cultural Mapping IV**

PANEL: *Aileen Dillane (chair; Ireland) and Colin Quigley (Ireland):* **Considering Cultural Mappings of a City: Explorations in Limerick Soundscapes** (see abstract p. 29)

16:00-16:15

Short Break

16:15-17:45

GENERAL ASSEMBLY

19:00

EVENING PROGRAM

19:00-20:00

Sound Shuttle – A Sound Walk through Berne’s historic center (starting point: Münsterplatz; free) (see p. 72)

Options for Dinner in the Marizili neighborhood or in the historic city center

21:30

Carnival Organ compositions in front of the «Stadttheater Bern» (see p. 72)

Saturday, 7. Sept. 2013

09:00

EXCURSION

09:00

Meeting in front of the Institute

Excursion to Mägisalp in Hasliberg region

(see p. 73)

19:00

Back in Berne

– free evening –

Sunday, 8. Sept. 2013

9:30-11:00

SESSION X

Intangible Cultural Heritage and Musical Diversity V

Chair: *Ursula Hemetek*

Marzanna Poplawska (Poland): Intangible Cultural Heritage and Policy Making in Poland (see abstract p. 51)

Zuzana Jurková (Czech Republic): Verbunk of Slovácko (see abstract p. 39)

Anastasia Hasikou (UK): Understanding the Musical Heritage of the Greek Cypriot population during the early British colonial period (1878-1914): the indigenous traditions of Ecclesiastic and folk music and the Emergence of the Western European Music Tradition (see abstract p. 36)

11:00-11:30

Coffee Break

11:30-12:30

SESSION XI

The Method of Cultural Mapping V

Chair: *Marcello Sorce Keller*

Theresa Beyer (Switzerland): **Silent choices: Dealing with intangible cultural heritage in Swiss new folk music** (see abstract p. 25)

Galina Sychenko (Russia): **Maps, Mythological and Historical Geography, Music: Two case studies** (see abstract p. 61)

12:30-13:00

Krister Malm: **Closing Remarks and Final Discussion**

CONFERENCE THEME

Cultural Mapping and Musical Diversity

«Cultural mapping» has become a central keyword in the UNESCO strategy to protect world cultural and natural heritage. It can be described as a tool to increase the awareness of cultural diversity. As Crawhall (2009) pointed out, cultural mapping was initially considered to represent the «landscapes in two or three dimensions from the perspectives of indigenous and local peoples». It thus transforms the intangible cultural heritage to visible items by establishing profiles of cultures and communities, including music traditions. Cultural mapping is used as a resource for a variety of purposes as broad as peace building, adaptation to climate change, sustainability management, heritage debate and management, but can also become highly useful in the analysis of conflict points. Music plays a significant role in each of these aspects. This year's symposium invites to highlight, yet also to critically reassess this topic from the following ethnomusicological perspectives:

The method of cultural mapping in ethnomusicology

What approaches and research techniques have been used so far to establish musical maps in this context? What kinds of maps have been developed (and, for example, how far do these relate to indigenous mental maps that have only been transmitted orally)? How far do these modern approaches deviate from the earlier cultural mapping approaches of the cultural area approaches that were still evident with Alan P. Merriam and in Alan Lomax' *Cantometrics*? In how far are the methods of cultural mapping and of ethnomusicological fieldwork different and how can they benefit from each other?

Intangible cultural heritage and musical diversity

As the 2003 UNESCO *Convention for the Safeguarding of the Intangible Cultural Heritage* pointed out in Article 12, each state signing the declaration «shall draw up, in a manner geared to its own situation, one or more inventories of the intangible cultural heritage, present in its territory and monitor these.» This symposium calls for a critical re-assessment of the hitherto established UNESCO intangible cultural heritage lists. The idea is to highlight the sensitive nature and the effects of the various heritage representations. «Heritage» is understood here as a selection from a selection – a small subset of history that relates to a given group of people in a particular place, at a specific time (Dann and Seaton 2001:26).

This can include presentations of case studies, yet also a critical re-analysis of the selection process, e.g. who was included – or even excluded (and why)? Who were the decision makers? How can the role of ethnomusicology be described here? Where are the (existent and possible) conflict points (politically, socially, legally, etc.)? What kinds of solution strategies are available to us? How is the issue of diversity – that has been so strongly emphasized in the UNESCO declarations – reflected in the approaches? How might diversity be represented in future approaches? How does the selection process affect musical canonization (and exclusion)? What is the role of archives in this process?

Cultural landscape and music

As defined by the *World Heritage Committee*, cultural landscapes can be understood as a distinct geographical area representing the «combined work of nature and man». This sub-topic calls for a more detailed – and general – exploration of the exact relation between nature/landscape (and definition of such) and music/sound. How exactly is landscape interrelated with music – and identified (and vice versa)? How is this interrelation being applied and exploited in a (inter-)national context?

KEYNOTE

JOHN BLACKING MEMORIAL LECTURE

New Objects, New Challenges: Rethinking Ethnomusicology

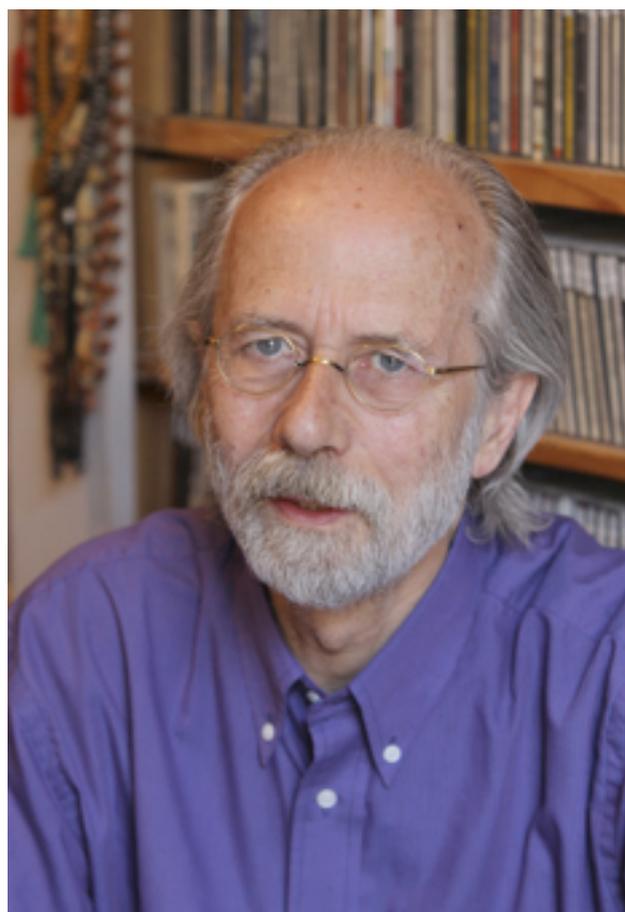
Abstract

Ethnomusicology has reached a crossroads. The musical forms of the oral tradition – its preferential research field – are changing as fast and radically as the societies generating them. Some are dying out, others are emerging and still others are grappling with the challenges of globalisation, particularly the processes of metropolization, migration or showcasing, which imply redefining their modalities and performance context.

In response to this situation, there is a drive to classify jeopardised musical practices as heritage, whether in archival institutions or under the aegis of organisations such as Unesco. But the solutions put forward by these institutions do not meet with unanimous approval. Between the two poles of «urgent ethnomusicology» and «ethnomusicology of change», the author seeks to rethink the discipline in terms of the new stakes it is subjected to and the ethical questions researchers now face as a result.

LAURENT AUBERT

PhD in anthropology, directs ADEM (Ateliers d'ethnomusicologie), an institute he founded in 1983 to make world music more widely known. From 1984 to 2011, he also worked as a curator at Musée d'ethnographie de Genève (MEG). In charge of the musical instruments collection and the International Archives of Folk Music (AIMP), founded by Constantin Brăiloiu in 1944, he has published over a hundred CDs and curated several exhibitions, some of international scope.



Fieldwork in India on numerous occasions aroused his interest in the classical music of Northern India, the musician castes in Nepal, the ritual dances and music of Kerala and Sufi music in Kashmir. Actively involved in various projects in applied ethnomusicology, especially with the ADEM, Laurent Aubert is interested in the phenomena of musical migration, the showcasing of «world» music and dance and the place they occupy in the contemporary processes of cultural globalisation. He also works on questions related to musical aesthetics, organology, archiving and discography.

Aubert founded the *Cahiers d'ethnomusicologie* (formerly *Cahiers de musiques traditionnelles*) in 1988 and has published many articles and CDs, as well as several books, including *Les feux de la déesse* (2004), *Musiques migrantes* (2005), *The Music of the Other* (2007), *Mémoire vive* (2009), *La saveur des arts* (2011) and *L'air du temps* (2012).

ABSTRACTS

BHAI BALDEEP SINGH

(Anad Conservatory: Institute of Arts, Aesthetics, Cultural Traditions and Developmental Studies, India)

Imagining Revival and Restoration of the Lost Tradition and Discipline of Gurbani Sangeet

The Sikh Gurus (15-18 centuries) themselves created a system called *Gurbani Kirtan* that revived the whole musical traditions of India namely, *pade*, *chantt*, *vaar* and introduced newer forms such as *partaal*. Their compilation uniquely included the works of thirty other Bhakti Saints and Muslim *Pirs* of South Asia all of whom sang and lived between the 12th and 18th centuries. Given the turbulent political history of the Sikhs within the context of huge Muslim and Hindu majorities - the Sikh contribution to the Musical traditions of India has been overlooked. In spite of being one of the most important traditions of the music of 'medieval' and 'pre-medieval' India, a reservoir of information yet to be fully explored and analyzed, it stands nearly decimated. Considering the universal, tolerant, inclusive and plural message of Sikh scripture, the author's research not only sustains the intangible heritage of the Sikhs but of India.

In the mid 80s, the author was introduced to *Gurbani Kirtan* and *Sangeet*, one of the oldest surviving musical lineages of Indian classical music, which was still being practiced in his family since eleven generations. His granduncles, Bhai Avtar Singh (1926-2006) and Bhai Gurcharan Singh (b.1915) were perhaps the last memory bearers of one of the last remaining streams of its knowledge.

The uniqueness about the *abodh* and/or *sukham virsa* (intangible heritage) is that every subsequent generation must learn it anew in order to sustain it. The *sukham* cannot be written or recorded in any medium in order to save it except a potential protagonist's

memory. Even more so, the *tools* to revive and conserve a near extinct heritage are *also* drawn from the realm of the intangible. When the author's long and painstaking journey in recovering the Gurbani Kirtan *shabd-reefs* (vintage compositions) began, he realized that there was so much more to the tradition than the extraordinary *shabd-reefs*. Thus, he began a meticulous mapping and documentation of this tradition. Particular instruments, most becoming extinct by mid-20th century, were created and others adapted and appropriated for use in Gurbani Kirtan during the Sikh guru period. When a tradition dies, its pedagogical processes, the *raga* (melodic mode) - *tala* (established rhythmic patterns) forms, musical instruments - their luthery skills, playing modes, tool making and their usage, string making and usage, stringing and playing modes of particular instruments, oral narratives and so much more becomes extinct.

The ancient *shabd-reefs*, many of them originals composed by some of the Gurus, Bhagats and Sufi masters, are so much more than a mere arrangement of notes. The author would like to write about the recovered riches as well as imagining the revival and regeneration of a tradition in a thematically chosen space, where the last remaining story-tellers converge as if in a prayer so the sacred lands may bloom again —where a tangible asset, a 12th century fort, is restored on the basis of vernacular architecture and proposed for adaptive reuse as a conservatory dedicated exclusively to the study of the cultural traditions of the land.

THOMAS BEARDSLEE

(PhD Candidate, Ohio State University, USA)

Questioning safeguarding: Heritage and Capabilities at Jemaa el Fnaa Square

Since the Declaration of Masterpieces and the highly successful 2003 Convention, the UNESCO paradigms of Intangible Cultural Heritage and 'safeguarding' have become influential concepts in international, national, and local cultural policy. However, I argue that this concept of safeguarding attempts to impose onto the flow of human activity a way of thinking better suited to physical sites: culture as a static edifice that is under threat of erosion, with safeguarding as a process of 'shoring up'. This results in an awkward fit of both theory and practice that leads to projects with unattainable goals, poorly-directed resources, and limited benefits for their intended recipients.

This paper is based on a year of fieldwork research conducted with the open-air performers at Jemaa el Fnaa Square in Marrakech, Morocco. The Square was in many ways the genesis of UNESCO's Intangible Cultural Heritage project, and serves as a useful case study with which to discuss the effects (or lack thereof) of the safeguarding approach on a community of performers. I will use this case study to problematize the concepts of heritage and safeguarding, while proposing Amartya Sen's/Martha Nussbaum's capabilities approach as an alternative framework for actions relating to cultural heritage, intangible or otherwise. The capabilities approach seeks ways of enhancing the possible range of choices and abilities of individuals and communities, privileging this over the prescribing of particular activities. This approach is well-suited to projects relating to culture, which is a fluid and dynamic process resistant to static, prescriptive notions of 'heritage.' I will discuss ways in which using the idea of capabilities as a starting point could result in more effective action, meeting both the capabilities deficits of individuals and many of the hopes of those wanting to see their traditions continue.

THERESA BEYER

(Ph.D. candidate, Institute of Musicology, University of Berne, Switzerland)

Silent choices: Dealing with intangible cultural heritage in new Swiss folk music

In my research project I focus on «Neue Schweizer Volksmusik» as a folk music movement that has been popular in the German-speaking part of Switzerland for over 15 years. In my interviews with the (mostly professional) musicians of this scene I observed three different approaches: Some keep traditional material alive by mixing it with jazz and world music, others develop it further with an experimental interest, and yet others want to revitalise dead musical practices.

All these musicians generate parts of their repertoire from the material of Swiss traditional music or they play with references. The mechanisms of selection for these traditional songs are not exclusively based on musical socialisation or personal preferences, but are also connected with the motivation to raise awareness and appreciation or to ensure musical diversity and revitalisation. Hence, some ambitions are comparatively similar to those defined by the UNESCO.

In my paper I consider repertoires as «small inventories». I line out criteria that musicians from the field of «Neue Schweizer Volksmusik» apply to compose their repertoires. Finally, I compare these individual processes with the UNESCO-method of inventorymaking.

PROF. DR. SHAI BURSTYN

(Tel Aviv University, Department of Musicology, Israel)

Landscape, Climate and the «History of Hebrew Music»

By 1924 A.Z. Idelsohn's name was well-known and respected among comparative musicologists, mainly due to his *Hebräisch-Orientalischer Melodienschatz*, which began to appear 10 years earlier with a volume centering on the music of the Yemenite Jews.

But as an ardent Zionist, Idelsohn deemed it important to publish in Hebrew as well, even though this automatically limited his readership. This is probably the reason why his *History of Hebrew Music* (תולדות הנגינה העברית), which appeared in 1924 in Hebrew, did not get much ethnomusicological attention at the time, and in fact, not to this day.

In its first volume (the only one of three to be published), Idelsohn constructs a fascinating view of the origin and development of music. His view leans heavily on the dependence of music on landscape and climate: «Nature, climate and the conditions of life are the main influences on the culture of every nation, especially on a spiritual component such as music».

In his account Idelsohn advances from the musical traits of a race to those of the various tribes (or nations) belonging to it, making interesting causal connections between landscape, climate and musical style. For example, Oriental Semitic music (Idelsohn's main interest) is characterized by microtonal intervals because the extremely pure air of the Orient develops the sense of hearing to a high degree, unattainable by other races living in different climate conditions; The maqam, an Oriental melody type made up of typical melodic motives, came into being because it enables the creation of monotonic, repetitious tunes befitting desert people. Thus, by selectively weaving appropriate aspects

of various current theories of origin, Idelsohn finally arrives at an explanation of the unique nature of Hebrew melody.

In my paper I shall point out the central position of nature, landscape and climate in the theoretical-developmental structure Idelsohn erects, and show how this narrative serves his ideological- national bias.

DR. MARC-ANTOINE CAMP, DR. BRIGITTE BACHMANN-GEISER, PATRICIA JÄGGI, DR. DIETER RINGLI, AND DAVID VITALI

(University of Lucerne, Switzerland, Swiss Federal Office of Culture, Culture and Society section)

Panel: «Mapping and representing musical diversity in Switzerland: the role of musicians, ethnomusicologists and officials»

After Switzerland's ratification of the «Convention for the Safeguarding of Intangible Cultural Heritage» in 2008, governmental agencies began to implement the obligations and recommendations and published, in 2012, a national «List of living traditions» (www.living-traditions.ch). The establishment of this list was managed through several steps of negotiations, involving representatives from cultural groups, cultural anthropologists, ethnomusicologists (as the panellists), and officials from state agencies. The process sought to find a comprehensive definition of «intangible cultural heritage», suitable to accommodate diverse views on cultural traditions in Switzerland. This was achieved through a two-pronged discussion among those involved. On the one hand, there was a debate on criteria for the recognition of a tradition as «living traditions in Switzerland», having as reference UNESCO's legal framework with its universal claim and current theoretical issues from cultural anthropology. On the other hand, traditions of the culturally

diverse landscape were examined for inclusion in the list, the candidates being selected mainly according to specific regional interests. One main question which arose was how to represent cultural traditions and the concept of «intangible cultural heritage» for a wider public.

The panel reflects on the construction process of «living traditions» in Switzerland from varying perspectives, and presents features of its outcome with a special focus on sounds as follows: A retrospective view on a similar collection of musical and cultural traditions, disseminated by a state agency for promoting Switzerland's image abroad (Brigitte Bachmann-Geiser); a review of the establishment of the «List of living traditions in Switzerland» (Marc-Antoine Camp); the creation thereby of a virtual soundscape of musical traditions in Switzerland (Patricia Jäggi); the inclusion and exclusion of musical traditions (Dieter Ringli); finally, an outlook on future actions in implementing the «Convention for the Safeguarding of Intangible Cultural Heritage» in Switzerland from the viewpoint of the Swiss Federal Office of Culture (NN).

VINCENZO DELLA RATTA

(Ph.D. candidate, University of Rome, Italy)

The Space of Gong Culture in the Central Highlands of Vietnam

The Central Highlands of Vietnam comprise an area inhabited by about twenty different ethnic groups tied up together by similar traditions and music. It was 2005 when Unesco officially recognized the gong culture of the Central Highlands as Intangible Cultural Heritage, but we have to go back a few decades to understand the process that brought it on. After the reunification of the country, in 1975, mainly ethnic Vietnamese lowlanders were relocated in this remote, under-populated and recently acquired part of the country. This event brought along drastic change within many aspects of indigenous peoples' life.

Traditional culture suffered a severe impact from the «socialist-oriented market economy», as later it was put by the central government. Gongs and set of gongs, once considered as a status symbol, precious objects denoting the high rank of the family, started to be sold and decreased rapidly. Slowly but effectively, new religions took the place of ancient beliefs, affecting especially gong music, as gongs are traditionally considered as sacred instruments through which the man can communicate with the spirits. This, in short, was the socio-cultural context when Unesco declared the «Space of gong Culture» as Intangible Cultural Heritage.

This paper aims to give some hints in order to understand how gong music re-contextualized itself in the modern panorama, by analyzing a musical performance organized by an ethnic Ede troupe for tourists. In this circumstance, traditional gong music is mixed up with westernized songs accompanied by the guitar; music and dances from different ethnic groups are combined to entertain tourists, in a renewed context where innovations and continuity constantly intertwine.

DR. AILEEN DILLANE AND DR. COLIN QUIGLEY

(Irish World Academy of Music and Dance, University of Limerick and Mary Immaculate College, Limerick, Ireland)

**Panel: Considering Cultural Mappings of a City:
Explorations in Limerick Soundscapes**

Two Limerick-based ethnomusicologists discuss different aspects of a new collaborative project, which engages with the conceptual, methodological, and educational challenges in musically and sonically mapping an Irish urban space. Whilst this project does not obviously accord with UNESCO's definition of indigenous cultural mapping or intangible cultural heritage it nevertheless has considerable potential in terms of conceptualizing and putting into practice cultural mapping strategies.

From conceiving the project as a disciplinary interface between ethnomusicology, soundscape studies, and urban studies, to the practicalities of working within a collaboratively-generated methodology that enables citizens to take ownership of project, to the educational potential for training ethnomusicology students through partnership on the ground, this panel offers insight into the work of cultural mapping as a reflexive and reflective methodology that has partnership and agency at its core.

Ultimately we suggest the richness in performing such mappings lies as much in the ongoing, collaborative process as it does in the production of an interactive website and other related tangible material outputs. This potentially open-ended and community-based model of engagement is flexible enough to accommodate changes brought about by the flow of people and their music practices and sound environments not just in and through the city in space and time but also to and from shifting local and global hinterlands, in movements that shape and recreate the city (Cronon 1991; Finnegan 1989). Within this approach, the non-privileging of certain musics and sonic forms offers a challenge to contemporary ethnomusicologists engaged in urban-based research and cultural mapping projects to rethink what we might map, why, and, ultimately, for whose benefit. [263]

Music/Sonic Topographies and the Creative City – a case for LimerickSoundscapes’

As we live in a world that is rapidly becoming urbanized (Reyes, 2012), the ‘protection’ of indigenous cultures under threat, in part through the process of cultural mapping and its subsequent use in advocacy and policy development, is important. The focus of UNESCO’s intangible cultural heritage nonetheless implicitly bypasses urbanized, geographic zones whose peoples come from different socio-economic as well as ethnic backgrounds, and where registers of ‘difference’ are important in the everyday lives of people who are also understood as ‘citizens’.

In this paper, by examining and applying recent articulations on the nature of urban ethnomusicology and its application (*Urban*

People, Special Issue on Urban Ethnomusicology, 2012; Hemetek 2010) with models found in soundscape studies (Schafer 1997; Atkinson 2007), the broad thematic issues of musically and sonically mapping cities is explored through the lens of a specific project - *LimerickSoundscapes*. Envisaged as a geo-acoustic mapping of Limerick citizens' music practices and sonic environments, *LimerickSoundscapes* places the collaborative mapping and generation of music/sound materials by and of its citizens at the centre of its methodological approach (something which has wider application for intangible cultural heritage research in terms of both approach and materials).

The philosophical and theoretical orientation of the project further draws from Paul Carter's model of 'creative regions' (2009) with its broad ecological application for cities as much as rural, indigenous geographies. The *LimerickSoundscapes* project further seeks not just simply to reflect and map musical practices and sonic realities of present-day Limerick but also to create zones of interaction that potentially generate new sound forms in an urbanscape that is ever-changing and fluid, where past and present find expression in a proposed interactive website that reflects historical and current realities, as well as possibly predicts emergent practices. [289]

'Project-oriented Teaching and Learning for Ethnomusicology Graduate Students: LimerickSoundscapes – Between the City and the University'

'Cultural Mapping' offers many potential benefits for those 'doing' the mapping and those whose cultural practices are being mapped, depending on the aims and objectives of the mapping itself and the manner in which it is carried out. This presentation examines possible and projected outcomes of the *Limerick Soundscapes* mapping project from two, interrelated perspectives. First, the kind of educational experience a graduate student in ethnomusicology at the University of Limerick might expect in engaging in this local project is assessed in the context of broader training within the discipline of ethnomusicology. Second, the potential educational and creative implications for

citizens actively participating in the project alongside students are explored, in part through the lens of the city's partnership with the University of Limerick.

With a settlement history of over a thousand years, in more recent times the city of Limerick has received much negative media attention with an emphasis on stigmatised neighbourhoods, local criminality, and delayed urban regeneration projects (Hourigan 2011; Power 2012) - urban problems which are common globally. Against the backdrop of studying in a country that has not yet signed up to UNESCO's 2003 Convention, a student's educational experience will undoubtedly be shaped by engaging with the challenges posed in comparing and contrasting 'intangible cultural heritage' paradigms in theory and practice with the mapping process for any/all musics and sounds in this ethnically and socio-economically diverse city, where, for instance, smaller, 'displaced' indigenous groups co-exist with multiple 'Others'. Ultimately, the *Limerick Soundscapes* project will be assessed in terms of the potential worth of this kind of applied training within a university graduate programme context, where there is also an emphasis on seeking real and tangible benefits for people living in the city. [284]

PROF. DR. GIOVANNI GIURIATI

(Sapienza Università di Roma)

«Untouchable» cultural heritage: tradition and change. The example of the Gigli di Nola

The issue of recognition by Unesco as Intangible Cultural Heritage concerns nowadays several musical traditions all over the world, posing new issues to ethnomusicologists who deal with such phenomenon. Issues that have to do with the process of patrimonialization and musealization of folklore that is pervasive nowadays, and with the fast changing pace of several of them.

The paper will present the specific case of the feast of the Gigli in Nola, a small town near Naples, where the issue of Unesco recognition has been lingering for a number of years creating some paradox in the debate among representatives of the community. The feast consists in a one day procession of 9 Gigli (Lilies) made of wood and papier mâché, accompanied and guided by popular music bands. The Festa dei Gigli does not seem to show any sign of crisis or of being in some «danger» of disappearing. Rather, it shows a vitality that is marked precisely by change. In this case, Unesco recognition would mean not a way of protecting and safeguarding a vanishing tradition, but mostly a cultural (and political) recognition of it.

The contradiction lies exactly in the fact that Unesco requests seems to ask the community to preserve music as it was, rather than accepting change that maintains vitality and functionality of the music in relation to the feast. Is therefore Unesco contributing to the process of patrimonialization fixing repertoires to an indefinite past? And what should be the role of an ethnomusicologist in relation to such processes ?

The paper will take the example of the Gigli to explore and discuss this contradiction that is becoming increasingly crucial in the work of ethnomusicology.

DR. VICTOR GRAUER

(Composer, musicologist, media artist and author, USA)

Mapping Music History: Africa, Out of Africa and Beyond

To my knowledge, the earliest attempt to produce a comprehensive mapping of musical style was presented by Alan Lomax in a pioneering article of 1959, entitled, simply, «Folksong Style» (*American Anthropologist* 61). Many of Lomax's insights were systematically tested, and largely supported, using the Cantometrics methodology first developed by Lomax and myself

in 1961: a factor analysis of a database consisting of 148 Cantometric summaries of as many tribal, village, or national vocal repertoires revealed ten large-scale regional factors, roughly corresponding with widely accepted ethnogeographic boundaries.

While our early mapping provided an outline, however rough and incomplete, of the distribution of vocal styles worldwide, it had nothing to tell us about their evolution, or how they might relate to one another historically. Lomax subsequently produced an evolutionary scheme based on correlations he claimed to have found between musical style and subsistence types, but his results were highly problematic and almost universally rejected.

In recent years, I have been attempting to extend and refine our Cantometric mappings in the light of the «Out of Africa» model developed over the last 15 years or so by population geneticists, a model focused on early migration patterns rather than evolutionary developments as traditionally understood. In this paper, I will present a provisional phylogenetic tree of world vocal style and a set of maps based on this tree, supplemented by a rough mapping of instrumental music, designed as part of an effort to explore possible relationships between the earliest phase of music history and the population genetics findings. While both my tree and my maps were constructed on a somewhat subjective basis, I see them as useful tools for exploring certain very interesting possibilities – among them, the question of whether the musical evidence per se supports the Out of Africa model.

PROF. DR. NANCY HAO-MING CHAO

(National Taiwan University, Taiwan)

Musical Culture in the Garden kingdom of Suzhou: The Dialogue between Natural and intangible cultural heritage

The city of Suzhou in southeast China, has been claimed to be a paradise on earth since the Northern Song dynasty (960-1127). It was the most prosperous city in the Ming dynasty (1368-1644). The Classical Gardens of Suzhou are masterpieces of Chinese landscape garden design in which art, nature, and ideas are integrated perfectly to create ensembles of great beauty and peaceful harmony. The Cultural Landscape of Suzhou, has inspired famous poets, scholars and artists since the 9th century. It has influenced garden design in the rest of China as well as East-Asia Region over the centuries.

The main concern of this paper is to introduce Musical Culture in the Garden kingdom of Suzhou, the dialogue between natural and cultural heritage. How exactly is landscape interrelated with music? Study on the preservation, development and utilization of cultural landscapes associated with music cultural properties.

I'll examines the development and uniqueness of performance arts of Suzhou, 1, Kun Qu Opera; 2, Suzhou Pinghua and Tanci, the local opera in Suzhou dialect.

Kun Qu Opera is one of the oldest extant forms of Chinese opera still performed today, developed under the Ming dynasty in the city of Kunshan, situated in the region of Suzhou. It is listed as one of the Masterpieces of the Oral and Intangible Heritage of Humanity by UNESCO since 2001, and inscribed in 2008 (3.COM) on the Representative List.

Suzhou Pinghua and Tanci, is the storytelling to the accompaniment of stringed instruments a genres of performing arts, it

originated in Suzhou and flowed into Shanghai in the latter half of the 19th century.

I'll present the aspects of the Performance Arts of Suzhou, values between cultural heritage and future, and look at the cultural exchanges of performance arts in a media society of Suzhou, how they facing the new challenges? I will emphasize analysis of the music of them.

Being a ethnomusicologist, I bring the above perspectives together in a series of reflections on my experiences as a chief of music division, Broadcasting Corporation of China, Taiwan; teacher of music and producer in performance arts programs both in radio, television, and the Internet.

ANASTASIA HASIKOU

(PhD student, City University London)

Understanding the Musical Heritage of the Greek Cypriot population during the early British colonial period (1878-1914): the indigenous traditions of Ecclesiastic and folk music and the Emergence of the Western European Music Tradition

This presentation will be concerned with the study of musical heritage in the case of the Republic of Cyprus, pursuing a new approach in the writing of the island's musical history. The Republic of Cyprus is an example of a place where, during the last century, various representations of cultural heritage emerged, including music culture. The political problem of the island, known as the «Cyprus Question», affected and continues to affect many aspects of life on the island, including the way musical heritage was understood by different groups of people, such as the two main communities as well as the minorities of the island during specific periods. A large part of the Cypriot

music canonization that exists today in bibliographies and other references to musical heritage shows that it has in many cases been a selection process which presupposed that specific elements had been included or excluded for particular sociopolitical reasons.

This presentation pursues the examination of the «social history» (Raynor 1972) of musical heritage in Cyprus during the period 1978-1914, demonstrating that «musical practices are usually dependent on social, economic and cultural interactions» (Herbert 2003: 150). It focuses on the relation between the development of the musical culture throughout the Greek Cypriot population and the social and economical circumstances existing on the island during the early British colonial period. It draws on products of the island's first printing press of 1878, as well as records kept at the Public Information Office and the Archive of the Archbishops of Cyprus. These archives provide information on the music of the different social classes living on the island including the peasantry, the clergy, the traditional urban elite, the newcomer middle class, and the colonists. Moreover, documents of the State Archive provide further information about the role of the British colonial government in musical evolution and its contribution to the gradual spread of the Western European music tradition.

DR. THOMAS HILDER

(University Assistant, Center for World Music, University of Hildesheim, Germany)

Sámi Music, Mapping the North, and the European Cartographic Imagination

This paper explores Sámi music in the cartographic imagination of Europe. According to indigenous myth, the Sámi are the original inhabitants of the north Scandinavian tundra, and their distinct vocal tradition *joik* has been performed across this region

since ‘time immemorial’. *Joik* is described by early travellers, who attempted to map the soundscapes, culture and environment of northern Scandinavia according to current European notions of musicality, civilisation and space. Sonic cartographic enterprises became more urgent at the end of the 19th century when, as part of a wider doctrine of ‘salvage ethnography’, it was feared that the *joik* tradition would disappear owing to Christianisation and assimilation. Within a post-World War II political movement, *joik* was then revived to become the Sámi ‘national’ song and helped enable the Sámi to be recognised as an indigenous people. Contemporary Sámi music, which draws heavily on the *joik* tradition, has thus helped to remap the European North by uniting a transnational Sámi community, *Sápmi*, across northern territories of Norway, Sweden, Finland and the Russian Kola Peninsula.

My presentation will explore the tensions between colonial and indigenous mappings and re-mappings of the Nordic Peninsula by focusing on processes of musical archiving, the revival of Sámi music, and current debates concerning Sámi cultural essentialism. Based on multi-sited fieldwork of Sámi musical performance, musical institutions and digital media, my paper asks: what is the role of musical archives in mapping a Sámi cultural heritage at the northern edge of Europe? How has the *joik* revival assisted the recognition of Sámi indigeneity, helped resist a history of land dispossession, and challenged notions of Arctic ‘wilderness’? Furthermore, in what ways does contemporary Sámi music attempt to subvert ‘colonial’ mappings of Europe through resisting cultural essentialism? By drawing on the fields of ethnomusicology, cultural geography and political theory, this presentation reveals the significance of Sámi musical performance in transforming the cartographic imagination of 21st century Europe.

PROF. DR. ANA HOFMAN

(Center for Interdisciplinary Research, ZRC SAZU, Slovenia)

Mapping «inconvenient» music heritage

Although scholars agree that every heritage is contested, the concept of the so-called «inconvenient heritage» (Dearborn, Lynne and Stallmeyer, John C, 2009: 34), contested or dissonant heritage (Tunbridge and Achworth 1996), incorporates greater degree of the problems of ownership, control and representations. The heritage management generally promotes the dominant or authorized interpretations of such contested heritage by obscuring or removing the politically inexpedient parts (Smith 2007). The paper addresses the contested discourses related to the socialist past in the dominant discourses of heritage management in post-Yugoslav societies. It attempts to theorize the tensions between individual memories and the official/state acts of memorialization through memory/heritage debate. It challenges the dominant perception of heritage as static representations of the past, proposing that heritage and memory share a common origin in conflict and loss, both involved in building a sense of (trans)national belonging, facilitating emotional and sentimental attachment.

PROF. DR. ZUZANA JURKOVA

(Assistant Professor, Faculty of Humanities, Charles University, Prague)

Verbunk of Slovácko

In 2005 the Slovácko (a region in southeastern Moravia) *verbunk*, a male dance with singing, was the first of the cultural phenomena of the Czech lands to be put on the Representative List of the Intangible Cultural Heritage of Humanity. (Afterwards, three others followed, of which the Ride of the Kings is connected with the same region.) There is no doubt that this

dance has been performed for a long time in Moravia, but only in the past decades has it attracted intensive attention of different types of folklorists. Primarily, at the biggest folklore festival in the CR – In the Slovácko celebrations in Strážnice (a regional center) a contest for the best Slovak verbunk dancer has been taking place since the mid-'80s; at it the victors of the local contests are compared. The Strážnice «celebrations» are organized by the National Institute of Folk Culture (NÚLK) in Strážnice, a folklore institute that publishes scientific and popularizing materials, including those dedicated to the *verbunk*. It was also from there that the initiative for inscription onto the UNESCO list emerged. NÚLK materials and personal connections of its workers nurture the extensive regional folklore movement (e.g. *verbunk* lessons), incomparable in other Czech lands.

On one hand there is no doubt that initiatives of folklorists influence in many ways the reality connected to the *verbunk* (including completely decontextualized use of the word *verbunk*) and so it is a kind of Hobsbawm's 1983 invented tradition. On the other hand, however, the *verbunk* is not performed anywhere except Slovácko – despite more than a century of the existence of so-called Slovácko circles in many towns of the CR. It seems then that this phenomenon is inseparably connected to the dense network of local culture, including the component of «tradition» (no matter how Slobin 2000 recommends that they be sent to a well-deserved rest).

SVEND KJELDSSEN

(PhD Student, Irish World Academy of Music and Dance, University of Limerick, Ireland)

Urban Ethnomusicology and Cultural Mapping Mancunian Irish: Musical Hybridization and Cultural Intimacy

While in its early stages ethnomusicology often defined its object by excluding urban musics, this has not been the case since the 1970s. On the contrary, since then research and mapping of urban cultures has become a stimulus for innovation not only in ethnomusicology, but also in cultural studies and the social sciences in general. The study of globalization and migration, of the formation of transnational identities, and of the social construction of place as well as topics such as music in everyday life and the growing impact of technology and medialization in dense, massified communication contexts are hardly thinkable without research in the urban context.

The PhD project presented in this paper investigates the music and life of British-Irish second-generation music makers in Manchester, Great Britain. Their lives and music performance practices are understood in their social and cultural context within the perspective of the British-Irish Diaspora.

Irish presence in Manchester has been prominent since the beginning of the Industrial Revolution (1750-1850), significantly escalating during the Great Irish Famine (1845-1852), steadily increased to the end of WWII, where the influx of Irish migrants escalated again.

Manchester as the proposed geographical base for the analytical work is recognized as an urban entity within a capitalist class society influenced by a diversity of ethnic groups, minorities, and subcultures, which together provide a breeding ground for possible social problems, racism, and status-conflicts.

The complex, multi-layered and intertwined processes of identity-production among second generation Irish are investigated based on three main sociocultural processes, i.e. nested identities, ethnicity, and the concepts cultural intimacy and social poetics. The study intends to document how these processes are embedded in concrete music performance practices, which make up the processes of change in Irish traditional music, as they take place within the urban geography of Manchester.

Manchester is investigated, not only as a power centre for recycling existing musical ideas in the Irish traditional music idiom, but also as a fertile environment for producing new thought and music performance practices that have significant consequences for their sonic environments. In that respect, the study employs concepts such as music fusion and music hybridization.

The research investigates the possible existence of an Urban Manchester repertoire of rural traditional Irish music, - one or more Urban Manchester accents, an emerging Mancunian Irish idiom, and the development of a Mancunian Irish world music. It is investigated if this Irish urban modernity offers opposition and countercultural potential against the British national culture. If that is the case, it then becomes essential to investigate if this invented Irish urban modernity can be understood as an effort to break down or dilute the sense of cultural intimacy, thereby weakening of its concomitant embarrassment and maybe even allow an escape – or a release from the cultural intimacy. This may generate space for the release of a creative presentation of the self, i.e. display of social poetics, in both individual and collective musical settings. Such a presentation may simultaneously express rebelliousness as a love of national independence.

DR. YANN LAVILLE

(Research Associate, Ethnological Museum, University of Neuchatel, Switzerland)

The ambiguities of mapping: a few examples taken from FNS project Midas Touch and from the related exhibitions presented at the Musée d'ethnographie de Neuchâtel

In relation to FNS Midas's touch project, I would like to comment on the selection process bound to listing ICH in Switzerland, i.e. a peculiar way «mapping culture» with administrative and promotional aspects. To summarize it quickly: UNESCO good intentions have given way to an essentialist definition of Heritage. As selected items are mostly promoted by well-established associations, lobbies and/or public structures themselves, they offer a rather conventional, self-evident, almost *cliché* image of Swiss culture. Innovation, globalization, margins, migrant groups or youth cultures are totally out of scope. This point is especially true in the field of music, where not much seems have to happen since 19th century.

Such observations became material for two exhibition at the Musée d'ethnographie de Neuchâtel. The latest of which (*Hors-Champs* to be seen until the 20th of October 2013) precisely uses the metaphor of a map in order to address and structure the topic. The scenographic image is borrowed from Umberto Eco, who in «How to travel with a salmon» (1994) imagined a giant 1:1 scale map that would entirely cover the territory it was supposed to represent. Moreover computer science and interactive displays are heavily used in order to question the contemporary «culture mapping» craze but also to draw parallels to some older ideas that haunts Anthropology since its very beginning.

DR. GERDA LECHLEITNER

(Research Associate, Phonogram Archive of the Austrian Academy of Sciences, Austria)

Historical voices reloaded – rethinking archival responsibilities compared to intangible cultural heritage

The Phonogrammarchiv's role in reference to intangible cultural heritage will be discussed using the example of the CD edition of its Historical Collections. The history of this institution, spanning more than 100 years, will be analyzed regarding the perception of history and cultural memory. What were the considerations of the early archivists? What was their strategy for collecting cultural expressions like music and languages all over the world at the end of the 19th century? And how do we today assess those documents from our point of view?

The text of the UNESCO convention for the safeguarding of intangible cultural heritage highlights intangible cultural heritage «as a mainspring of cultural diversity» and recognizes that «communities [...] play an important role in the production, safeguarding, maintenance and recreation» of this heritage. Its purpose is to ensure respect and raise awareness of it. Intangible cultural heritage addresses practices, knowledge and skills, representations and expressions; it is transmitted from generation to generation. These few characteristics clearly show a close connection to historical layers. UNESCO's Memory of the World Programme on the other hand underlines «that the world's documentary heritage belongs to all, should be fully preserved and protected», and «should be permanently accessible to all». The Historical Collections of the Vienna Phonogrammarchiv have been included in this programme because they are of «universal coverage» and thus safeguard «a considerable part of the worldwide heritage of orally transmitted cultures».

Considering that the world's documentary heritage includes not only written but also multimedia documents (like the sound recordings of the Phonogrammarchiv), the discussion will follow the hypothesis that historical documents might function as a basis for intangible cultural heritage, which today is included only selectively in the heritage lists. Thus, the discourse will oscillate between the positions of the static document on the one hand and the living cultural activities on the other hand. Selected examples will be used to clarify the position of the archive and to critically question its role.

DR. HEE SOOK LEE-NIINIOJA

(ICOMOS-ICICH, Korea and Finland)

Arirang, Perpetual Korean Intangible Cultural Heritage of Humanity

According to UNESCO 2003 convention, the «intangible cultural heritage» denotes the practices, representations, expressions, knowledge, skills, etc. It associates with communities, groups and individuals, transmitted from generation to generation for identity and continuity, promoting respect for cultural diversity and human creativity in globalization. Of five domains, music as performing art is the most universal in society with varied contexts of sacred-profane, classical-popular, work- entertainment.

In Korea, a few performing arts are inscribed on the Representative List of the Intangible Cultural Heritage of Humanity, such as Royal ancestral ritual in the Jongmyo shrine and its music (2008), Pansori epic chant (2008), Gagok, lyric song cycles accompanied by an orchestra (2010), and Arirang (2012). Particularly Arirang is a popular form of Korean folk song and the result of collective contributions composed by ordinary Koreans throughout generations. Its virtue is the respect for human creativity, freedom of expression and empathy. Everyone can

make new lyrics, depending on the song's regional, historical and genre variations, and cultural diversity. It leads efforts for its popularization and transmission, underlining the common and local flavours of individual versions. Arirang is also an inspiration for visual and popular culture, being an evocative hymn to enhance communication among the Korean people at home or abroad.

This raises a question of Arirang's continuity in turmoil of cultural exchange and tourist promotion, because intangible heritage can cause problems, due to deliverance of a consistent product and new ways of presenting the performing arts in a global setting.

As a member of ICOMOS-ICICH, this paper deals with my observations on the UNESCO procedure of intangible heritages in nomination, decision making, and conflicts, hoping a new way in ethnomusicology strategies. Arirang can play its part: how Korean folk song has been impacted on Korean souls and hearts, endowing visual pleasure to outsiders' emotions.

PROF. DR. DAN LUNDBERG, PROF. DR. ANDERS HAMMARLUND, DR. INGRID ÅKESSON, DR. MADELEINE MODIN, MATHIAS BOSTRÖM, DR. MATS NILSSON, KARIN ERIKSSON

(University of Stockholm, Sweden)

Roundtable: The method of cultural mapping in ethnomusicology

Pluralize or polarize – ideologies behind music collecting

Cultural institutions can be classified in many different ways. This project focusses on the dichotomy medium–ideology. There are institutions that work with media and aesthetic genres per se, like museums of art and music. These institutions collect, syste-

matize, expose and aesthetic objects. It is the medium in itself and the aesthetic experience that is of primary interest.

Then there are institutions with predominantly ideological, extra-aesthetic aims. Their explicit objective is often the cultivation and propagation of ethnically or nationally defined «heritages». Often this overarching ideological purpose is expressed in the official name of the institution. «National» museums are of course the most characteristic examples.

Svenskt visarkiv (Centre for Swedish Folk Music and Jazz Research) was founded in 1951 with the aim of collecting and systematising of the *visa*, the traditional Swedish folk song. However, during the 1960s and 1970s, the scope of the institution's activities widened considerably, and Svenskt visarkiv became a folk music documentation centre with a clearly ethnomusicological profile.

How does Svenskt visarkiv (literally 'Swedish song archive') fit into the abovementioned medium–ideology dichotomy? Does «Swedish» denote an ethno-national definition of the institution's sphere of activity, or is it simply to be understood as a geographical demarcation? In reality there seems to have been a kind of wavering or irresolution concerning this question during the sixty years of Svenskt visarkiv's existence. Traditionally, the «heritage» or «identity» aspect of Svenskt visarkiv's work appears to have been perceived as uncontroversial. However, since the 1990s, questions of cultural, religious and ethnic identity have been exploited by populist politicians, who in different ways try to appropriate folk culture and its institutions as symbols of traditional ethnicity. This situation calls for a well thought-out strategy, based on research into the historically shifting motivations for Svenskt visarkiv's existence and activities.

The project *Pluralize or polarize* aims at an «introspective» scrutiny of the policies and practices applied at Svenskt visarkiv. The findings will be interpreted in comparative perspective, which will

place Svenskt visarkiv in its international context, the network of European musical heritage institutions.

At this roundtable, we will not present conventional papers but primarily create space for discussion. The participants will present brief observations that are followed up with discussions with the seminar participants.

Topics that will be addressed:

- International perspectives on archives and ideology
 - The researcher's voice in the collections Dance as cultural heritage
 - The unwanted heritage Musical instrument collecting and ideology
 - Quality demands and gatekeeping
 - Whose diversity?
 - Cultural mapping versus musical mobility.
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MATTHEW MACHIN-AUTENRIETH

(PhD Candidate, Cardiff University, England)

**Flamenco for Andalusia, Flamenco for Humanity:
Regionalisation and Intangible Cultural Heritage in
Spain**

Following the 2003 UNESCO *Convention for the Safeguarding of the Intangible Cultural Heritage*, there has been a significant increase in the number of musical traditions recognised as Intangible Cultural Heritage. Ethnomusicologists have begun to examine critically heritage and safeguarding in the musical domain and their impact on musical communities. In the Spanish context, flamenco is a pertinent case study. On the 16th November 2010, flamenco was recognised as Intangible Cultural Heritage and inscribed onto UNESCO's 'Representative List of the Intangible Cultural Heritage of Humanity'. Following a failed attempt in

2005, the declaration was met with jubilation particularly at the institutional level and in the media.

However, while flamenco is recognised as a Spanish form of heritage, it is most commonly associated with the autonomous region of Andalusia. As such, the declaration has strengthened the Andalusian government's own project of 'regionalisation' (Schrijver, 2007) and identity building. Institutions, therefore, have consolidated flamenco as a cultural marker for Andalusia and a 'gift' for humanity. In this paper, I examine the impact the UNESCO declaration has had on regional musical policy in Andalusia.

First, I discuss the circumstances surrounding flamenco's acceptance as Intangible Cultural Heritage in 2010 and its failure in 2005. Second, I explore the effects of the declaration at an institutional level, with a particular focus on Andalusia's own heritage inventories, education system and the culture industry. These effects are contextualised within the wider process of regionalisation in Andalusia in the twenty-first century. Finally, by drawing upon ethnographic research conducted in Granada in 2012, I allude to points of conflict surrounding the declaration. Here, I focus on the *zambra*, a local performance context and sub-tradition. I argue that flamenco's development as heritage runs the risk of stifling local flamenco diversity at the expense of a unified regional tradition.

LUKAS PARK

(Ph.D. candidate, University of Vienna, Austria)

Music between Nature and Culture: Change and Preservation in Hua'er

Hua'er music developed among (and is still sung by) nomadic and farming societies of the Tibetan- and the Loess-Plateau. The unique geography and harsh environment shaped singing- and performance style of Hua'er music. In the last 30 years the environment along with the lifestyles of the people have seen substantial changes, which are also subject of song lyrics.

My paper examines if the music changed along with the cultural landscapes of the area, and if yes, how? The superordinate question asks for potential correlations between music and landscape as an intersestion between «nature» and «culture».

- In recent years, many nomads are «encouraged» by the government to give up their nomadic life, and to take up residence in newly constructed settlements. Does this change manifests itself in the music- and singing style?
- Also, as patty- and corn- fields have to give way to hotel complexes or industries, the spaces for «Hua'er Festivals» (the main event of Hua'er-performance) dwindle away, and an important streak of the music is endangered.

These are two obvious examples of how the national context (settlement-policies, tourism-development) directly influences the relation between landscape and music. Closely associated with these circumstances is the question of preservation, and the paper shall also contribute towards the discussion about the UNESCO Intangible Cultural Heritage lists - on which Hua'er is inscribed since 2009 - and new urban folk music styles in Beijing.

DR. MARZANNA POPLAWSKA

(University of Wrocław, Poland)

Intangible Cultural Heritage and Policy Making in Poland

My paper focuses on the current situation of the intangible cultural heritage in Poland and on the establishment and application of appropriate policies for its protection.

It is not an admirable fact that Poland was one of the last states in Europe to ratify the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage.

I investigate the reasons for this eight-year deferment and reluctance to introduce and fulfill the requirements of the Convention. Even though in November 2005 the Polish Ministry of Culture has begun to function as the Ministry of Culture and National Heritage, and in 2011 the Ministry founded the National Heritage Institute, the UNESCO Convention of 2003 is still awaiting more concrete actions.

There are already in place policies and ways of protecting the tangible cultural heritage, which go back to 1962, the intangible cultural heritage, however, has been either neglected or its inherent fluidity and predominant lack of physical form have prevented creation of appropriate protection strategies. Despite the lack of governmental action, some civic and academic initiatives have been undertaken, including: 1) the Foundation for the Intangible Cultural Heritage in Poland established by Jadwiga Rodowicz in December 2010; the Foundation collaborates with non-governmental organizations, various institutions and individuals to «support, research and develop initiatives in order to protect the ICH in Poland»; 2) a joint conference of Maria Curie-Skłodowska University in Lublin, the National Heritage Institute, Polish Folk Society and Association of Folk Artists in October 2012. On the basis of these initiatives, I investigate the obstacles that ethnomusicologists face in joining the policy-making process and explore the strategies for overcoming the difficulties. I also

analyze the advantages and possible dangers of creating the lists of intangible cultural properties as well as problems in forming appropriate criteria for recognizing the enlisted items.

PROF. DR. TINA RAMNARINE

(Royal Holloway, University of London, England)

World Heritage and Imperial History: Landscapes and Music through the Lenses of Botanical Cultivation and Cultural Survival

This paper explores how music is represented in the world heritage site of the Royal Botanic Gardens at Kew. Its museum features exhibits on musical instruments and the gardens have regularly hosted music festivals. Both the museum exhibits and the festival performances reveal, in different ways, how this site has been part of Britain's scientific, trading and imperial histories since the 18th century. The gardens also house extensive plant collections and pioneer developments in botanical science. Today, the Royal Botanic Gardens at Kew is an international centre of conservation ecology, identified by UNESCO as a site of 'Outstanding Universal Value'.

A second aim of this paper is to focus on a specific ethnographic example of music and landscape that brings into focus how world heritage is implicated in thinking about imperial history. The discussion will move from the universal value perspective on botanical samples and their preservation to a close-up view of music in the cultivation of a specific plant – sugar cane. In this context, which takes us to the landscapes and soundscapes of the Caribbean, botanical cultivation emerges as being connected with reflections on cultural survival. Theoretical discussion on cultural survival has been offered by Jacob D. Elder, who collaborated with Alan Lomax in ethnographic documentation projects in Caribbean contexts such as Tobago. Elder's concerns rested, in particular, on ethnographic research as a way of

highlighting African cultural survivals in the New World. Thus, this paper's discussion of issues of musical representation in the world heritage site of the Royal Botanical Gardens at Kew will serve as a frame for thinking about cultural mapping and musical diversity in relation to botanical cultivation and cultural survival in imperial histories.

PROF. DR. HELEN REES

(University of California, Los Angeles, USA)

Cultural landscapes and music in the context of intangible cultural heritage protection: a view from China

Explicit linkage of aspects of the natural environment with musical sound has a long history in Chinese culture. Perhaps most famously, the venerable seven-string zither *qin*, long the instrument of China's scholar elite (and a 2003 UNESCO «Masterpiece of the Oral and Intangible Heritage of Humanity»), is often depicted being played in the great outdoors; in addition, names given to individual *qin* instruments and the programmatic titles of many pieces reference natural phenomena, while great attention is paid to the materials of construction. Chinese folksong lyrics frequently mention local geographical features, while Chinese musicological thinking has often posited a direct link between the physical characteristics of the landscape and the melodic, rhythmic and timbral qualities of the local music. In the early 21st century, with China's very new embrace of intangible cultural heritage protection (a development spurred in large measure by UNESCO's «Masterpieces» initiative and the 2003 ICH Convention), such linkages have taken on new meanings and found expression in new practical ways. Chinese government recognition of the interlinking of natural, built and cultural environments is manifest in the concept of «eco-cultural protection zones»; provincial and local governments and entrepreneurs are recognizing that the booming tourism industry

rests largely on the complete package of a distinctive natural environment, architectural heritage, local handicrafts, and local music; Chinese theorists explicitly link the need for environmental and cultural protection, using much shared vocabulary and creating the curious moniker «original ecology folksong» to denote a song sung in its local dialect by a local culture-bearer, as far as possible in its «natural» setting; and we find village folksingers lauded on national TV for singing in local rather than Westernized style (something seldom seen twenty years ago). The longterm impact of these very new developments on environmental protection and cultural transmission invites careful diachronic documentation.

DR. SARAH ROSS

(University Assistant, Institute of Musicology, University of Berne, Switzerland)

«Intangible Cultural Heritage»: Key Concept for a Sustainability in Ethnomusicology?

The term ‘cultural heritage’, as defined and developed by the UNESCO, includes oral traditions and living expressions (such as performing arts, rituals etc., as well as diverse forms of knowledge and practices) inherited from our ancestors and passed on to our descendants. However, the ways how the understanding of «intangible cultural heritage» is put into practice – in terms of protecting, saving and cultivating the wealth of knowledge and skills that is transmitted through it – is often limited to visual rather than audible forms of culture, such as within the context of Jewish culture in Switzerland. Here, much effort has been put into the preservation of the unique architecture and Jewish infrastructure of the two Jewish villages Endingen and Lengnau in Surbtal (canton Aargau), which were the center of Jewish life in the country for more than two hundred years. Thus, since 2009, this piece of history is part of the canton’s intangible cultural heritage, and is commemorated in the «Jewish Heritage Path

Endingen-Lengnau». On the contrary, the musical traditions of these two villages have obviously not yet been considered as part of this cultural heritage, and no efforts have been made to reconstruct and preserve the musical heritage of Switzerland's Jewry, which is about to disappear. Against this background, the paper argues that enabling not only ethnomusicologists but even more so indigenous people to protect their own musical heritage, ultimately links the concept of «Intangible Cultural Heritage» to the idea of sustainability, and thus also to the notion of an ethnomusicological science of sustainability.

Sustainability science has emerged in the 21st century as a vibrant academic discipline and innovation, which brings together scholarship and practice, global and local perspectives. Emerging from disciplines across the natural and social sciences, engineering, and medicine, it tries to understand the complex dynamics that arise from interactions between human and environmental systems. However, sustainability science has, until recently, failed to integrate relevant perspectives and research data coming from the humanities. Understood as being neither «basic» nor «applied» research, sustainability science encompasses both relevant theoretical work as well as pragmatic models of problem solving, and thus serves the need for advancing both knowledge and informed action by creating a dynamic bridge between the two (W.C. Clark, 2003 and 2007).

Thus, drawing on ongoing research on Jewish musical trends and traditions in Switzerland, which is located into the operational interface between ethnomusicology, cultural and educational policy and sustainable development within the context of Switzerland's Jewish cultural heritage, the paper seeks to develop an idea of a Sustainability Science in Ethnomusicology, which is thought as being neither pure ethnography nor mere applied ethnomusicology.

PROF. DR. IAN RUSSELL

(Elphinstone Institute, University of Aberdeen, Scotland)

Bridging the Cultural Divide in Derry and Donegal

There is no doubting the potential of festivalisation contexts to energize the traditional arts and culture. Such a frame can create a unity of purpose and a focal point that draws in new audiences; it can enthuse the participants and provide the impetus for revitalization and revival. The creative synergies of such encounters, particularly in music, have prompted innovative partnerships, fresh repertoires, and unexpected melding of styles. The forces of stabilization and authentication have equally been apparent, in the quest for the roots of a tradition, idyllic simplicity, and purity of form (Cantwell 1993). Other effects of festivalisation are seen to have a socio-political or economic dimension, affording prestige to a particular group or community, or helping to regenerate areas of urban or rural stagnation or decay (Kirshenblatt-Gimblett 1998; Bendix 2009).

The North Atlantic Fiddle Convention (NAFCo) was established in Aberdeen, Scotland, in 2001, to develop new audiences for traditional music and dance, and to act as a forum for cultural artistic exchange and a meeting place for artists, academics and enthusiasts. NAFCo's 2012 meeting, hosted by the City of Derry/Londonderry and the County of Donegal, provides a fascinating case study in which to examine the power of festivalisation. Across the two seemingly insoluble divides of the island of Ireland – nation and religion – the polarities of Irishness and Britishness, Republicanism and Loyalism, Catholicism and Protestantism, have also been played out in the traditional music of the island with the *sean-nós* of the Gaeltacht contrasting with the marching bands of the Orange Order.

This paper examines the ways in which NAFCo adapts to and works in these challenging conditions and contexts – how it negotiates the divides and bridges the communities. By bringing an international dimension of common purpose in music and

dance, the festival distances itself from the introversion of the past to embrace a pluralist future in anticipation of the accolade of UK City of Culture in 2013.

PROF. DR. HELENA SIMONETT

(Associate Director, Centre for Latin American Studies, Vanderbilt University, USA)

Landscape in Mind: Sensory Perceptions in Yoreme Music-Making (Northwest Mexico)

In *Sound and Sentiment*, Steven Feld developed a persuasive «cultural cartography» by establishing a system of metaphorical correspondence between the material realm of sensory experience and the ideal realm of mental representations. Feld's soundscape concept was somewhat analogous to landscape insofar as it attempted to contain everything to which the ear was exposed in a given sonic setting. His rhetoric of antivisualism at that time resonated very strongly with ethnomusicologists. Yet, one of the unintended consequences of this new focus on the auditory sense was a further fragmentation of the sensory experience. Moreover, by modeling soundscape on the concept of landscape, an emphasis was put on the surfaces of the world in which we live, instead of on the world we experience from within.

My critique of the concept of soundscape and the dichotomization and hierarchization of our perception faculties is ethnographically informed by an indigenous understanding of seeing and hearing as interrelated perceptual activities. In Yoreme *cosmovision*, the world (*annia*) is revealed in manifold ways: as the world of the sun, the sea, the trees, the flowers, the mountains, the rocks, and so forth; together they constitute the sacred environment. Musical inspiration emerges from «visions of landscapes in the mountain.» The visions, however, are not static pictures of landscapes, like paintings or photographs: they resemble places one has stridden through, one has inhabited,

and that one is intimately «at home» with. The perspective, though, has shifted in the ritual: the mountain landscape is seen through the animal whose *son* or *canto* (song) is being ensounded.

This paper explores the relationship between the creative process in ceremonial music-making and the conceptualization of the world — one that is not a matter of construction but of engagement, not of building but of dwelling, not of making a view *of* the world, but of taking up a view *in* it. As such it criticizes the intellectual history of dualistic thinking within Western philosophical and scientific discourses.

PROF. DR. THOMAS SOLOMON

(Grieg Academy, University of Bergen, Norway)

Dancing the Landscape: Music and Movement in a Highland Bolivia Pilgrimage

What roles does music play in mediating between human society and nature? What are the relationships between music and landscape? Drawing on data from fieldwork in highland Bolivia, this paper offers one approach to answering these questions. The paper presents a case study of a pilgrimage in which music played on panpipes enables movement, in the form of dance, through the culturally defined landscape of the pilgrimage route. Specific places along the pilgrimage route, each having distinct geographical features, are also marked as sacred spots through the performance of a distinct repertoire of tunes performed only at those places, defining them as nodes in a larger-scale sacred landscape saturated with meaning.

This case study forms the basis of a theory of how music as embodied expression mediates between people and the natural world. In this approach, the natural landscape can be understood to afford resources in the form of specific geographical features,

distinctive soil types, vegetation, etc. These natural features come to be culturally defined and imbued with meaning through practices such as naming them, talking and singing about them, and movement through them in the form of dance. Even instrumental music can be involved in the cultural construction of landscape, as when specific tunes or repertoires come to be associated with specific culturally defined places.

The paper argues that music can be understood as a mediator that gives human agency a physical, sensuous form – sound waves traveling through air, land, and people’s bodies – embodying ideas about the relationship between natural geography and social identity. And musical performance enables coordinated sociality in and across culturally defined landscapes, inscribing group identity on the physical features of the land.

PROF. DR. MARCELLO SORCE-KELLER

(University of Malta, Malta)

Kulturkreise, Culture Areas and Chronotopes: How Old Concepts Can Help Cultural Mapping Today

The idea of cultural mapping is to many of us evocative of the «culture area concept», formulated before World War II by Franz Boas, Alfred L. Kroeber and, most of all, Clark Wissler. However, the latest attempts at cultural mapping, on a world-wide scale, go back to the 1960s. Since then the sonic profile of our planet has considerably changed. The point could be argued that this old concept of «culture area» is quite inadequate for contemporary ethnomusicology. In this paper I maintain that, on the one hand, the «culture area» concept has often been interpreted and applied in a more restrictive sense than Clark Wissler intended; on the other, that the older and forgotten concept of «Kulturkreis» still has something to offer. Especially so if we use it in conjunction with the knowledge we now have about migrant and transplanted traditions, as well as culture change more generally.

PROF. DR. PEKKA SUUTARI AND SANNA KURKI-SUONIO

(University of Eastern Finland, Finland)

Border issue, education and the disappearing Karelian language

Young people are of crucial importance for the future of any minority language group. Karelian language is in serious danger and is disappearing in both sides of the border - in Finland and in Russia. It is not mediated in families anymore, but some of the societal structures aim at creating space for the language use. Russia and Finland have obtained different strategies in order to maintain and revive Karelian language. Music is one of the most influential and visible means of creating space for minority identity and discourse over the role of minorities in the contemporary world.

In Petrozavodsk, capital of Russian Karelia, folk music is an attraction for the activities of the *Nuori Karjala* (Young Karelia) association, and the sounds of folk rock have created a vital national image for the Republic of Karelia (in Russia) since the 1990s. At the same time traditional education of folk music - meant for both understanding performance of archaic tradition (especially in the Petrozavodsk conservatory) as well as for learning the professional ability to create popular performances (*estrada*) on the national material (plenitude of national performing groups). The relation to the local Karelian inhabitants is however a complex one. The need for raising the identity issue is different from the point of view of Russian speaking supervisors and the young activists of Karelian language and music.

In the paper we will discuss some of the consequences of the paradoxical situation of the Karelian language and music in Russian Karelia: the goals of official minority policy and the role of independent and individual musicians and associations which

aim to increase the role and attractiveness of minority identity with music. The perspective is from the other side of the border, from Finland, where the Karelian musicians perform and interact constantly.

PROF. DR. GALINA SYCHENKO

(Novosibirsk State Conservatoire «M.I. Galinka», Russia)

Panel: Maps, Mythological and Historical Geography, Music: Two Case Studies

The panel will focus on problems of the comprehension of mental, cultural and spiritual maps and matrixes of the local communities ethnomusicologists deal with. That will allow organizing fieldwork in different areas of the world in a way which permits deeper penetration into musical traditions.

The main point is that each case of research demands particular methods. Another important point is how to make the community under study more interested in our research and how to use and to develop a participatory approach.

Mapping in a new sense proposed by UNESCO from ethnomusicologist's point of view can be understood in a different way. First, it can be understood as real maps of local people which are received and explored by the researcher during his or her work. These maps are always selective: some things and objects are of importance for them, others are ignored. Second, there are other «maps» or, rather, mental matrixes which cover and structure natural and cultural reality, including musical traditions: genres, styles, texts, instruments and so on.

The more of such «maps» the researcher of music will comprehend, the more successful the result of the study will be.

Case Study I (Siberia): Shamanic Mental Maps, Sacred Landscape and Music, by Galina Sychenko

Approximately one hundred years ago first maps of sacred reality drawn by shamans were made. They were maps of shamanic journeys. On these maps one could see non-linear character of the journey. Since then researchers have been using such method. Another method is to analyze texts in which sacral objects of a journey are mentioned. In some cases nomenclatural list – or at least a part of it – is nothing as a mental map of a shamanic journey. Musical components of a shamanic text can be comprehended from this point of view, too.

Case Study II (Nepal): Mythological and Historical Geography and Ritual Music in Yohlmo Community, Nepal, by Galina Sychenko and Alisa Zolotukhina

Shamanic Buddhist ritual, secular Yohlmo «musics» have been collected and documented by the author and her collaborators since 2000 until today. For a better comprehension of Buddhist rituals and there music a trip to Helambu area, where most informants originate from, was executed in 2012. The particular character of this trip was predetermined by the fact that not researches, but respondents decided about its route. The latter have chosen the places which the former would visit, have drawn a map and have marked them on it.

Characteristic detail of the Yohlmo's mental mapping is strict sacralization of the natural objects which have no value as such. Rich documentation about the ritual music and its natural and cultural contexts received due to close and tight relations between researchers and informants shows the value of the participatory approach.

DR. DAVE WILSON

(University of California, Los Angeles, USA)

Music in Ohrid, Macedonia: Tourism, auditory regimes, and the representation of a nation

Ohrid is Macedonia's primary tourist destination, boasting Europe's deepest lake (UNESCO-protected Lake Ohrid, nineteen miles long), mountainous terrain, countless archaeological sites from various eras, and hundreds of churches. A three-hour bus-ride from political and cultural capital Skopje, Ohrid and its environs are well known by most Macedonians, who can recall by name natural features, iconic churches, archeological sites, and in fact most restaurants and bars.

Throughout Ohrid, music also helps define the cultural landscape. The center of Ohrid, near the harbor, contains several traditional Macedonian restaurants, all of which employ bands that constantly play traditional Macedonian songs and some related Balkan folk repertoire (outdoors in the summer). At the renowned St. Naum monastery, one can always find a *kaval*-maker performing and selling his instruments. In the summer-time, pop radio pervades the air at beaches, and after midnight, the center of Ohrid is bombarded with competing sounds of dance clubs, live concerts, and music carrying down the shore from concerts performed by international pop stars at the football. As tourists from all over Macedonia and abroad experience Ohrid, they are unknowingly thrust into what J. Martin Daughtry (2012) has termed an «auditory regime,» that defines Ohrid (and, in turn, Macedonia) for its visitors as at once rich in long-standing tradition and relevant to the most current trends in Western popular culture. This auditory regime, along with Roman, Byzantine, and Ottoman architecture as well as the natural beauty of Ohrid's lake and its surrounding mountains, constitutes a cultural landscape articulating ethnic Macedonian sensibilities that is often appropriated (e.g. in advertising) for the representation of nationalist ideologies.

Building on the growing literature on music and tourism, this paper discusses music's integral role in cultural landscapes, demonstrating how it creates real and imagined spaces that shape conceptions of ethnicity, history, class, and national identity.

PROF. DR. SŁAWOMIRA ŻERAŃSKA-KOMINEK

(Institute of Musicology, SASA, University of Warsaw, Poland)

The Geographic Method in Ethnomusicology and the Methodological Foundations of Cultural Mapping in Our Times

In comparative musicology, drawing maps and atlases which presented the spatial distribution of musical phenomena was one of the basic research techniques. The cartographic method was developed for the purposes of the diffusionist theory of cultural circles (*Kulturkreislehre*), formulated by ethnologists from the cultural-historical school: Fritz Graebner (1905) and Bernard Ankerman (1905), and later improved by Wilhelm Schmidt (1910). A cultural circle was defined as the geographical range of one or more cultural elements whose morphological affinities were taken as proof of their common origin. One of the better known applications of the *Kulturkreislehre* in comparative musicology was Erich M. von Hornbostel's theory of the cycle of blown fifths (1919-1920) based on a comparative analysis of the geographical ranges of the *pelog* and *slendro* scales. For many decades, the cartographic method formed the basis for the study and interpretation of regional differentiation within folk cultures in Europe, and of its historical development.

Methodologically, the starting point for this kind of research was an assumption concerning the coincidence of certain social-cultural phenomena in a given territory or geographical space, and consequently, the analysis of one musical group or region from the point of view of features distinguishing it from other

groups or regions. Ethnographic regions (or groups) were treated as objectively existing entities possessing some inherent characteristics, such as: physiographic conditions, the anthropological features of the population, language, rituals including the use of music, song repertoires, instruments, instrumental ensembles, etc.

The cartographic method as applied by early ethnologists and ethnomusicologists undoubtedly served as a model for the present-day technique of cultural mapping. One should stress, however, some fundamental differences between these two, evident in the different definitions of such fundamental anthropological concepts and terms as: culture, tradition, or cultural heritage. What is more, unlike the cartography used by the cultural-historical school, cultural mapping is an interdisciplinary social, political and academic movement whose aims are not purely cognitive, but – first and foremost – practical.

This paper discusses the methodological foundations of the cartographic method in ethnomusicology, as well as contemporary techniques of cultural mapping.

PROF. DR. XINGRONG ZHANG and WEI LI

(Yunnan Art Institute, Kunming, China)

Musical mapping of Yunnan province, southwest China, 1984 to the present

Since UNESCO's proclamations of «Masterpieces of the Oral and Intangible Heritage of Humanity» in 2001, 2003 and 2005, China has introduced a complex system of intangible cultural heritage preservation that owes much to the 2003 UNESCO ICH Convention, and to the Japanese and South Korean ICH preservation models that preceded it. China's current enthusiasm for ICH is very recent, however: in the 1980s and 1990s, there was a relative lack of interest in the country's traditional and folk

arts. The two authors of this paper (a husband-and-wife team consisting of an ethnomusicologist and a videographer) are lifelong residents of Yunnan province, a historically poor area of southwest China that borders Burma, Vietnam and Laos. Systematic mapping of the many local ethnic groups was carried out under government auspices in the 1950s, but included little consideration of music. In 1984, the two of us began an ongoing project to survey the music of the entire province: going region by region, we went through local officials and our own contacts to find folk musicians, rituals and festivals and discover which ethnic groups performed which kinds of music, and in which contexts. Despite logistical and financial challenges, gradually we built up a picture of the entire province's musicscape, of the correlation between ethnic and musical diversity, and of inter-group cultural exchange. Along the way we discovered some musical styles never before heard outside their home villages. We have published our results through nine books, several sets of CDs and videos, and a number of domestic and foreign tours we have arranged for the village musicians we got to know. While official ICH surveys are now organized with substantial government resources, our work is an example of the long term contributions private individuals can make and provides invaluable archival documentation from the pre-ICH era.

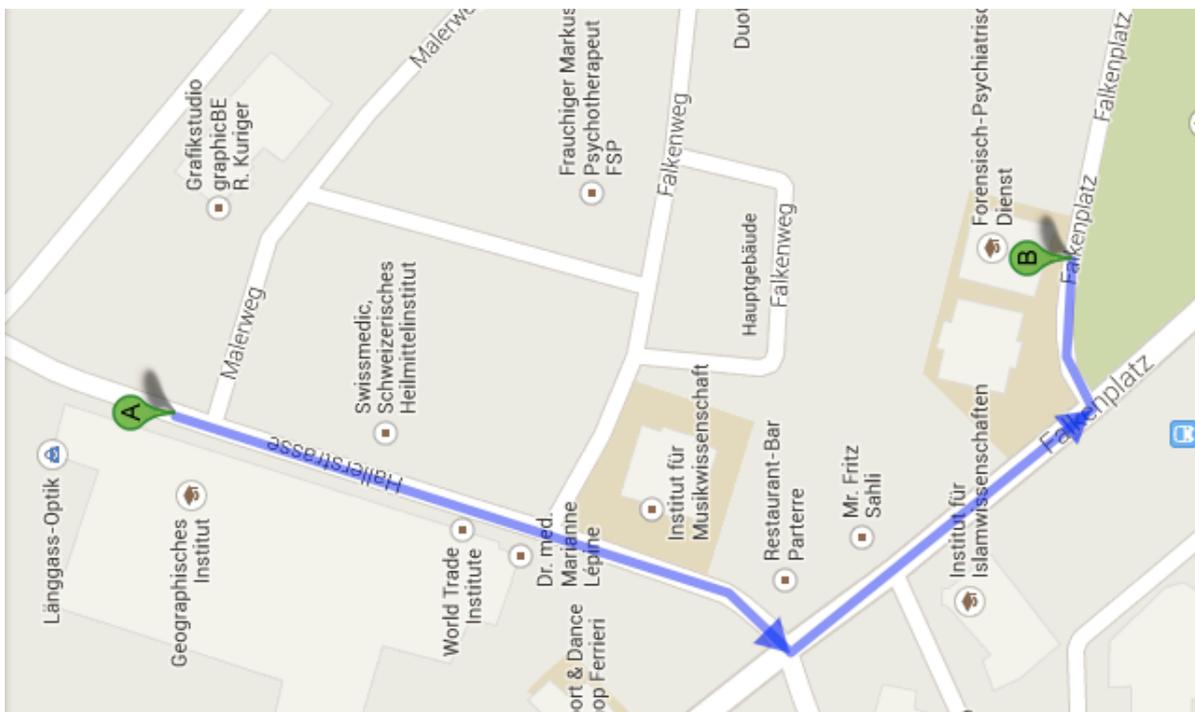
FRAME PROGRAM

Wednesday, 4. Sept. 2013

17:30

RECEPTION AND APÉRO RICHE

The reception takes place in the garden of the Institute of Advanced Study in the Humanities and the Social Sciences | IASH (250 m distance from conference site).



A: Hallerstrasse 12 (conference place)

B: IASH Falkenplatz 16

17:30

Alphorn Experience

Sami Lörtscher and Mike Maurer from the Quartet Alphorn Experience set the mood for Swiss music. They play traditional Swiss folk tunes and original compositions, which they combine with elements of jazz, funk, blues and vibrant grooves.



www.mikemaurer.ch/alphorn/experience

Thursday, 5. Sept. 2013

20:00 AN EXPLORATION INTO SWISS MUSIC

20:00 **Yodeling Workshop,**

Location: conference site, room 002

Voice coach Doris Hintermann from Basel introduces to Swiss Yodeling in a crash course. In a short introduction participants learn to breathe and to hold facial tension. Then they train vocal techniques, such as the switching between the low-pitch chest register and the high-pitch head register. At the end of the workshop, the ESEM-choir will sing a polyphonic Naturjodel, some calls and «Jutz». The number of participants is limited to a maximum of 30, but audience attention is possible.



www.stimmklang.ch

21:30

Audiovisual Performance Sonic Traces: From Switzerland

Location: conference site, room 001

SONIC TRACES: FROM SWITZERLAND can be described as a live-production of a documentary film. The performance features versatile, surprising and contradictory impressions of 21st century Switzerland: Everyday sounds stand next to voices of nature or contemporary music. Different artists are portrayed, such as Bernese Trash-Blues musician Reverend Beat-Man or composer and musician Ruedi Häusermann from Zürich. They are merged into a dense acoustic mix, partly being manipulated or modified. Photographs from places, people, instruments and other objects as well as recordings of interviews and concerts complete the acoustic blend on a visual level.

Concept: Thomas Burkhalter, Simon Grab, Michael Spahr from Norient - Network for Local and Global Sounds and Media Culture

Performer for ESEM: Simon Grab and Michael Spahr



www.norient.com

Friday, 6. Sept. 2013

19:00 **MUSIKFESTIVAL BERN**

19:00 **Sound Shuttle – A Sound Walk
through Berne’s historic center**

The sound walk is organized by the International Society for Contemporary Music IGMN. The walk consists of performances from Swiss composers as Barblina Meierhans & Marcel Saegesser, Martin Traber, Mélanie Ulli and stofer & stofer. It **starts at the Bern Minster** and trails down to the cultural centre Dampfzentrale at the Aare-Level of the city.

20:00 Options for Dinner in the Marzili-neighborhood or in the historic city center



21:30 **Carnival Organ compositions in front
of the «Stadttheater Bern»**

The carnival organ, built 1911 by the company Wellershaus and restored in 1994, was in use at a German fair for decades. This summer, the mechanical instrument travels through Switzerland. Ten contemporary composers wrote short miniatures especially for the old organ. A charming and comic contrast, that fits perfectly with the motto of Musikfestival Bern 2013: «folly».

www.musikfestivalbern.ch

Saturday, 7. Sept. 2013

09:00 EXCURSION

09:00 Meeting in front of the conference site

To enrich the discourse on intangible cultural heritage with living experience, we will make a daily trip to the Alpine Bernese Highlands in Hasliberg region. On Mägisalp (1,710 m) – just above the timber line – we will join the annual «Chästeilet», an old custom, where the cheese produced by the dairies is distributed among the farmers. Different local bands, alphorn players, folk dance groups, and «Fahnenschwinger» (flag spinners) take part in the small festival between heritage and tourism. If we are lucky, we will even see this year's Almagtrieb (the cow train from the mountain pasture). Mägisalp is also the point of departure for a hiking tour, a walk and/or the drive via cable car to a fantastic panoramic view point in 2250 m.

30 CHF excursion fee includes travel, a day ticket for different cable-cars and a sumptuous lunch package.



19:00 Back in Berne

TIME FOR LUNCH

CANTEENS:

- **1 Uni-S** (Schanzeneck-Strasse 1, 3001 Bern). 5 minutes from the conference site. Offers a good meal selection (we will hang out the list) of one meat and one vegetarian dish, soup, and various salads: The dishes cost 8.50 CHF.
- **2 Mensa Gesellschaftsstrasse 2**, 3012 Bern. 5 min. from the conference site. Varied menu plan, but more busy than Uni-S.
- **3 SBB Restaurant Grosse Schanze**: The canteen of the employees of the Swiss Railway Service, but open for guests. Around 12-14 CHF (extremely popular, especially when the mountains are visible).

Alternatively – if the weather is good: Get something from the nearby Supermarket or Take-aways and have a picnic either at the Grosse Schanze or in the Institute of Musicology:

TAKE AWAYS:

- **4 Arkadas**, Länggassstrasse 14, (the Musicology Institute's favourite): Fantastic Tapas and oriental food such as kebab and falaffel, around 13 CHF
- **5 Italian**, Pasta and Salad for 10 CHF
- **6 Migros Take Away/Gourmessa** Zähringerstr. 43, fast food as Quiches, Wraps or Sandwiches (about 7 CHF)

OTHER RESTAURANTS IN THE AREA:

- **8 Creperie Le Carrousel**, Hallerstrasse 1, French restaurant, more for snack than for big lunch, Crêpe around 15 CHF
- **9 Beaulieu**, Erlachstrasse 3. Old-fashioned restaurant serving traditional Swiss and Bernese cuisine at very affordable prices. Popular amongst students and locals.
- **10 Restaurant Athen**, Greek kitchen, dish: 18 CHF

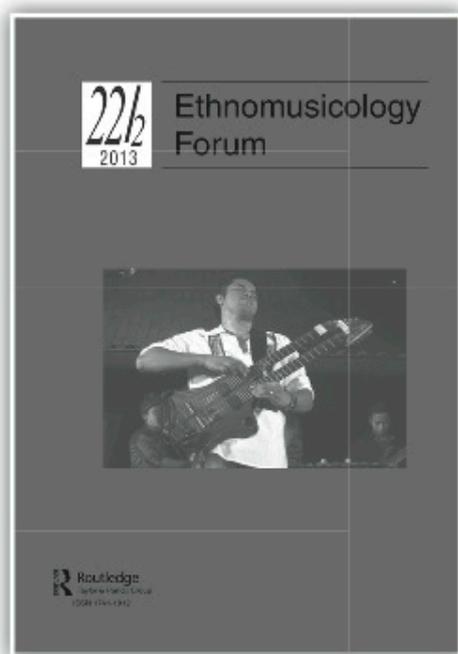
- **11 Curry Legend** Länggassstrasse 32, food from Ceylon, (Chicken Curry: 18 CHF)
- **6 Migros Restaurant**, Zähringerstr. 43, Buffet and different lunch menus at the supermarket, dish around 16 CHF
- **12 Casa d'Italia**, Bühlstrasse 57, classical Italian pizzeria, also lunch-menus (Pizza: 17 CHF, Menu: 19 CHF)
- **13 A Familia Portuguesa**, Zähringerstrasse 15, Portuguese and Mediterranean food, lunch menu around 20 CHF



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