

XXXII ESEM | SARDINIA 2016

Cagliari and Santu Lussurgiu, 20-25 September 2016



**Musics / Music Makers / Musicologists'
Transhumance**

PROGRAMME AND ABSTRACT BOOK

edited by Marco Lutz

Patronages



ESEM European Seminar in Ethnomusicology



University of Cagliari
*Department of History, Cultural and Territorial
Heritage*



Laboratorio Interdisciplinare sulla Musica



Municipality of Santu Lussurgiu



Santu Lussurgiu Comunità Ospitale



Pro Loco Santu Lussurgiu

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XXXII ESEM | Sardinia 2016

We're very pleased and proud to host the XXXII ESEM Seminar in Sardinia. It's the third time in the history of the Seminar that it has been hosted in Italy – following Siena in 1989 and Venice in 2004.

The choice of the double venue (first suggested by Giovanni Giuriati) isn't a random one. The first venue is in Cagliari, the capital of the Island, within the *Dipartimento di Storia Beni Culturali e Territorio* of the University, a place where music is scientifically studied, and taught; the second one is in the small village of Santu Lussurgiu, a place where music is made, discussed, and experienced in everyday life situations. This choice stems also from the idea of making you encounter, even for a short period of time, two different realities of an island that presents great cultural (and landscape) variability – for instance, here in Cagliari, the townspeople speak a local language which differs from the one spoken in Santu Lussurgiu.

Our thought was to bring together – once again – local music makers and our discipline – that means with our “approach to understand all music and music-making in

the contexts of performance” (to say it in John Blacking’s terms). It isn’t the first time: already back in 1999 a congress took place in Santu Lussurgiu that had great relevance in the Italian history of ethnomusicology (more about this when we’re in the village itself), while the villages of Irgoli and Galtelli hosted the *Study Group on Multipart Music ICTM* (2010) and Orgosolo (hosted) an *ICTM Italian Committee* (2013) and much more.

Just like many villages from Sardinian’s hinterland, Santu Lussurgiu has its own social life that keeps up with the times, and its own intense and variegated musical life, where different practices are juxtaposed. In several ways, these practices are declared and claimed as a local specificity, but at the same time they literally travel around the world - both through *audio-file* records which circulate constantly across the media sphere, and through the trips made by groups of cantors (please note not professional cantors) from the village (in particular the interpreters of *Su concordu ‘e su Rosariu* who have sung in theatres, concert halls, cathedrals stretching from Paris to New York, Madrid, Singapore, Sydney and many others).

The key of the theme we have proposed in this seminar lies in this game of alternation between the declaration of the ties of belonging to a place and the travelling of music and musicians. An alternation that, while ratifying barriers through the reference to a place (and also to a genre, a category, an identity and so on), also affirms its contextu-

al overcoming through both the real circulation of the musicians, and the virtual wandering of the sounds.

It isn't that much of a *glocal* music matter, because the phenomenon does not only regard certain musical genres (so-called ethnic music, world music, etc.), but it could be extended to any musical expressions: for example, just think about Italian Melodrama, or the *Opéra français* and many others. We wanted to synthesize this particular idea of the declaration of belonging / music and musicians travelling, by means of an unusual metaphor, which recalls the human experience of transhumance. An experience that belongs to the past, superseded by modern zoo-technics, but symbolically speaking, which in some way remains alive in culture discourses common to Sardinia, as well as in those of many other regions where animal husbandry determines or determined in the past, a substantial economic resource.

Every year, season after season, shepherds used to march along fixed paths, leading their livestock, from the mountains to the plain and back again. Transhumance implied the going and returning of people and their knowledge: through travelling, localized knowledge (every village has/had the awareness of who lives/lived there and has/had its own specificity in pastoralism, as in every other facet of society) meets other knowledge, in a mutual enrichment, through dialogue and interaction that go beyond every barrier (even linguistics in this Sardinian instance), through the traffic of consciousness and ideas, through exchanging, loaning and returning.

This was an extremely complex human experience, lived in first person by the transhumance-shepherds, which not only regarded the single person, but also involved entire communities at the start, the end and the ones encountered along the path.

This is a travelling of men and knowledge which, although they move along the same routes, are always different in the encounters and in what derives from them in terms of commingling, transformations, changes in men and their knowledge.

At the base of the four themes of discussion to be addressed in the next few days is the metaphor of *go* and *return* along known paths of transhumance. These are themes that implicate the going and returning of music, of *music makers*, of musicologists. A discussion that presents itself, in light of the abstracts we received (for which we thank you), as very rich, lively and stimulating, capable, (at least) I hope, of questioning some conceptual habits which nowadays are too narrow for us, in the definition of the link between musical practice and a cultural scenario, in the generic concept, in the *vexata quaestio* in music and identity, and so on.

So, welcome in Sardinia and have a nice days, or *beni benius*, as they say in Cagliari, or *bene 'ennidos*, as the people of Santu Lussurgiu say.

Ignazio Macchiarella and Marco Lutzu

Programme Committee

Ignazio Macchiarella (Chair)

Ardian Ahmedaja

Giovanni Giuriati

Ursula Hemetek

Marco Lutz

Venues

The Seminar will take place in two venues.

September 20-21

University of Cagliari, Cittadella dei Musei, Aula Roberto Coroneo.

It is in the Castello, the historical district of Cagliari. From the city centre it is reached on foot, by bus (#8; ticket € 1,30) or by taxi;

September 21-25

Santu Lussurgiu, Casa Donna Caterina, Auditorium Pietro Sassu.

Santu Lussurgiu is a village of about 2000 inhabitants, 125Km far from Cagliari. Of Mediaeval origin, it is located inside the Sardinian biggest extinct volcano, within the Montiferru natural park (550 meters height above sea level). It has a typical agricultural-pastoral economy, plus several handicrafts studios. The Auditorium is in the village's centre, within *Casa Donna Caterina-Hymnos*, a musicological foundation.

Conference Timetable

TUESDAY, 20 SEPTEMBER 2016

University of Cagliari, Cittadella dei Musei, Aula Roberto Coroneo

9:30	Registration
10:45	Opening Ceremony Prof. Ignazio Putzu, <i>Vice Rector of the University of Cagliari</i> Prof. Francesco Atzeni, <i>Head of the Department of History, Cultural and Territorial Heritage</i> Dott. Diego Loi, <i>Mayor of Santu Lussurgiu</i> Prof. Britta Sweers, <i>ESEM President</i> Prof. Ignazio Macchiarella, <i>Chair of the Programme Committee</i>
SESSION 1	Chair: Laura Leante
11:45	Ana Hofman, <i>Solčence Zahaja: Trajectories of the Song without Home</i>
12:15	Kaja Mačko-Gieszc, <i>Back and Forth. Music and Migrations of Bukovinian Highlanders from Poiana Micului</i>

13:00 - 14:30	LUNCH
SESSION 2	Chair: Keith Howard
14:30	Ewa Dahlig-Turek, <i>Seasonal Music Paths and the Theory of Temporal Levels</i>
15:00	Austė Nakiene, <i>How Did Lithuanian Polyphonic Songs, Sutartinės, Endure?</i>
15:30	Giovanni Vacca, <i>Musicologists Back Home: When the 'Field' is a Giant of Folk Music</i>
16:00 - 16:30	COFFEE BREAK
SESSION 3	Chair: Gerda Lechleitner
16:30	Anja Brunner, <i>African Music(ian)s on the Move. Transnational Connections in the Musical Work of African Musicians Living in Europe</i>
17:00	Srđan Atanasovski, <i>Airports' Sonic Phantasmagorias</i>
17:30	Music Event
19:00	Welcome Reception

WEDNESDAY, 21 SEPTEMBER 2016

University of Cagliari, Cittadella dei Musei, Aula Roberto Coroneo

**SESSION 4
(PANEL 1)**

9:00

9:30

10:00

Chair: Enrique Cámara de Landa

Panel: ***Music and Migration in Cremona Surrounding***

- Fulvia Caruso, *Music and Migration: State of the Art of the Project*

- Thea Tiramani, *Sikh Religious Music in a Migrating Context: The Role of Media*

- Monica Serafini, *Sonic Diary in a Transcultural Class*

10:30 - 11:00

COFFEE BREAK

SESSION 5 (FILM)

11.00

12.30

Chair: Ewa Dahlig-Turek

Federico Spinetti, *Il Nemico - Un breviario partigiano*
[The Enemy - A Partisan Hymnbook] (film 80')

Musical Memorialization of War in Contemporary Italy

Ankica Petrovic, *Shepherds' Roads* (film 29')

13:15 - 14:30

LUNCH

14:30	Moving to Santu Lussurgiu
Santu Lussurgiu, Auditorium Pietro Sassu	
17:15	Welcome to Santu Lussurgiu Francesca Citroni, <i>Councilor of Culture, Santu Lussurgiu</i> Rita Migheli, <i>President of the Pro Loco, Santu Lussurgiu</i>
17:30	Film presentation: Marco Lutz, <i>Santeros</i> (film 67')
18:45	Music Event

THURSDAY, 22 SEPTEMBER 2016

Santu Lussurgiu, Auditorium Pietro Sassu

**SESSION 6
(PANEL 2)**

Chair: Thomas Solomon

Panel: ***Musical Audition and Spiritual Transhumance***

9:30

- Rachel Harris, *The Musical Structuring of Spiritual Transhumance*

10:00

- Stefan Williamson Fa, *The Transformation of Ritual Space and Time in the Recited Mersiye of Azeri Shi'a in Kars*

10:30

- Mu Qian, *Music and Trance in the Helqe-suhbet Ritual of Khotan*

11:00 - 11:30

COFFEE BREAK

SESSION 7

Chair: Ian Russell

11:30

Marko Kölbl, *Croatian Pilgrimage in Austria: Negotiating Piety, Ethnicity, and Gender*

12:00

Keith Howard, *Interpretations at Home and Abroad: Iconographical Depictions of the Soundworld of a Korean Martial Processional*

12:30

Ardian Ahmedaja, *The One of Time Travel of a Musical Group: Kllapa Ulqini*

13:00 - 14:30	LUNCH
SESSION 8	Chair: Serena Facci
14:30	Jelka Vukobratović, <i>Hearing Music Back Home</i>
15:00	Thomas Solomon, <i>"The Land of Our Origin": Music, Time and Space in the Norway-Azerbaijan Connection</i>
15:30	Ortensia Giovannini, <i>"I Go. I Return. I Get Confused". Reflections on Armenian Musics Ideas in Diverse Fieldworks</i>
16:00 - 16:30	COFFEE BREAK
SESSION 9	Chair: Rebecca Sager
16:30	Raffaele Pinelli, <i>In the Field: From Participant Observation to Applied Research</i>
17:00	Cholong Sung, <i>Music at Home, Music from Afar: Western and Korean Music as Identity Makers among a Diasporic Community</i>
17:30	Ed Emery, <i>Radical Ethnomusicology: Towards a Musical Politics of "No Borders" (Calais, Dunkerque and Kurdistan)</i>
18:00	Music Event

FRIDAY, 23 SEPTEMBER 2016

Santu Lussurgiu, Auditorium Pietro Sassu

SESSION 10	Chair: Ardian Ahmedaja
9:30	Girolamo Garofalo, <i>The Paraliturgical Musical Repertoires of the Arbëresh of Sicily</i>
10:00	Giuseppe Sanfratello, <i>Transhumant Repertoires. The Case of the Sicilian-Albanian Chant Tradition, between Diaspora and Late-Medieval Archaisms</i>
10:30	Maria Rizzuto, <i>The Coptic Orthodox Chant in Italy: The Gholghotha Hymn as a Symbol of a Migrant People</i>
11:00 - 11:30	COFFEE BREAK
SESSION 11	Chair: Fulvia Caruso
11:30	Matthew Machin-Autenrieth, <i>Spanish-Moroccan Musical Encounters and 'Everyday' Multiculturalism in Andalusia</i>
12:00	Thomas R. Hilder, <i>Sámi Music and Nordic Exceptionalism in the New Europe</i>
12:30	Claudio Rizzoni, <i>Returning to the Tradition to Change It: The Case of the "Informal" Brass Bands in Naples</i>
13:00 - 14:30	LUNCH

<p>POSTER – PPT SESSION 14:30</p>	<ul style="list-style-type: none"> - Rytis Ambrazevičius, <i>Migration of Song Genres: Two Typical Lithuanian Cases</i> - Fabio Calzia, <i>Reconstructing Musical Lives through Movement</i> - Marija Dumnić, <i>Interweaving the Repertoires of Urban Folk Music Performed at Skardarija</i> - Sverker Hyltén - Cavallius and Dan Lundberg, <i>Musics in Transition: An Explorative Study of Cultural Flows in 1960s/70s Sweden</i> - Alice Fumero, <i>Yodel Transhumance: From Mountain to City, from Oral to Written. How Alpine Melodies Spread into Classical and Pop Music</i> - Gerda Lechleitner, <i>Terminal Phonogrammarchiv? Taking and Returning Sound Recordings</i> - Giovanni Mori, <i>Live Coders on Trip: Transhumance 2.0</i>
<p>16:00</p>	<p>Sardinian Masters' Talks. Dialogical Ethnomusicology in John Blacking's Memory Chair: Martin Clayton</p> <p><i>Video and live conversations with Giuseppe Brozzu (Castelsardo), Franco Davoli (Orgosolo), Daniele Giallara (Cuglieri), Tonino Leoni (Samatzai), Bachisio Masia (Bonnano), and Giovanni Ardu, Mario Corona, Roberto Iriu, Antonio Migheli (Santu Lussurgiu). By Marco Lutz and Ignazio Macchiarella</i></p>
<p>17:00 - 17:30</p>	<p>COFFEE BREAK</p>
<p>17:30</p>	<p>General Assembly</p>
<p>18:30</p>	<p>Music Event</p>

SATURDAY, 24 SEPTEMBER 2016

Santu Lussurgiu, Auditorium Pietro Sassu

SESSION 12

9:30

Chair: Dan Lundberg

Arleta Nawrocka-Wysocka, *"Cyclical Time" of the Lutherans' Life in the Silesian Wisła*

10:00

Jill Ann Johnson, *New Genres? Migration of Balkan music to Sweden*

10:30

Serena Facci and Grazia Tuzi, *Choir Transhumance in the Filipino Catholic Community in Rome*

11:00 - 11:30

COFFEE BREAK

SESSION 13

11:30

Chair: Marco Lutz

Layla Dari, *A Mediterranean Transhumance: The Case of Jamal Ouassini*

12:00

Anda Beitāne, *Searching for Paths: The God Songs in Local Practices of North-eastern Latvia*

12:30

Ian Russell, *While Shepherds Watched their Flocks by Night': A Paradigm of English Village Carolling for Three Centuries*

13:00 - 14:30	LUNCH
SESSION 14	Chair: Giovanni Giuriati
14:30	Enrique Cámara de Landa, <i>An Andean Musical Structure that Defies Borders</i>
15:00	Ulrich Morgenstern, <i>Musicians as Mediators between the Urban and the Rural. Social Status, Symbolic Functions, and Musical Repertoires of Accordion Players in the Alpine Region and in Russia from the Late 19th Century to the Present</i>
15:30	Alena Libánská, <i>The Role of Balkans in the Soundscape Balkan Music: Imaginary Balkans</i>
16:00 - 16:30	COFFEE BREAK
SESSION 15	Chair: Britta Sweers
16:30	Galina B. Sychenko, <i>Migration of People and Melodies in the Taiga Area of Southern Siberia</i>
17:00	Giovanni De Zorzi, <i>Musical Transhumance between Venice and Constantinople/Istanbul</i>
17:30	Gaila Kirdiene, <i>Returning to Lithuania and Lithuanian Traditional Dance Music: A Case Study of a Fiddler's Family Emigrated to the USA in the Early 20th Century</i>
18:00	Music Event

SUNDAY, 25 SEPTEMBER 2016

Santu Lussurgiu, Auditorium Pietro Sassu

SESSION 16	Chair: Anda Beitāne
9:30	Francesca Billeri, <i>The Interrelation and Adaptation of Repertoires in Traditional Cambodian Music and Popular Theatre</i>
10:00	Anna Yates, <i>The Flight of the Swallow': Examining Planes of Movement in P'ansori</i>
10:30	Maurizio Corda, <i>Music and People in Movement to the Festa della Lega di Cultura</i>
11.00	Paolo Bravi and Salvatore Carboni, <i>Franceschino Back Home</i>
11:00 - 11:30	COFFEE BREAK
12.00	Closing of the Conference
18.00	Music event

Call for Papers

The 32nd European Seminar in Ethnomusicology (ESEM) will take place from Tuesday 20 September to Sunday 25 September 2016, in Cagliari and Santu Lussurgiu (Sardinia) hosted by the Department of History, Cultural and Territorial Heritage of the University of Cagliari and by the Community of Santu Lussurgiu.

This year's theme is inspired by an element of sheep-farming culture of the hosting island: transhumance. Although today it is less practiced than in the past (due to the recent changes of in pastoralism), in Sardinia transhumance has still a crucial relevance for the lives of many people. Every year, following the course of the seasons, men and flocks run through tread long established paths, from the mountains to the plains and then back from the plains to the mountains.

The concept of transhumance also has a strong symbolic significance in the Island of Sardinia's traditional culture. It means leaving and returning. It cyclically entails human experiences both for travelling shepherds and for the communities of departure and arrival. It involves meeting with other people that determines mutual enrichments, through dialogue and (inter)action, through the circulation of knowledge, experiences, thoughts, and awareness, through taking over and drawing back, borrowing and ownership, etc.

We believe that this special idea of periodic people leaving and returning along known paths may be stimulating for our works. In particular, authors are invited to address their papers to the following topics:

1. Musics back home. Musics have always travelled along unpredictable paths in unforeseeable ways. Indeed, until quite recently and prior to the invention of the phonograph, musics were the men and women who travelled and anything but de-personalized experiences. Music makers of all kinds (i.e., merchants, soldiers, pilgrims, seasonal workers, migrants, but also musicians, storytellers, buskers, specialists in the performing arts, and so on) went and came back, spreading something of their own music knowledge and bringing home something musically new. Recordings have dramatically changed everything: immaterial musics travel around the world via the media, often going on a quick round-trip, losing and acquiring something on the way.

2. Musicologists back home. According to Bernard Lortat-Jacob, the ethnomusicologist is not someone who goes out into the field, but rather, someone who goes back to it. Our work includes a continuous leaving and returning from home to the field and back again, which implies peculiar experiential situations. Moreover, also when “our field” is not so far away (as in the so-called “ethnomusicology at home”), our idea of a musical journey embodies a shift to other concep-

tualizations of music (and of the surrounding world). Inevitably, this coming and going involves a mutual enrichment for ourselves and our interlocutors, beyond the results of our music analysis and interpretations.

3. **Seasonal music paths.** The passing of the seasons suggests the idea of a “cyclical time” during which things double back. But – as we know – that is not really how things work, since, ultimately, we are dealing with only apparent repetitions. Of course, this is noticeable about music performances, which cannot be faithfully repeated. However, seasonal musics or cyclical events that involve music acquire a special significance due to their cadenced flowing in time. This sort of leaving and returning, which is implicit in the cadenced recurring of seasonal music-making, concerns a special dimension of travelling, namely, the one of time travel.

4. **Transhumance of musical genres.** Musical practice often implies a transmigration of genres and repertoires. What is performed in one context is taken up and used in other settings with the transformation of performing practices, musical instruments, functions, and, occasionally, after undergoing further changes, it may even return to the original context. This has been the fate of several music repertoires in these contemporary times of migration, globalization and the per-

vasive presence of popular music in fast changing societies.

Apart from the previous suggestions, the committee will also consider including a restricted number of free papers in order to allow the dissemination of important recent research, analysis and interpretations of specific music practices.

Proposals for individual papers (20 minutes + 10-minute discussion), or panels (90-minute presentations including discussion) are welcome. Due to the limited number of papers that can be accepted (willing to avoid parallel sessions), the programme committee welcomes presentation of research in the form of both poster and power-point-loop (where a limited number of slides is automatically repeated – only .ppt format) which will be accessible throughout the entire conference in suitable media stations. Furthermore, a special session of the Seminar will be devoted to this form of presentation in which each panellist will have 10 minutes for his/her presentation.

Abstracts

ARDIAN AHMEDAJA

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

The One of Time Travel of a Musical Group: Kllapa Ulqini

Kllapa Ulqini was an Albanian *kllapa* group from southern Montenegro. The singers have reported that the main reason for the establishment of the group has been connected with the financial advantages of performances for tourists in the former Yugoslavia in the 1980s. The beaches near the town were well-frequented.

The group's activity remained primarily seasonal. This specificity differentiated it from many *kllapa* groups, to whom performances in diverse informal situations are so important. Another distinction was that a part of the repertory was based on melodies of urban songs from Albania, where *kllapa* traditions are not known. As the matter of fact adopting songs to 'fit' into another tradition and becoming part of a musical movement which originated from neighbors has not been at all a problem for the singers. The group became even a trademark for musical distinctiveness of the town in public spaces. On the other

hand, the singers used the name “Men’s group of Ulqin” for the Albanian public. This was a significant differentiation they made between the Albanian and “other” audiences.

Another specificity was that in 2006 - the year of Montenegro’s independence - the group members were at their fifties and without successors, while in Montenegro and Croatia young singers are very much part of klapa movements. The decease of the leader two years later put an end to the group’s activity. On the other hand his name is given to a street and to a music price in town. This attitude makes the question of why this has been the only Albanian klapa group so far more complex. The numerous social and political changes in the country and the region until recently have influenced this process crucially.

paper date || Session 7 | 22 Sep. 2016 | 12:30
e-mail || ahmedaja@mdw.ac.at

RYTIS AMBRAZEVIČIUS

Kaunas University of Technology

Lithuanian Academy of Music and Theatre, Vilnius

Migration of Song Genres: Two Typical Lithuanian Cases

Song genres are reconsidered and migrate similarly, in general terms of adaptation to new contexts, and differently depending on the certain actor milieus. In the present paper, these processes are illustrated applying two examples of changing Lithuanian tradition. First, song repertoire of Mištūnai village is analyzed and the local

emic attribution of the songs to genres is collated to their attribution to the scientifically defined “actual” genres. Thus genres changing their assign or losing their strict application and dissipating, contrasting with the relatively “stubborn” genres, are indicated. Musical and extra-musical causes for such migrations/stability are discussed. The revealed processes also suppose reevaluation and migration of the defined “theoretical” genres.

Second, song repertoires of the modern reconstructed Rasos (Midsummer) festival popular, first of all, among the contemporary urban folk groups are discussed. These repertoires collect very different genres earlier not used for that occasion. They show significantly more courageous migrations, compared to the case of unbroken tradition in Mištūnai. Sometimes the modern adaptations then make feedback to the original rural media and modify their sets of genres.

paper date || Poster – PPT Session | 23 Sep. 2016 | 14:30
e-mail || rytisamb@gmail.com

SRĐAN ATANASOVSKI

Institute of Musicology SASA, Belgrade

Airports' Sonic Phantasmagorias

With contemporary amassment of sound reproduction technologies we have witnessed an unprecedented expanse of the spaces which have been awarded their soundtrack, that is, in which music is being played, either by public entities or private companies. These “soundtracked” environments can be seen as a sonic extension of

Walter Benjamin's effect of "phantasmagoria", used to describe the commodity culture experience of the arcades. Primarily driven by the processes of commodification and gentrification of the urban space, the expansion of soundtracked urban spaces can concurrently be interpreted as an act of policing strategies, through which individuals are being instructed how to behave or make use of a specific space. Today, these strategies become especially problematic when applied to certain "liminal spaces", which stand in-between public and private spaces, and particularly spaces of mobility, such as train stations, airports, or public transport. I will analyse the sonic environments of two European airports – Belgrade and Vienna – which have recently gone through major renovation and restructuring. What curiously connects these two airports is that the main national carriers attached to them – AirSerbia and Austrian – both practice playing stereotypical welcoming music on their flights. I will discuss how the ecologies of these two airports have been sonically transformed in order to enhance the processes of commodification of the shared public space. I will also point out how these processes act as policing strategies, substituting possible "political participation" in the public space for the "commodified participation". I will particularly discuss the precarious position of individuals who cannot, or choose not to take part in the desired money flows and investigate how this endangers or marginalise their presence and participation in the purportedly shared space of mobility. I perform my research through participant observation and in-depth interviews, both performed with the aid of sound recording technology.

paper date || Session 3 | 20 Sep. 2016 | 17:00
e-mail || srdjanatanasovski@yahoo.co.uk

ANDA BEITĀNE

Jāzeps Vītols Latvian Academy of Music, Rīga

Searching for Paths: The *God Songs* in Local Practices of Northeastern Latvia

There is a pair of folk terms in the local practices of northeastern Latvia that singers use to designate their repertoires: 'folk songs' [*tautas dzīsmes*] and '*God songs*' [*Dīva dzīsmes*]. The last ones are Catholic songs, functionally connected with the liturgical seasons and very often practiced outside of churches without the participation of priests. As opposed to folk songs, which more and more often find their contemporary function on the concert stage, *God songs* are still practiced as a part of rituals and prayers, but the situation is changing in this field as well.

The purpose of this paper is to describe the ways people try to get back repertoires of the old *God songs*. The case study focuses on a story that begins with an initiative of a priest, who, inspired by the singing of *God songs* by Latvian singers in Siberia, decided to also record this kind of singing in eastern Latvian villages with the wish that someone could perform the songs and record them on a CD. Afterwards, the leader of the group of singers who made this CD has said that the most important thing for them has been to find a common way, as she says, "from the experience of folklore and from the experience of the priest", adding "that the same song is sung differently as time goes on".

Producing CDs with the local repertoires of Catholic *God songs* as an initiative of locals began quite recently, and they find it is important for local people. It also means that roles change and that listening to the recordings might take the place of singing at home. However, the

singers think, and their activities show, that as a result of the CD people are beginning to sing the old songs again.

paper date || Session 13 | 24 Sep. 2016 | 12:00

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FRANCESCA BILLERI

SOAS, University of London

The Interrelation and Adaptation of Repertoires in Traditional Cambodian Music and Popular Theatre

This talk presents part of a doctoral research on the interrelation and adaptation of songs across traditional Cambodian musical genres. This work starts from a previous academic research focused on *phleng kar*, the traditional wedding music, conducted five years ago for a Master degree. Through this preliminary work, it appeared that some songs from the *phleng kar* repertoire are interrelated and adapted to other traditional genres, in particular *phleng arak* music which has the function of calling *arak* spirits in rituals of possession called *choul rup*; and some songs accompanying two kinds of popular theatre called *lakhon yikè* and *lakhon bassac*. However, not only *phleng kar* music is interrelated and adapted to these genres but also is borrowed and performed on *phleng kar* instruments in *lakhon yike'* and *lakhon bassac* pre-performance rituals as an offering to deities and animistic spirits, as well as in *choul rup* ceremonies to please *arak* spirits and meet their musical requests. As a result, different case-studies emerge from my fieldwork research findings: songs sharing the same title with different musical fea-

tures, song texts and performing practice; songs with different title but similar musical features and performing practices; and songs related to a specific genre only. These cases are showed by a comparison of selected songs according to a series of variables (title, song text, function/occasion of performance, musical features and geographic area).

The paper aims to draw a sort of comparative map of Khmer traditional music and popular theatre repertoires in order to re-discuss the concept of genre classification in Khmer music from the musicians' perspective and show how classifications are accounts of a culture's or individual's ideas about music, ensembles, genres and religious beliefs.

paper date || Session 16 | 25 Sep. 2016 | 9:30

e-mail || 573194@soas.ac.uk

PAOLO BRAVI and SALVATORE CARBONI

Independent scholars

Franceschino Back Home

Francesco Demuro is a 38-year-old accomplished opera singer from Sardinia. In the present days his carrier as tenore singer takes him in famous concert halls throughout the world. He moved his first steps in the world of singing, however, not as an opera singer, but as a folk singer in the Sardinian tradition of a *chiterra* song. Since he was little more than a boy, when he debuted as *minicantadore* ('little singer') in the stages of the local festivals and TVs in Sardinia, he has been one of the most success-

ful singer in this genre, characterized by the high virtuosity of singers who confront each other on a set of traditional styles. From those years, Francesco Demuro is known among the amateurs of a *chiterra* song with the diminutive of Franceschino, 'little Francesco'.

After having reached the most prominent position in this style, Francesco has started studying as an opera singer. Later he abandoned the carrier as folk singer to embrace definitely the carrier as opera singer, while always proudly declaring his origin as singer of Sardinian traditional music. In recent times, Demuro has participated to both informal and stage reunion in Sardinia with singers and musician of the traditional style, and has also finished one of his opera recital singing some traditional Sardinian songs with the accompaniment of a guitarist.

In this paper, some aspects concerning the different vocal styles – as singer of Sardinian music and as opera singer – mastered by Demuro will be examined through both a detailed analysis of his vocal style in the two genres along the years and gathering Demuro's personal memoires and testimonies about his evolution as a professional singer.

paper date || Session 16 | 25 Sep. 2016 | 11:00

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ANJA BRUNNER

Institute of Musicology, University of Bern, Switzerland

African Music(ian)s on the Move. Transnational Connections in the Musical Work of African Musicians Living in Europe

Musicians coming from African countries south of the Sahara are an integral part of European music scenes today. While performing and working mainly in Europe, all of them keep professional contact with people in their countries of origin in one way or the other. They thereby create a vital and important transnational professional network. Kiwan/Meinhof (2011) did an extensive study on these kinds of networks and call these musicians “transnational artists” with specific “transcultural capital” (a concept extending Pierre Bourdieu’s theory of different sorts of capital) that the musicians generate with the experience of migration. Taking this concept of “transcultural capital” and “transnational artists” as proposed by Kiwan/Meinhof (2011) as a foundation, this paper discusses how African musicians maintain contact to their countries of origin and what role these connections play in their musical work. What kind of music do African musicians perform in Europe and why? What kind of skills, possibilities and networks do they have? Which sorts of “capital” do they obtain with migration and how does this affect their music? This paper discusses how connections to the country of origin might get relevant in the musical work of African musicians living in Europe and how these connections are expressed and performed.

paper date || Session 3 | 20 Sep. 2016 | 16:30
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FABIO CALZIA

Independent scholar

Reconstructing Musical Lives through Movement

Sardinian space is divided in historical regional divided by different landscapes, dialects and also cultural and musical traditions. Using a GIS representation of Sardinian territory and a map of the world I will argue different pathways of transhumance managed by four typologies of musicians. The protagonists are a singer of *cantu a chiterra* in the Sixties, a group of singers *a tenore* during the 70's, an accordion player in the 80's and a rock band based in the centre of Sardinia in the 90's.

At the end I will draw also the transhumance that I've made as ethnomusicologist during the first decade of 2000. Starting from a strictly local scene, Sardinian music discovered new stages and new audience in the last 50 years. The aim of the poster is to describe how music could change the sense of place through time passing, trying to underline some aspect of the social use of space within music and also different thoughts about music, representation and politics and musical innovation.

paper date || Poster – PPT Session | 23 Sep. 2016 | 14:30
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ENRIQUE CÁMARA DE LANDA

Universidad de Valladolid

An Andean Musical Structure that Defies Borders

In many existing repertoires of traditional music in the South American Andean area a type of melodic structure that seems to refer to a common antecedent is detected, although it manifests its own adaptation to the various genres through musical variants. The comparative analysis of these expressions (some belonging to the heptatonic modal and tonal systems of European origin and other that are typical of the anhemitonic pentatonic Andean system) allows hypothesize a possible influence of the latter on the former.

This proposal is directed to advance in this direction and aims to highlight one of the characteristics that give cohesion to musical expressions belonging to a cultural area affected by processes of transculturation and identity affirmation. To achieve new knowledge about this phenomenon is necessary to analyze both the musical structures and the implications of its use in repertoires emerged at different times and circumstances, and linked with the search and affirmation of an Andean cultural identity through organized sound.

paper date || Session 14 | 24 Sep. 2016 | 14:30
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MAURIZIO CORDA

University of Pavia

Music and People in Movement to the *Festa della Lega di Cultura*

Every year, in spring, in a little village in the countryside near to Cremona (northern Italy), the *Festa della Lega di Cultura* is organized. It's a three day festival with concerts and conferences, which have their climax in the afternoon of the last day. On the yard of a farmstead (headquarters of the *Lega*), in a very informal mood, people can listen to many performances of a lot of musical groups from several Italian towns (Milano, Torino, Mantova, Parma, Vicenza, Bologna, Roma, Firenze, Bergamo, Brescia...) and other European countries (Portugal, France, Spain...). The masters of the house are the same singers of Piadena protagonists of the first powerful wave of the Italian Folk Revival, sons of the *Nuovo Canzoniere Italiano* and always in contact with the *Lega di Cultura* activities. The songs are about war, work, protest, society and politic.

Actually, the main feature is the opportunity of spontaneous singing. Under the shadow of an hectare of forest, some hundreds of people exchange their music in a great collective practice. Every group, who sings just for a few minutes in the "official concert", shares his repertoire with everyone during these moments of conviviality. The exchange between people and music is continual and frantic: the musical organization depends on collective spontaneity and inventions, in a big "music swapping".

The *Festa della Lega di Cultura* is now a model to organize similar situation in other towns, by musical groups or Associations. During these moments, the songs are constantly re-shaped in every occasion and with every per-

formance. At the present time, when media are the main ways of communication, it's interesting to notice how these songs are "transported" by memory of the people who performs them constantly, from one place to another, in inevitably decontextualized situations, created *ad hoc*. Furthermore, each musical group have a strong link to the "historic field research" of the territory it represents.

My research is even now in progress in a favorite point of view: I'm an foreign ethnomusicologist but I sing since four years with *I Giorni Cantati*, a group from Piadena which impart its music culture since 1974, in close contact with the *Lega di Cultura*.

paper date || Session 16 | 25 Sep. 2016 | 10:30

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EWA DAHLIG-TUREK

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Seasonal Music Paths and the Theory of Temporal Levels

Looking at the phenomenon of seasonality in traditional cultures, we tend to concentrate on the so-called annual or calendar cycle, that is, the cycle of yearly repetitions. However, annual seasonality - the way it organizes trans-humance - is just one of the manifestations of human involvement into a multi-level time organization going far beyond human perspective.

John Baily once claimed that "ethnomusicology is the study of human beings as music makers and users, looked at as three concentric spheres of activity: the biological,

the socio-cultural, and the sonic". This thought coincides well with John Blacking's call for "unitary method of musical analysis which can not only be applied to all music, but can explain both the form, the social and emotional content, and the effects of music, as systems of relationships between an infinite number of variables".

A brilliant methodological approach is Ludwik Bielawski's zonal theory of time (Bielawski 1976) which he later completed with Julius Fraser's theory of temporality (Fraser 1978), thus leading to a complex theory of temporal levels in music (Bielawski 1980...2015). This elaborated system consists of eight temporal levels which actually become eight perspectives to approach all cultural phenomena. Bielawski argues that time relations may also be applied to spatial relations. The extended interpretation of possible applications of Bielawski's theory to the study of man-instrument-music interdependencies, was proposed by Ewa Dahlig (Dahlig 1997).

Basing on this theory, seasonality may be referred to at the following 5 time zones:

- The zone of psychological present – durations up to several seconds;
- The zone of compositions and performances – from several seconds to several hours;
- The zone of environment – natural cycles like the day, the moon cycle, the year; (music seasonality in traditional understanding belongs here);
- The zone of the individual and social life;
- The zone of history – a time perspective going beyond memory of living generations.

The theory will be explained and adopted to interpret seasonality of music-making as "spiraling" (i.e., creative leaving and returning to music, both its micro- and

macrostructures) manifested at each of the above levels, with examples from the traditional Polish fiddling.

paper date || Session 2 | 20 Sep. 2016 | 14:30

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LAYLA DARI

University of Florence

A Mediterranean Transhumance: The Case of Jamal Ouassini

In Italy, musical production in categories such as world music, popular and even folk music has benefitted from the arrival of foreign musicians. In the last decades we witnessed a substantial increase in the number of foreign musicians that boosted the number of orchestras and music groups performing throughout the country, and improved their musical quality. Just like performers, musics follow this process: they are taken away from their original geographical place and ultimately find their tunes in a common musical experience that merges the culture of the immigrants with local cultures.

Jamal Ouassini was born in Tanger and began his career attending the Music and Dance conservatoire of Tanger, where he studied Arabic-Andalusian music. In the early eighties, he moved to Italy and he graduated at the Musical Conservatoire of Verona. Back in his hometown, he became the director of the Andalusian Tanger Orchestra and he continued his vocational training. Later in Italy he founded the Tangeri Cafè Orchestra that brought together eight renowned artists from different countries of the

Mediterranean playing traditional rhythms and melodies. Moreover, Jamal Ouassini was one of the promoters and the directors of the Multiethnic Orchestra of Arezzo, in Tuscany: an educative and musical project with twenty musicians from different parts of the world. One the fundamental original music elements of these multiethnic and Mediterranean orchestras is the experience of *métissage*: musicians merge their musical backgrounds while still holding on their former cultural background. It is also important to point out that in several years of transhumance Jamal changed deeply his way to perform relating to musicians from different countries. Multiethnic *ensemble* are important in order to understand the transformations of identities in relationship with music and intercultural processes in such a way that mobility becomes a modality of knowing and being in the world.

paper date || Session 13 | 24 Sep. 2016 | 11:30
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GIOVANNI DE ZORZI

Ca' Foscari University, Venice

Musical Transhumance between Venice and Constantinople/Istanbul

In the elusive history of musical relations between Byzantium/ Constantinople/Istanbul and Venice some works cannot be forgotten: I am thinking mostly to the pages dedicated to the music written by the Venetian diplomat (*bailo*) Giovanbattista Donado (1627-1699) in his *Della Letteratura de' Turchi* (Venice, Andrea Poletti, 1688),

culminating in eight pages of musical transcriptions. But I am thinking especially to the whole chapter devoted to Ottoman music, with musical transcriptions, written by Jesuit abbot Giambattista Toderini (1728-1799) in his masterwork, the *Letteratura Turchesca* (Venice, Giacomo Storti, 1787). This can be intended as the background for the present *Bîrûn*, the seminar of higher education in Ottoman classical music which was begun in 2012 thanks to co-operation between the *Institute for Comparative Music Studies* (IISMC) of the Giorgio Cini Foundation, and the Department of Philosophy and Cultural Heritage (DFBC) of the University “Ca’ Foscari” in Venice.

Bîrûn is a project articulated into six phases: an international call for six scholarships; a study day held at the University that highlights the connections between the culture and the music of the chosen theme; a week of work in residence for musicians under the guidance of Kudsi Erguner, Artistic Director of the project; a public concert for the citizens; the recording of the concert; and, finally, if the recordings is judged sufficient, the publication of a CD-book published by Nota Edizioni, Udine.

The large number of applications received, the presence of so many young and talented musicians from all over the world (not only from Turkey) shows the vitality of Ottoman classical music, condemned as *passéiste* by young Turks intellectuals in 1920's. Moreover, the presence of Ottoman music in the world can be described by adopting the call for paper guidelines: “What is performed in one context is taken up and used in other settings (...) and occasionally, after undergoing further changes, it may even return to the original context.”

paper date || Session 15 | 24 Sep. 2016 | 17:00
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MARIJA DUMNIĆ

Institute of Musicology SASA, Belgrade

Interweaving the Repertoires of Urban Folk Music Performed at Skadarlija

Skadarlija is a tourist area in Belgrade city center, officially labeled as “bohemian quarter”. In Skadarlija’s nostalgic presentation as “old Belgrade”, important part has music, because it contributes to the ambient and it is also participates in its commerciality. Skadarlija has been the place of urban folk music performances of prominent ensembles (ad hoc /e.g: violin or clarinet, and accordion, guitar, double-bass/, or *tamburitza*) in taverns all over the street.

Music in Skadarlija has a role to represent domestic culture in two ways: as part of traditional folklore and as part of famous Belgrade nightlife (conceptually based on autobalkanism). Music performances are distinguished by a very dynamic interaction of musicians with the audience; moreover, the repertoire, as one of the most important factors of performance, consists of regional folk/popular musical practices which in different ways correspond to the discourse of nostalgia (emphasising *starogradska muzika* - “old urban music”).

Except that, musicians approve their professional status by knowing various musical genres, so their repertoire is divided to evergreen (international), particular guest’s national and mentioned domestic. Because functioning of this musicscape is largely relied on tourism (especially in summer season, when there are open air performances), repertoires show migration of songs from foreign traditions as commodity for performances for visitors, especially for those from former Yugoslavia, but also for ones from other countries (from Austria, Greece, Russia, Tur-

key, etc). With the analysis of musicians narrative and the typical performance recorded on the field, here is discussed how music serves as a tool of overcoming cultural borders for foreigners and related to that, in construction of representative urban soundscape of Belgrade.

paper date || Poster – PPT Session | 23 Sep. 2016 | 14:30
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ED EMERY

SOAS, University of London

Radical Ethnomusicology: Towards a Musical Politics of "No Borders" (Calais, Dunkerque and Kurdistan) *(out of program)*

Today's migration crises set a moral imperative for us all – to go; to see; to know; and to act. Herein as musicologists we have particular possible fields of action. Music has a subversive potential for transcending borders. Despite prohibitions it flows across borders, under prison doors, subverting established orders. It can also be a finding-of-voice of the silenced; and "the-scream-against"; and a vector of empowerment and agency ("power-to").

The Kurds are a people upon whom borders have been imposed. They have become experts at negotiating (traversing) borders. We see this enacted in the presence of Kurdish refugees and migrants in the Calais and Dunkerque refugee camps. Practical everyday acts of "crossing". Because of wars and economic crisis, the Kurds are accustomed to moving to "other places". Thus, for instance, the very rich musicology of songs and dances of

Kurdish guerrilla fighters – both men and women – created in the mountains during the past 30 years. In Calais and Dunkerque, musicologists (our SOAS team) have played a part in encouraging the expression of Kurdish music and song. We play an active role in a historically specific “no borders” environment, working with people who are making “the crossing”. This activist musical scholarship has uncovered important truths about the history, activities and agency of these Kurds in movement. In particular we recognise that there is a permeable trans-border cultural area, which aggregates musicians and singers on *both* sides of the border – those who have already crossed illegally, and those who are waiting to cross illegally. In England Kurdish musicians who have made the crossing are now active as musicians, creating their own cultural arena. A radical “no borders” perspective suggests a relationship with those Kurds who are still in the camps, in transit. Trans-border possibilities of solidarity, caring and material support.

This paper will draw on a number of songs that I recorded (a) in Calais and Dunkerque, and (b) during a trip that I made to Kurdistan in March 2016, with the intention of tracing the songlines back to the home country. I shall conclude with reflections about what a “musical politics of ‘no borders’” could involve, summarising the lessons of the above, making some propositions for the future, and inviting colleagues to join the project.

paper date || Session 9 | 22 Sep. 2016 | 17:30
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SERENA FACCI and GRAZIA TUZI

"Tor Vergata" University of Rome

"La Sapienza" University of Rome

Choir *Transhumance* in the Filipino Catholic Community in Rome

The Filipino community in Rome is one of the most numerous and "oldest" migrant communities of the city where at present there are 38 Filipino different catholic communities. The aim of this communication is to analyze the way in which this community has created a system for regular "transhumance" of musical groups from the peripheral churches situated in the various Roman neighborhoods to the Filipino Catholic Chaplaincy located inside the Basilica of Santa Pudenziana, which is the main gathering place of all Filipinos living in Rome.

As a real and symbolic space, the Basilica hosts -in addition to the various religious functions- a series of social and cultural activities that have as their main function to strengthen the sense of common belonging among Filipinos living in Rome and maintain the link with their homeland.

Such events promote also a series of familiarization strategies and re-organization of the "alien" space into a homely environment.

The choirs of the various communities centers take turns in "transhumance" to the Basilica of Santa Pudenziana to accompany the Sunday liturgy and at religious Festivals exhibiting performances that testify a remarkable musical variety. The analysis of these musical practices and the complex organization of the choirs "transhumance" between the periphery and the center can facilitate the understanding of some of the processes acted by

this migrant community in the re-articulation, negotiation and maintenance of their own identity in the new socio-cultural spheres.

paper date || Session 12 | 24 Sep. 2016 | 10:30

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ALICE FUMERO

Associazione K.I.T.E.

Yodel Transhumance: From Mountain to City, from Oral to Written. How Alpine Melodies Spread into Classical and Pop Music

Yodel is the traditional chant from South Tirol and the Austrian Regions: since its ancient origin, yodeling was linked to mountain life and it was functionally related to traditional rituals, customs and work. Yodeling is a particular working of the muscles of the mouth and throat and it means singing in a manner that exploits noticeable breaks between natural and falsetto voice.

In 1824 Austrian yodel left its origin Country and became a global fashion: this is the story of The Tyrolese Minstrels, who are the Rainer Family (composed of four brothers and one sister - Mary, Felix, Anton, Jopesh and Franz Rainer), the first "mountain family" who travelled around Europe and the USA singing traditional local tunes. The Rainers were requested for private parties by royals and by bourgeois listeners, who crowded theatres every day: their melodies transformed into a repertoire of 'public domain', part of which the rising bourgeoisie made

theirs, by performing privately in their social rendez-vous. So, Rainers melodies and yodel from oral tradition became a printed repertoire: Ignaz Moscheles - one of the most prominent "Biedermeier" composer of the first half of the XIX century period - decided to arrange various versions for one or four voices with an accompaniment for the piano. For the first time, Yodel was taken up and used in other functions and it was transformed into other genres. Yodel melodies became a score that contributed to the bourgeois 'Biedermeier' style that requested mainly musical variety, spectacular entertainment and virtuosity. But yodel history does not end here. The Rainers travelled around the world: they came back carrying in their luggage yodel's books and yodel spread across musical genres and repertoire, like Country Music, Walt Disney jingles and Broadway Musical.

paper date || Poster – PPT Session | 23 Sep. 2016 | 14:30
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GIROLAMO GAROFALO

University of Palermo

The Paraliturgical Musical Repertoires of the Arbëresh of Sicily

The traditional singing of the Albanians of Sicily (the *Arbëresh*) is almost exclusively related to religious contexts. The largest and most important repertoire is undoubtedly the Byzantine liturgical chant.

However, in the musical tradition of the *Arbëresh* of Sicily there are also important devotional and para-liturgical

repertoires. During the year, on the occasions of several holidays, ancient melodies alternate with more modern ones; *Arbëresh* or Sicilian dialect texts alternate with Greek or Latin compositions; signs of Eastern tradition are interwoven with Western practices.

The most significant case is represented by the Song of Lazarus that is sung with different texts and melodies in all the five villages of the *Arbëresh* Eparchy during the Friday of Lazarus that comes before the Palm Sunday.

Other very interesting repertoires are Novenas and Rosaries. Even though these types of ceremonies are extraneous to the *Arbëresh*-Byzantine rituality, in past centuries they gradually “migrated” from the “Latin” to the “Greek” context due to the influence of the interaction with Sicilian folk culture. In many cases they are Sicilian traditional dialectal songs of nearby towns translated into Albanian. This repertoire proves how conservative the culture of the *Arbëresh* minority is. In fact, while in Sicilian communities those songs have been completely forgotten, in Sicilian-Albanian towns they are still handed down in the *Arbëresh* versions.

paper date || Session 10 | 23 Sep. 2016 | 9:30

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ORTENSIA GIOVANNINI

“La Sapienza” University of Rome

“I Go. I Return. I get Confused”: Reflections on Armenian Musics Ideas in Diverse Fieldworks

An ethnomusicological research is a matter of good interpersonal relationships. During my research about Diaspora and music, I travelled back and forth to Armenian groups in Italy and in France. I have also been in the Republic of Armenia to visit the ‘so-called’ motherland. During my fieldwork, I tried to understand and interpret, using the dialogic approach, the musical knowledge of communities’ particular individuals and their self-identification as Armenians through music. I didn’t find a unique Armenian musical culture but various identity constructions. In this paper, I share and ponder on my opinions and experiences in different situations.

I begin by discussing the ideas about ‘armeniennes’ in music of the protagonists of the musical practices in Milan. I compare their discourses to the ones I have learned about in Paris and Yerevan. I analyse how my perceptions that I incorporated in Milan at the beginning of my research, has conditioned me. I discuss how I had to adjust my understanding after surprisingly discovering other musical identities in Armenian groups in France and Armenia. By some case studies, I argue that coming back to Milan with a renewed awareness was pivotal in the reflection about the complete diverse and divergent ways of being Armenian in music that I have observed during my fieldwork.

Music can accommodate and/or directs shifting senses of self, as I have incorporated during my fieldwork. I argue that my astonishment in discovering several Armeni-

an musical identities and my role within the various communities has revealed a more complex reality than the widely disseminated essentializing narrative of a unique Armenian musical culture. I can claim that the unitary discourse about Armenia and Armenian music, made by political institutions, is not real but serves to gather Armenians as a transnational group.

paper date || Session 8 | 22 Sep. 2016 | 15:30
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THOMAS R. HILDER

Grieg Academy, University of Bergen

Sámi Music and Nordic Exceptionalism in the New Europe

My paper investigates, through Sámi music, new articulations of Nordic 'exceptionalism' (Lawler 1997). Today's Nordic region was built on a particular vision of modernity and transnational cooperation, based on notions of social democracy, pragmatism and egalitarianism (Strath & Sorensen 1997). During the Cold War, this achieved particular currency by offering an alternative model between capitalism and socialism which emphasised peace and diplomacy, international solidarity and national welfare (Browning 2007). Following a crisis in political and cultural identity in the early 1990s (Wæver 1992), more recent challenges – rapidly changing demographics, the financial crisis, the rise in right-wing nationalisms – have revealed cracks in an apparent Nordic utopia. Moreover, scholars have critiqued the Nordic region's self-

perception of exceptionalism for engendering complicity with colonialism, racism and structural heteronormativity (Keskinen et al. 2009).

In this paper I will discuss how the Sámi, the indigenous people of Norway, Sweden and Finland, have become part of new articulations of exceptionalism in contemporary efforts to rebrand the Nordic region. Experiencing a history of Christianisation, land dispossession and cultural assimilation, the Sámi have since WWII engaged in local and international mobilisation to gain special rights and resources within the Nordic states. As the only recognised indigenous people of Europe, forging international networks, and pursuing cultural revivals, the Sámi have themselves articulated forms of exceptionalism by drawing on and reversing past notions of alterity.

Focusing on the Sámi sing-songwriter Niko Valkeapää, I ask: How does contemporary Sámi music critique or become enmeshed in notions of ‘Nordic-ness’? In what ways does Sámi music broaden networks of Nordic cultural export? How might Sámi music offer new visions of Nordic exceptionalism? My paper thus examines how the Nordic region achieves new forms of political and cultural capital as debates about European national identity intensify and faith in the EU wanes.

paper date || Session 11 | 23 Sep. 2016 | 12:00

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KEITH HOWARD

SOAS, University of London

Interpretations at Home and Abroad: Iconographical Depictions of the Soundworld of a Korean Martial Processional

The martial processional, *Taech'wit'a*, is preserved in South Korea through the maintenance of a limited and formulaic repertoire as Intangible Cultural Property 46. The revival of recent decades masks a break in performance at the beginning of the 20th century and a troubled initial redevelopment under Japanese colonial control. To do so, the identity enshrined in the Property designation, and the musical soundworld, has been reliant on iconography. But, the earliest iconographic representation Koreans have identified is in a 1600-year-old tomb on territory then home to a Chinese commandery, while some of the most elaborate depictions of martial music come down to us from Japanese sources.

How are these sources interpreted to create something iconically Korean? This paper explores, for the first time, the procession of instruments in a previously unknown Japanese 12m-long hand scroll that has been attributed to Kanō Tōun Masunobu (1625-1694), the *Chōsen shisetsu gyōretsu zukan*, and the disguised musical activity in one of Hokusai's (1760-1849) '100 Views of Mount Fuji' woodblock prints. Neither depiction has to date been referenced by Korean musicologists. Both celebrate the extraordinary rather than the everyday: they date from a period when Korea's relations with Japan were tightly controlled over a 200-year period, Korea despatched just 10 envoys to Japan, each following a regular, seasonal path. The hand scroll juxtaposes Japanese *samurai* and

Korean musicians, while the second, where, a decidedly secular party replaces any martial overtones, dispenses with formality.

To the Japanese artists, difference was tempered by their knowledge of Japanese musical practice, while Korean scholars examining the existing iconography (including tomb paintings), bring difference into alignment with a Korea-centred history. Using these significant new resources, I explore how a specific martial music has travelled and transmigrated, and how it has been presented, re-presented, preserved and re-preserved.

paper date || Session 7 | 22 Sep. 2016 | 12:00

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SVERKER HYLTTÉN - CAVALLIUS and DAN LUNDBERG

Svenskt visarkiv, Stockholm

Musics in Transition: An Explorative Study of Cultural Flows in 1960s/70s Sweden

In a research project in the making we focus on movements: of musicians between genres, of ideas between aesthetic expressions, and geographical migration of the actual musicians. The Swedish 1960s/70s, in similar with other parts of the world, is a period of transition: a political, generational, social and aesthetic shift. In Appadurai's words, it is a period characterized by dramatic cultural flows in media-, techno- and ethnoscapes.

Our project uses three case studies – the early prog scene, the folk music wave and the ballad/folk song scene

– in order to understand movements to, between and within the different scenes. Svenskt visarkiv (The Centre for Swedish Folk music and Jazz research) in Sweden has a unique collection of interviews with musicians, organizers and other actors on these scenes, along with donated material from central actors, groups and music theatre ensembles. This collection, together with additional autobiographical interviews, will supply new perspectives on a canonized yet rarely problematized period in modern Swedish music history.

paper date || Poster – PPT Session | 23 Sep. 2016 | 14:30
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ANA HOFMAN

*Institute of Cultural and Memory Studies
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Solčence Zahaja: Trajectories of the Song without Home

For many citizens of the former Yugoslavia, the song “Solčence zahaja” was the most prominent sound marker of Slovenia. The song was included in elementary school music textbooks, in school and choir songbooks, music education methodological handbooks as well as in music schools textbooks. After the breakup of Yugoslavia, it remained the main soundtrack of Slovenianess in the post-Yugoslav space, particularly in Serbia. For many people of the older generation, it engenders strong emotional at-

tachment to the past times, but also a very specific association with the picturesque, green and Alpine landscape.

Using the genealogy and trajectory of the *Solčence zahaja* song as an example, this paper examines inter-republic sound representations in socialist Yugoslavia, and their implications after the breakup of the country. It focuses on the production of musical knowledge about “brother” nations in both formal music education as well as in popular discourses. Analyzing textbooks and other written material but also interviews and video material, the paper engages with the official mechanisms of creating dominant soundscapes within the common cultural landscape during socialism. The particular attention is put on the practices of shaping a stereotypical soundscapes within the canon of multiethnic music culture in socialist Yugoslavia, by focusing on two questions: 1. mechanisms of shaping the idea of “home” through the musical knowledge production; 2. sound stereotypes that shape our relation to the (musical) past.

paper date || Session 1 | 20 Sep. 2016 | 11:45

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JILL ANN JOHNSON

University of Washington

New Genres? Migration of Balkan Music to Sweden

Interest in different cultures blossomed in the post-WW II era, and the improved infrastructures made travel more accessible. One result was the growth of the international folk dance scene in both Western Europe and the United States, with a major focus on the Balkans.

The transmigration of musics, removed from their original contexts and reestablished in new milieus, is exactly what has happened in the case of Balkan music in Sweden and created what could be called, in Mark Slobin's terms, a Balkan musical sub-culture. Various Balkan genres have migrated since the 1950s and established themselves at different times. Although there has been an organized international and Balkan *dance* movement, this has not been the case with *music* groups. Balkan music groups have seen a more sporadic growth and are more isolated from one another than the well-networked folk dance groups. Additionally, music groups play a greater variety of styles.

Drawing on interviews and media research from my Swedish case study, I attempt to articulate the processes involved in the transhumance of musical genres from the Balkans to Sweden. I analyze the various elements involved (for example: human, geographical, temporal, stylistic) setting them within the framework of the rhizome theory of culture, developed by Gilles Deleuze and Felix Guattari. Rhizome theory allows for cultural multiplicities and is an excellent way to organize many and varied elements. I apply Appadurai's views on globalization and disjuncture and the rapid effects of the Internet. Georg

Simmel provides a foundation for the formation of affinity groups and networks.

Examples of how differently people translate Balkan genres into Swedish contexts – what remains, and what is discarded – clarify and make a case for not only a kind of “preservation” of some musics, but also for processes that possibly create new, Swedish genres of Balkan music.

paper date || Session 12 | 24 Sep. 2016 | 10:00

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GAILA KIRDIENE

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Returning to Lithuania and Lithuanian Traditional Dance Music: A Case Study of a Fiddler’s Family Emigrated to the USA in the Early 20th Century

This paper focuses on music making by Lithuanian traditional musicians, who emigrated to the USA, but returned back or visited their native land. The aim is to reveal their role in Lithuanian dance music processes. My main informant is a third generation immigrant, traditional fiddler David Pivorunas (b. in 1958 in Chicago). I met him in Vilnius during one of his annual visits, made since 1995.

From the end of 19th century to 1918 the largest wave of Lithuanian emigrants (300.000–600.000) left their native country to USA. They had strong local cultural identities. There were about 300 Lithuanians in Chicago that came from the East Lithuanian Tverečius parish during this period. To them belonged a skilled woodworker and folk fiddler Gasparas Pivoriūnas (1883–1924), his future

wife and second cousin, fiddler and a hammered dulcimer player Adolis Pivoriūnas (1879–1945). They must have played in a fiddle and dulcimer ensemble, as was very popular at that time in eastern Lithuania. The folk musicians used to perform mainly for their own community (at weddings and social gatherings).

Having improved their economic situation, about a third of this wave's emigrants returned home to Lithuania. They could bring from America music instruments (a fiddle or bandonion) and some new folk dances or their tunes.

Since reestablishment of Lithuania's independence in 1990 more and more traditional dance music transcriptions, audio or video recordings are available and can easily reach all parts of the Lithuanian community throughout the world. New technologies have enhanced but not replaced the relevance of musician's personal experiences for traditional dance music's transmitting, performance, promotion and feeling of being Lithuanian both in Lithuania and America. Musician's visit their native land, meet with relatives, other musicians and also ethnomusicologists, make music together and share knowledge about it.

paper date || Session 15 | 24 Sep. 2016 | 17:30

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MARKO KÖLBL

*Institute of Folk Music Research and Ethnomusicology
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Croatian Pilgrimage in Austria: Negotiating Piety, Ethnicity, and Gender

Each year in August thousands of members of the Croatian Minority in Austria, Slovakia and Hungary make their ways, often by foot, to worship Austria's biggest and most important place of pilgrimage, Mariazell. The "holy site" transforms into a place crowded with Burgenland Croats, – a minority living in Austria for nearly 500 years – resulting in the year's biggest gathering of the minority group. Next to this pilgrimage, also other pilgrimages in the annual cycle seem most central to the Croatian minority, respectively Croatian villages. This importance is tied to language and religion, relevant categories for the definition of Croatian-ness.

In this paper I aim to discuss three significant aspects in relation to music and pilgrimage:

First, I take a look on folk piety and spirituality, the basic ground of the pilgrimage that in itself is a religious event. The musical utterings, defined as Croatian by language, display religion and are inextricably linked to ethnicity through text and musical style of pilgrimage songs.

Second, this link displays the "ethnic" definition of pilgrimage. Not only do pilgrims visit a holy site, they also gather with other minority members and sing and speak in Croatian – a specific quality in times of a declining language competence. The pilgrimage thus becomes a manifestation of ethnicity.

Third, I want to examine gender-related knowledge and behaviour, and their performative efficacy in confirming and producing gender imaginaries and gender relations.

These aspects are often understood as natural and essential. Questioning their pre-conditionality and proposing de-essentializing perspectives can serve as an analytical tool in exploring and understanding these phenomena. This might add traceability, but simultaneously contradicts the minority's need for identification – issues of identity politics – that should not be sidelined.

This paper uses musical examples, it is based on fieldwork and lies within the field of ethnomusicological minority research.

paper date || Session 7 | 22 Sep. 2016 | 11:30

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GERDA LECHLEITNER

Phonogrammarchiv, Institute for Audiovisual Research and Documentation, Wien

Terminal Phonogrammarchiv? Taking and Returning Sound Recordings

Music in general and songs in particular belong to the performers; researchers, however, are interested in the music and “take” it (in the form of recordings) with them, often also to an archive. Metaphorically speaking, the sounds of a region – captured by interested persons, enthusiasts or researchers – leave their original place, subsequently to be studied, listened to and stored elsewhere.

The stories behind the recorded music will be shown. Unequal recording situations result in recordings of different content and context – in that respect the moving around of what was recorded where, when and by whom, will be retraced from early field recordings (a “standard” situation) to research in prisoner-of-war camps during World War I (an “exceptional” situation). What happened with the music and what is the consequence of the relationship between performer or community of origin, researcher and archivist?

paper date || Poster – PPT Session | 23 Sep. 2016 | 14:30
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ALENA LIBÁNSKÁ

Faculty of Humanities, Charles University, Prague,

The Role of Balkans in the Soundscape Balkan Music: Imaginary Balkans

The article presents transformations in the forms of Balkan music in the Czech Republic and the role immigrants from the Balkans play in the transformations. While it is a reasonable assumption to think that the Balkan immigrants who live in the Czech Republic contribute to formation of the Balkan soundscape, it actually turns out that their role is rather secondary and ‘imaginary’.

Using the theoretical and methodological grounds of Hemetek (2012), Jurková (2013) and Goldsworthy (1998), I distinguish three roles the Balkan music (and its proponents) plays in the Czech environment: 1) the Balkans are *mediators*: they organize events where Czechs

play (or listen to) Balkan music; the events are usually a part of integration programs; 2) the Balkans are *invisible actors*: it is the name "Balkan" alone (used as a popular label) that attracts audience without Balkan music being played at all (cf. 'Balkan nights' and similar events); 3) the Balkans are members of *the musical mainstream*.

Given the research question (i.e., to map the role of Balkans in the Balkan soundscape in the Czech Republic), the crucial question concerns the role of Balkans as *invisible actors*. In this paper, I look at it through the optics of imaginative colonization (Goldsworthy 1998).

paper date || Session 14 | 24 Sep. 2016 | 15:30
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MATTHEW MACHIN-AUTENRIETH

Leverhulme Early Career Fellow, University of Cambridge

Spanish-Moroccan Musical Encounters and 'Everyday' Multiculturalism in Andalusia

Over the last 30 years, a number of fusion projects between flamenco and Moroccan musicians have emerged in Spain, especially in the southernmost region of Andalusia. Flamenco is combined with pan-Arabic musical styles some of which are believed to have originated in Islamic Spain (711–1492), which now exist in North Africa. These fusions are often represented as the musical reimagining of an idealised past when Christians, Jews and Muslims allegedly coexisted in religious harmony (*convivencia*). However, rather than simply operating as an echo of the past these collaborations are closely tied up with Moroc-

can immigration and multiculturalism in the present. In recent years, there has been criticism across Europe of multiculturalism as a liberal public policy that many argue has exacerbated community tensions and segregation (Vertovec and Wessendorf, 2010). Here, some researchers have shifted attention to so-called 'everyday' multiculturalism: the social realities of diversity, not the policies and ideologies that underpin 'official' multiculturalism (Betz, 2014; Wise and Velayutham, 2009).

In this paper, I use Spanish-Moroccan musical collaboration as a lens to explore these issues. On the one hand, the notion of musical *convivencia* promotes a message of intercultural dialogue as a response to negative discourses surrounding immigration. However, it can also be interpreted as an idealised form of 'discrepant cosmopolitanism' that obscures the 'everyday' racism directed towards Moroccan immigrants (Webster-Kogen, 2014). By focusing on one Moroccan performer, I examine how individuals negotiate their musical-social worlds within the context of everyday multiculturalism. Drawing on interviews and an analysis of his artistic career, I explore how this performer conciliates a utopian reading of *convivencia* in performances, while surpassing essentialised musical and cultural stereotypes. I suggest that Moroccan musicians like him use musical *convivencia* as a form of cultural capital to access institutional support, social acceptance and artistic recognition.

paper date || Session 11 | 23 Sep. 2016 | 11:30
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KAJA MAĆKO-GIESZCZ

Warsaw University

Back and Forth. Music and Migrations of Bukovinian Highlanders from Poiana Micului

Migrations are inscribed in the history of a group called Bukovinian Highlanders, that started its journey in 16th century, when their ancestors moved from Cieszyn and Żywiec areas to the Czadca Valley. From 19th century they started to settle down in Bukovina – initially in its northern part and then in the south. One of the villages they established in that time (1842) was Poiana Micului. In the interwar period inhabitants of that village had been persuaded by Slovakian and Polish activists to choose a certain national identity. After World War II most of them have moved during repatriation campaign to western Poland.

Their repertoire bears the evidence of a long journey, including not only songs typical for the group, but also threads present in music of other Carpathian highlanders, songs from central Poland (probably learnt from Poles who also emigrated to the Bukovina) and those brought in the interwar period by intellectual Polish elites who were very active in the village in 1930s. There are also some songs written on the occasion of post-war journey to Poland.

The situation of Poiana people may be analysed from two perspectives. Departure to Poland is identified with a return to homeland which is accompanied by a longing for Bukovina as a kind of lost paradise. Simultaneously, those who stayed and still live in Poiana express through the music their nostalgia for Poland. Therefore, music is a testimony of their history, strengthened by a language or

by participation in the “Bukovinian Meetings” Festival, which for many is a symbolic return to Bukovina or a vibrant connection with Poland. Both groups have today many occasions to make music together and confront their musical knowledge and reflections on it with each other.

paper date || Session 1 | 20 Sep. 2016 | 12:15

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ULRICH MORGENSTERN

*Institut für Volksmusikforschung und Ethnomusikologie
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Musicians as Mediators between the Urban and the Rural. Social Status, Symbolic Functions, and Musical Repertoires of Accordion Players in the Alpine Region and in Russia from the Late 19th Century to the Present

In contemporary popular discourses the male accordion player is a powerful symbol for the representation of village life. In late 19th century, however, in many European countries it was the accordion player who largely represented the influence of urban on rural expressive culture. As an agent of transfer he could be treated as a positive but also as a negative model. In general, local musical cultures of late 19th / early 20th century showed a much more dynamic and pragmatic approach to innovation than many urban folk music enthusiasts. The latter very often regarded the accordion as something distorting traditional music both in terms of style and repertoire.

The paper examines the status of the young male (button) accordion player in his changing social setting. Of particular interest is the role of the young villager, doing seasonal work in the town and bringing back new patterns of expressive culture.

The symbolic functions of the accordion player in local and national discourses can vary considerably in different historical epochs. He also can work in different ways with local and international patterns of music making, promoting new or adapting old repertoires. The astonishing popularity of the accordion in 19th century Europe is frequently associated with the development of the waltz and polka repertoire: However, at least in some regions, accordion players were also able and willing to include traditional local tunes in their repertoire.

The paper will focus predominantly on processes taking place in musical practice as well as in scholarly and popular discourses of the Alpine region and Russia beginning with the late 19th century.

paper date || Session 14 | 24 Sep. 2016 | 15:00
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GIOVANNI MORI

University of Florence

Live Coders on Trip: Transhumance 2.0

Live coding is an ever-expanding technique principally employed in music performances. It recently emerged thanks to the work of an eclectic community of programmers and musicians who believes in partially similar

principles to those professed by the hacker's community: in synthesis, culture and its products should be free (free as freedom, to quote Richard Stallman).

This worldwide community works with a double-sided approach: firstly, it develops members' projects on open-source, online and widely-accessible platforms; secondly, they regularly meet at different meetings relevant for live coding (conferences, symposiums, concerts and so on).

From investigations on the field emerged the role of what I have defined "transhumance 2.0" in the group's internal cultural dynamics. Here, online and offline activities melt and criss-cross continuously, because discussions started offline are carried on online and vice versa. These exchanges of works and ideas are crucial, as they are one of the most important factors for keeping the community united and helping them to carry out their projects swiftly and accurately.

Physical journeys to and from more or less formal meetings has, similarly to 'traditional transhumance', the role of building and reinforcing personal relationships and strengthen confidence among community members. Concepts and ideas are elaborated privately or inside local groups and are mostly put into practice, exchanged and improved during these meetings and performances. All the creative processes are communitarian and they always entail a mutual involvement of members, both online and offline.

Then, this presentation illustrates how these two environments influence the exchanges in live coding community as well as the members' behaviour and the internal creativity process. Additionally, here is described how these two vital aspects of the work in live coding community interact, providing particular examples and empha-

sisings the role of the double-folded model in the development of local communities.

paper date || Poster – PPT Session | 23 Sep. 2016 | 14:30
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AUSTĖ NAKIENE

Institute of Lithuanian Literature and Folklore, Vilnius

How Did Lithuanian Polyphonic Songs, *Sutartinės*, Endure?

This paper discusses the singing of Lithuanian polyphonic songs *sutartinės* – tradition which was nearly lost, but was revived. In the mid-20th century, this musical genre came under threat: the number of singers greatly decreased and there remained only few families that still passed the ancient polyphony down from generation to generation.

In 1940, when Lithuania was occupied by Soviet Union, many local residents were prosecuted, those who didn't demonstrate loyalty to the new authorities, who supported freedom fighters became political prisoners or deportees. The family of village teacher and *sutartinės* singer Emilija Zaukaitė-Kuzavinienė was no exception, this woman with her husband and children was deported to Siberia. Upon returning to Lithuania in 1962, the family was not allowed to live in their old home, so they settled in the vicinity of Vilnius. Emilija's daughter Edita learned to sing *sutartinės* from her mother, in exile, and as soon as the folklore movement arose, she took the opportunity to teach the songs to the members of folklore ensembles.

Sadly, the efforts of this and other families proved to be insufficient to restore the tradition.

In the second half of the 20th century, the traditional way to pass on *sutartinės* was replaced with the post-traditional. According to contemporaries, the revival of the singing tradition took place in Vilnius in 1968, when young actors and musicians led by Povilas Mataitis prepared and performed a program of *sutartinės*. From then the responsibility of the survival of ancient polyphony was assumed by academic community. Following this first performance, more and more performers of *sutartinės* appeared, and in the end of century singing of polyphonic songs became an urban tradition nurtured by intellectuals.

In the 21st century this distinctive musical genre became a national symbol. In 2010, Lithuanian multipart songs *sutartinės* were included into the UNESCO Representative List of the Intangible Cultural Heritage of Humanity. At the same time another transformation occurred. The lyrics of *sutartinės* written down in manuscripts, and the phonograph records of them were digitized and uploaded to easily accessible databases. The virtual community of guardians of polyphonic songs was created, open to Lithuanians and foreigners.

paper date || Session 2 | 20 Sep. 2016 | 15:00

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ARLETA NAWROCKA-WYSOCKA

Institute of Arts of the Polish Academy of Sciences, Warsaw

"Cyclical Time" of the Lutherans' Life in the Silesian Wisła

Wisła is a Polish city located in the Silesian Beskid inhabited mostly by the Lutheran community. The rhythm of human life is here still determined by the changing seasons and church calendar. The faithful divide year into two parts: a solemn, containing the most important church holidays and called a *Half Year of the Lord* and the ordinary time called a *Half Year of the Church* (the latter lasts from the first Sunday after Trinity until the first Sunday of Advent).

In my paper, I would like to present the cycle of life in a "small Wisła homeland", where seasonal changes are closely linked to the church calendar. For Lutherans, the most important are two periods: Christmas and Easter. During these holidays are held both solemn religious ceremonies, as well as cultivated the most interesting carolling rituals, i.e.: walking from house to house and good wishing in exchange for small gifts (formerly cakes and candies - today mostly money). These old rituals containing archaic songs (both lyrics and melodies), dialect and decorations are played every year by successive generations of the youngest inhabitants of Wisła. "Pastuszki" (shepherds') is the shepherds' carolling, which is cultivated every winter by three young boys. They are wearing long white robes and hats made of paper, wandering from house to house recite orations and sing songs. Another carolling customs is a rite of spring called "Moiczkułe". The main performers are three young girls dressed in folk costumes. They are walking with decorated twig around

the village, stop at the homes of their relatives and neighbors and wishing. This old rite takes place on Easter Monday so at the end girls sing the ancient hymn *Christ is risen*.

The basis of my paper will be primarily field research, recordings and interviews with the performers. In the presentation, I want to discuss such issues as the disappearance and continuity of tradition (transmission between generations), the impact of the Lutheran church to the annual folk rites and the similarities and differences in these rituals in relation to the Catholics neighbors.

paper date || Session 12 | 24 Sep. 2016 | 9:30

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ANKICA PETROVIC

UCLA Department of Ethnomusicology, Los Angeles

Shepherds' Roads (film 29')

This ethnographic film, which I produced in collaboration with TV Sarajevo in June 1980, documents one of the last transhumant movement of the Bosniaks' (Bosnian Muslims') shepherds in Hercegovina, here named *planistari* - the mountain people. Film reflects from many aspects the shepherds traditional culture, exposed during that movement with the flocks from the winter to the summer upper mountain pastures, following the same directions, roads, rhythm and the ways of life, that was practiced by their ancestors through centuries. It projects archaic social norms, customs and mutual relationships among people, accustomed within this pastoral community and

kind of communication that they hold in relation to other ethnic-religious co-habitants. It also exposes traditional economic system, crucial for their survival, and forms of expressive culture, where music, especially the group singing had very important role in shepherds' lives. This singing was for them a powerful mark of their identity and a form of communication on big territorial distances.

In spite of the deeply inherited *planistari's* instinct and devotion to follow their archaic path of pastoral life, these shepherds were expressing awareness that the new conditions of life, urged with rapid socio-economic changes, will affect negatively continuation of their semi-nomadic culture, and that this movement to the Hercegovinian mountain of Visocica will be one of the last.

paper date || Session 5 (Film) | 21 Sep. 2016 | 12:30
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RAFFAELE PINELLI

"Sophia Antipolis" University of Nice

"La Sapienza" University of Rome

In the Field: From Participant Observation to Applied Research

For over 20 years, my researches have focused on a particular area of central Italy, world-famous for the production of musical instruments: the Multi-sector Industrial District of Recanati-Osimo-Castelfidardo, in the Marches Region. It was 1994 when, for the first time, I visited the diatonic accordion's workshops of the family Castagnari in Recanati. I was a child desirous of meet the "fathers" of

his beloved musical instrument, and who wanted to observe right inside the place where his diatonic accordion has been realized.

After many years spent in constant contact with various artisan makers, in 2013, during the survey in the field of my PhD, I met Lorenzo Antonelli, director of “Voci Armoniche”, historical company of the District and one of the most famous in the world for the production of reeds.

Through the story of this meeting, I intend to demonstrate how intensive research in the field in ethnomusicology (practice of cyclical alternation of phases *in situ* and *ex situ*), can not only make mutual enrichment on the plane of knowledge between observer and observed, but also to stimulate changes in individuals, as well as in the objects, covered by the survey. The analysis, with an interdisciplinary and cross-cultural approach, intends to enlighten on both crucial aspects of research in oral transmission contexts within an aural culture, and, in part, aims to contribute to the debate on the relationship between basic and applied research in the context of ethnomusicological and organological studies.

paper date || Session 9 | 22 Sep. 2016 | 16:30

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CLAUDIO RIZZONI

Giorgio Cini Foundation, Venice

Returning to the Tradition to Change It: The Case of the “Informal” Brass Bands in Naples

While carrying out my doctoral research on the musical practices related to the Neapolitan cult of the Madonna dell’Arco, one of the most difficult tasks for me to accomplish was to explain the composition of the repertoires played by “informal” brass bands during the extralithurgical rites characterizing this traditional devotion. Such repertoires include not just religious hymns, but also apparently incongruent elements like reinterpretations of military marches, pop songs, or movie soundtracks. This is the result, as I will illustrate in this paper, of “migrations” (in the sense of de-contextualization and re-contextualization) of repertoire elements and of stylistic features, originally belonging to heterogeneous contexts.

This phenomenon is to be attributed to the *maestri di banda* who lead the aforementioned brass bands. In order to explain their role as innovators, I shall reconstruct their composite musical competences, which often cannot fit in the narrow categories of “folkloric”, “semi-cultured” or “popular” music: many of them have both a deep knowledge of local traditional contexts (such as the Madonna dell’Arco rites), usually acquired during their childhood or early youth, and a stratified background of experiences that may include studying at the conservatoire, playing in military or symphonic brass bands, but also in pop and jazz bands. These multiple competences are the key to understand their ability to adapt stylistic and repertoire innovations to the symbolic (identity and devotional) horizons inherent to local traditional contexts

(to which they return as professional musicians). This is, consequently, one of the starting points from where to depict the wider scenario of Neapolitan brass band musical circuits: a web of different but interconnected music production and fruition contexts influencing each other through the aforementioned “migrations” of repertoires and stylistic features, in a way that contribute to the progressive obsolescence of analytical categories conceived to emphasize the separation of “traditional” or “folkloric” phenomena from their surrounding socio-cultural – and musical – contexts.

paper date || Session 11 | 23 Sep. 2016 | 12:30
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MARIA RIZZUTO

“La Sapienza” University of Rome

The Coptic Orthodox Chant in Italy: The Gholghotha Hymn as a Symbol of a Migrant People

Coptics, i.e. Egyptian Christians, recognize their identity through ecclesiastical rites that are entirely chanted and orally transmitted to new generations both in Egypt and the diaspora.

The Coptic presence in Italy is substantial, both numerically and institutionally. Coptics have been in Italy since 1984, and are organized into two dioceses, one in Milan and the other, Turin. Since 2012, following the recent Egyptian Revolution, small Coptic communities of religious refugees have also appeared in Sicily, Calabria and Puglia.

The Italian panorama is therefore complex: some communities, such as those in Rome, are highly structured, whereas others are less so, being born out of migrant landings in Sicily.

The most crucial element of the Coptic Church, both in Egypt and the Diaspora, is the chant.

Among the various ceremonies that mark the liturgical year, the *Gholghotha* hymn is important for its ritual and symbolic value. This hymn is chanted in the Coptic language at the end of the Twelfth Hour of Good Friday during the service of the burial of Christ, and is unique within the large and complex Coptic liturgical repertoire. According to the tradition, the melody goes back to the rituals for the burial of the pharaohs. Therefore, this chant performs a vital identificatory function by “replugging” the Coptic symbolic universe back into Pharaonic ancient Egypt, thus in effect re-establishing the Copts as “authentic hosts” of the nation, rather than merely a Christian minority.

From a strictly ethnomusicological perspective, a comparison between the version of this chant performed by the choir of the Institute of Coptic Studies in Egypt and that currently performed at the Coptic Orthodox Church of St. George Martyr in Rome is highly significant. Through musical transcription and notation beyond the apparent difference, this comparison reveals that the two executions are in fact almost identical.

paper date || Session 10 | 23 Sep. 2016 | 10:30
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IAN RUSSELL

University of Aberdeen

'While Shepherds Watched their Flocks by Night': A Paradigm of English Village Carolling for Three Centuries

Why has one carol above all others become the most widely sung lyric in English vernacular carolling traditions during the last three centuries? What is it about the simple balladic structure that has endeared this narrative of the birth of Jesus Christ to generations of carollers? By what means did these words become so widely circulated and how has their popularity been sustained? Why have the singers/musicians been inspired to create and recreate so many musical settings to this text in order to celebrate each Christmas anew?

As part of ongoing fieldwork into English vernacular carolling traditions during the past forty years I have regularly recorded as many as seven different tunes set to this carol lyric within a single carolling session.

Furthermore, within a forty mile radius of the city of Sheffield, carolling communities include at least thirty distinct settings in their active oral traditions, such that there is no other lyric that approaches this level of recycling.

In this paper I will summarise the history and development of the carol and provide key examples of the tunes adopted in its musical pathway in tradition. I will examine the significance of the text in terms of its pastoral upland setting, the foregrounding of the mortal characters (the shepherds), as well as the sacred and secular nature of its performance in the carolling communities of the Pennine hills of south Yorkshire and north Derbyshire.

The aim of the paper will be to provide insights into the carol's longevity and its centrality to the many local traditions. It will also attempt to shed light on vernacular Christmas carolling, including the construction of repertoire, the development of tradition, the process of annual renewal, and the experiential aspects of performance.

paper date || Session 13 | 24 Sep. 2016 | 12:30
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GIUSEPPE SANFRATELLO

University of Copenhagen

Transhumant Repertoires: The Case of the Sicilian-Albanian Chant Tradition, between *Diaspora* and Late-Medieval Archaisms

The liturgical repertoire of the Albanian, or rather *Arbëreshe* communities in Sicily has been mainly administered by means of oral transmission, since the time of the *diaspora* (ca. 1480) up to the end of the 19th century, and it is considered to belong to the “Byzantine chant tradition”. This last statement was made for the very first time in 1952 by the Sicilian monk Father Bartolomeo Di Salvo (Piana degli Albanesi, Palermo).

In the last two decades, the studies carried out by Garofalo (2006) and Ahmedaja (2007), and recently by Gerlach (2015), offer a description of the cultural identity, key players, and an analysis of the ecclesiastical musical tradition of the *Arbëreshë* in Southern Italy. Nevertheless, little is still said on the internal features of such ‘transhumant repertoire’, and more specifically on some traces of

archaisms that might be possible to find in the Sicilian-Albanian tradition.

The aim of this paper is to give an account of a study (2015) conducted within the framework of my PhD project as yet, i.e. on the basis of extensive fieldwork I have carried out over the last two years, and of a methodological approach, which includes a comparison with the characteristics of the broader Byzantine late-medieval written tradition.

This analysis is also meant to give an outline of some fundamental elements, such as the presence of melodic and textual patterns, the development of recurring melodic formulae – and their adaptation to diverse texts, etc., that actually constitute the ‘principles’ or ‘mechanisms’ observed by actual cantors in Piana degli Albanesi.

Lastly, I will shortly refer to a study undertaken by Christian Troelsgaard and myself (2016) based on the most complete collection of musical transcriptions of such repertoire, provided by Fr. Di Salvo in 1950’s, by also pointing out the features of its performing practice.

paper date || Session 10 | 23 Sep. 2016 | 10:00

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THOMAS SOLOMON

University of Bergen

“The Land of Our Origin”: Music, Time and Space in the Norway-Azerbaijan Connection

Norwegian archaeologist Thor Heyerdahl, famous for his “Kon-Tiki” expedition in the Pacific in 1947, began in the

1990s to disseminate his theory that Scandinavia had in the distant past been populated by people who migrated there from the Caucasus, specifically from the area that is now Azerbaijan. While Heyerdahl's theory has been dismissed as pseudoscience by the international professional scientific community, the idea that modern Norwegians might have ancient roots in Azerbaijan has captured the imagination of people in both countries, inspiring various projects of cultural exchange, including in the area of music.

In this paper I discuss an example of musical cooperation between Azerbaijani and Norwegian musicians which refers to Heyerdahl's theory of an ancient Norway-Azerbaijan connection, using it as a creative point of departure. The song "Landet Vi Kommer Fra" (the land of our origin), on the 1997 CD of the same name, brings together the Norwegian choir SKRUK and the Azeri soloist Brilliant Dadaşova in a textual and musical retracing of Heyerdahl's mythical migration, narrating a journey through time and space along a path from modern Scandinavia back to the ancient Caucasus as the singers rediscover "the land of their origin."

The newly written Norwegian-language text of the song as sung by the choir is set to the tune of "Sarı Gəlin" (yellow or fair-haired bride), a folk song well known throughout eastern Anatolia and the Transcaucasus. The Azeri soloist interpolates portions of the original folk song in the Azeri language, creating a musical dialogue that bridges the gulf in time and space between Norway and Azerbaijan.

The paper is framed by some theoretical considerations on history as "the subjective understanding of the past from the perspective of the present" (A. Seeger 1991) and

the use of music as a tool in the popular historical-geographic imagination.

paper date || Session 8 | 22 Sep. 2016 | 15:00

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FEDERICO SPINETTI

University of Alberta

Il Nemico - Un breviario partigiano (film 80') [The Enemy - A Partisan Hymnbook]: Musical Memorialization of War in Contemporary Italy

A gunshot echoes from 1944, leading post-punk musician Massimo Zamboni to uncover his family's past. Fifteen years after the break-up of *Consorzio Suonatori Indipendenti*, the historic Italian rock band which he co-founded, Massimo calls back the former members to engage once again with the memory of the Italian WWII antifascist Resistance and its contested legacy in today's Italy. Private memories collide with collective history as a new musical project is born. The musicians gather in the Social Theatre of Gualtieri, a town replete with WWII memories. Their compositional process, and Zamboni's travail as he digs relentlessly into his family's involvement in the war, become the backbone of *The Enemy - A Partisan Hymnbook* (2015, 80 min.).

The film inspects music as an agent in the memorialization of war and the construction of historical narratives, as well as a site of active, critical vigilance over the present, drawing meaningful connections to current contentious social issues in Italy and Europe.

Navigating a fine line between ethnographic representation and cinematic stylization, the film accesses the affective and evocative layers of experience that intimately tie together songs, landscapes, and memory. A collaborative, performative act concerted by ethnomusicologist/director and participants/protagonists, the film further offers a terrain to interrogate ethnomusicological filmmaking as an avenue of action research and political engagement.

The film relates in particular to the 2016 ESEM Conference theme "Musicologists back home", as the director/ethnomusicologist engages with his own musical culture and socio-political milieu after having long worked abroad, and also addresses the theme "Transhumance of musical genres", as it follows the travel and transformations of musical repertoires across time and memory layers. A 10-minute introduction will illustrate the research and production process of the film, its guiding theoretical and representational underpinnings, and its reception in the Italian media and public debate.

paper date || Session 5 (film) | 21 Sep. 2016 | 11:00
e-mail || spinetti@ualberta.ca

CHOLONG SUNG

SOAS, University of London

Music at Home, Music from Afar: Western and Korean Music as Identity Makers among a Diasporic Community

The history of the Korean diaspora in the UK dates to the 1970s. In keeping with the literature on music diasporas (Reyes 1998, Um 2005, Zheng 2010), those who came initially are regarded as the first immigrant generation, while their children who were either born in the host country or came to Britain accompanied by their parents are considered the second generation.

Today, the second generation are mostly in their 20s and 30s. They received a significant part of their education and upbringing in Britain, and in effect were 'socialised' as British. Indeed, most Korean parents want their children to learn and play Western art music, which they consider will help their children gain admittance to good schools or universities (Hwang, 2009). For these, Korean music is merely a way of showing ethnic identity in specific places, not something for everyday life; it becomes, then, an element of transhumance, in which genres and repertoires come to represent a distant homeland.

In this paper, three second generation Koreans will be presented as case studies. All three trained in Western art music and were exposed to Western culture in daily life, and they identify with this more than with Korean traditional culture. However, they discovered interests in Korean music, which grew to become a major part of their musical activities. I examine how they relate to Korean music, and what elements they consider different and unfamiliar. I also attempt to identify how the three second

generation musicians regard their cultural identity as a totality, and how they consider their own musical activities as members of British society: how do they define their identity, and what does Korea mean to them in respect to 'music at home' – here (local) or there (abroad). My research, then, explores the processes of re-finding 'roots' through music.

paper date || Session 9 | 22 Sep. 2016 | 17:00
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GALINA B. SYCHENKO

Lietuvos Music and Theatre Academy, Vilnius

Migration of People and Melodies in the Taiga Area of Southern Siberia

In Southern Siberia one can find several Turkic speaking societies, which were (some of them still are) characterized by various forms of nomadism. However, even in the steppe area of the region seasonal vertical migrations of pastoralists' families and their herds within the assigned territories were the predominant type of their economy. Therefore, it would be more correctly to define it as *transhumance*.

Northern taiga zone of the area (Northern foothills of Altai, Kuznetzky Alatau and the uppers of river Abakan), characterized by snowy winters, favored a different kind of economy, based on seasonal migrations of the male part of a society for commercial hunting.

Small-numbered Turkic-speaking groups – the Shors, Chalkans, Sagais and others – living in the taiga zone have

developed a fairly complex type of economy: hunting, fishing, ranching, farming, gathering, as well a variety of crafts, including blacksmithing. “Notheners” were the first who met Russian colonizers and started to contact them.

Intonational cultures [Kondratyeva, Mazepus, Sychenko 1999] of these ethnic groups in general are described and studied. Current research project by the group of Siberian scholars is focused on a deep study of the song traditions. The author intends to discuss some problems associated with a melodic mobility within the area. Careful analysis of all available sources allows lighting the issues of presence or absence of the so-called melodic continuity (similar to the linguistic continuity); distribution and migration of the rhythmic and melodic patterns from one group to another; interaction between indigenous and migrant populations and its reflections in the melodic repertoire, etc. It is important to understand the principle of melodic distribution, historical and/or typological stratification of song cultures, its transformations in the course of the XXth century.

paper date || Session 15 | 24 Sep. 2016 | 16:30

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GIOVANNI VACCA

Independent scholar

Musicologists Back Home: When the 'Field' is a Giant of Folk Music: Ewan MacColl

If the ethnomusicologist's work mainly consists of going to the field and getting back home, what happens if the field is not a community or an ordinary informant but a founder-father of the discipline who is a scholar, a performer and a product of the tradition at the same time? What happens if you find yourself to learn much of what you know about a research subject by someone who is recognized as the most outstanding figure in that area? How do you rework what you have learnt? How do you conceptualize it? How do you assume an independent attitude in order to avoid being swallowed up by such an experience and dissipating your intellectual autonomy?

Having a strong interest in British folk music, in 1987 and 1988 I had the chance to spend a long time with Ewan MacColl, the architect of the British folk revival, and with his wife Peggy Seeger. I was very young and the only experience I had of British folk music was through records and concerts. While living with them, I recorded many hours of interviews, mostly with MacColl, about British and American folk music and folklore, about the folk music revival and their activities to eventually get a full portrait of century of history, not only musical: I learnt a lot, I was completely fascinated.

Twenty years later, having the chance to publish a book with the transcription of a large part of these recordings, I had to re-think this experience and adopt an effective strategy to work at such a project without risking to be only laudatory or celebrative.

The presentation focuses on the epistemological problems that I came across during the making of the book, a book which was supposed to include some essays too, and to discuss what one should do in such a situation; that is to say how to verify the information obtained, how to choose the materials needed to work at something of this kind (books, records, witnesses), how to resist to the powerful appeal and to the charm of a reference figure and make him, or her, undergo critical scrutiny.

paper date || Session 2 | 20 Sep. 2016 | 15:30

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JELKA VUKOBRATOVIĆ

Academy of Music, University of Zagreb

University of Music and Performing Arts, Graz

Hearing Music Back Home

Being an ethnomusicologist from a small town means spending years away from home in order to get education and employment, but also returning home with gained new experiences and seeing and hearing known things from a new perspective.

My own town of Križevci in Croatia is a home to many different generations and profiles of musicians, myself included. Still, the town itself is occasionally being perceived as musically irrelevant or non-original by its own inhabitants. For example, people who know I am an ethnomusicologist frequently ask me why there is no “original” traditional music from Križevci. Instead of proving this opinion to be right or wrong, through a self-reflexive

music ethnography “at home”, I will attempt to explain what is being understood as musically original and relevant in my home town of Križevci and what makes these notions important. The research which includes interviews and interaction primarily with musicians, but also their audience, revisits aspects of musically “imported” or “home-grown” in a local context. It also includes consideration of the role of ethnomusicologist as she transforms into a field researcher in a well-known environment and hears and understands music at home in a new way. These aspects and problems will also be discussed through comparison with the existing literature on ethnomusicology “at home”.

paper date || Session 8 | 22 Sep. 2016 | 14:30
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ANNA YATES

SOAS, University of London

‘The Flight of the Swallow’: Examining Planes of Movement in P’ansori

P’ansori is a Korean form of storytelling through song, that has been discussed by, for example, Willoughby (2000), Park (2003), Um (2013), and Jang (2013). My ongoing research takes us into a new space, repositioning *p’ansori* as a genre full of movement across time and social space, within both its stories and their surrounding contexts. This paper explores elements of transhumance in terms of the manifestation of movement on multiple planes in the *p’ansori* genre.

First, the *p'ansori* genre itself moves between “folk” entertainment, telling stories for common people at marketplaces, and “high art” presented for upper class audiences (Han 2015), celebrating performers able to move between both styles, matching themselves to the demands of their audience. Second, movement occurs in physical space, as performers travel into the mountains for solitary study to attain mastery of their art (the *paegil kongbu* or hundred-day study), and then travel around the country, telling their stories and gaining experience and fame. Thirdly, the performers’ physical travel is reflected in the content of their stories – each *p'ansori* story contains a scene describing a character travelling through beautiful landscapes described in exquisite detail, hence giving listeners an impression of these faraway places they would probably never visit themselves.

These various currents of movement create a “traditional” art form much more dynamic than the usual associations with this label would give credit for (Aubert 2007). On top of the planes described above, my ongoing research illustrates yet another plane of movement, in which *p'ansori* performers move abroad and *p'ansori* aficionados move to Korea in a way that is beginning to cause a shift in the dynamics of the genre. In this paper, I will explore these various planes of movement to draw a picture of the multiplicity of elements that form a musical tradition.

paper date || Session 16 | 25 Sep. 2016 | 10:00
e-mail || 565875@soas.ac.uk

Panel Sessions

PANEL 1 (SESSION 4)

MUSIC AND MIGRATION IN CREMONA SURROUNDING

The aim of the panel is to present the state of the art of an on-going research about music and migration in the area of Cremona and Piacenza and its surroundings. It is part of the Pavia University three years project *Towards a model of governance of international migrations: challenges and opportunities in a interdisciplinary perspective* (referents: A. R. Calabrò, A. Torroni, O. Zuffardi) started in 2015.

The Pavia University project intends to investigate in an interdisciplinary approach the phenomenon of migration in the Mediterranean, from its historical roots to the contemporary biomedical, social and cultural implications.

Musicmaking and music listening are essential tools to express individual, group, and cultural, social and religious identity (Stokes 1994, Turino 2010, Hofman 2015). Through the documentation and practice of the lived music in different contexts we intend to understand migrants behaviour toward the hosting culture, toward their traditional culture and toward popular musical culture (mainstream or not). Which kind of musical transhumance happens? Which music is left and which moves with people on the move?

FULVIA CARUSO

University of Pavia

Music and Migration: State of the Art of the Project

The project *Music and migration* is investigating self-representation and expression of economic migrant communities of Cremona and its neighbourhood and refugees in Cremona and Piacenza through music, in the line of previous studies on music and migration (Reyes Shramm 1986 and 1991; Hemetek 2001 and 2010; Baily and Collyer, 2006; Maria Wurm, 2006; Nadia Kiwan and Ulrike Hanna Meinhof 2011; Davis, Fischer-Hornung and Kardux 2011; Toynbee and Dueck, 2012; Krüger and Trandafoiu, 2014, Pistrick 2015). The research is following three axes:

- The role of music in religious and public life of migrant communities;
- The role of music in youth second generation migrants and Italian students;
- The role of music in the life of the asylum-seekers in Italy.

Through the involvement of first and second degree students, former students of our institution and school teachers, we are building a participant ethnography (Impey 2002): beyond the standard documentation, we are researching through musical practice and laboratories. The aim of the project is to build protocols of integration of the migrants and refugees through music and strengthen the use of existent methods of transcultural education for schools (Anderson and Campbell, 2010; Facci and Santini 2012; Ferrari and Santini, 2014). Moreover we are trying to improve social integration and well-

being for asylum seekers who arrive in Italy and wait for several months for documents, stopped in different kind of refugee camps or shelters (Pettan 2010, Lenette and Sunderland, 2016).

paper date || Session 4 (Panel 1) | 21 Sep. 2016 | 9:00
e-mail || fulvia.caruso@unipv.it

THEA TIRAMANI

University of Pavia

Sikh Religious Music in a Migrating Context: The Role of Media

My research intends to study how Sikh's music is performed in Italy and how the current migratory context can change the way it is performed respect to Punjab.

Music has a fundamental role in Sikh's religion, especially in a migrating context, where music strengthens the community sense of identity. The starting point of the research is the *Gurdwara* (temple) of Pessina Cremonese, near Cremona, and the Sikh's diasporic community related to this temple. I decided to enter this field because in the surroundings of Cremona, Indians are actually the second major group and most of them are Sikh, nevertheless not many researches have been carried out on this topic.

It is easy to notice the great connection between Sikh communities in Italy and in Punjab: social media greatly help immigrants in gathering musical tendencies from India and reproducing them in Italy. Sikh use, in addition to TV channels always tuned to *kirtan* performances (*kir-*

tan is the musical realisation of *shabad*, religious hymns, from the *Guru Granth Sahib*, the holy book in sikhism), many other technologies, like smartphone applications and YouTube channels.

At the beginning of my research, I noticed several differences in the ways to perform *kirtan* in the Italian *Gurdwara*. These differences are not due to the influence of the new Italian context, but to the trends coming from Punjab. Both Internet and Punjab TV channels, which the Sikh community greatly uses, contribute in immediately delivering the new tendencies, especially the musical ones.

Obviously the migration process brings additional changes and modifications in the musical repertoire, so also this interaction is under analysis. Anyway, social media and television allow Sikh in “recreating the Punjab” here in Italy, as in other Countries where they moved.

paper date || Session 4 (Panel 1) | 21 Sep. 2016 | 9:30

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MONICA SERAFINI

University of Pavia

Sonic Diary in a Transcultural Class

As musicologist trained in ethnomusicology and popular music studies that teach music in junior high school classes, I am participating in the Education axe of the project *Music and migration*.

The aim of the project is to develop models of musical transcultural education, starting from the listening and

practicing of the students realities, giving attention to all kind of music (ethnic, folk or pop) and to all students: if we do not know the musical behaviour of “non migrant” students, we cannot accurately evaluate migrants musical behaviours. So doing we will be able at the same time to collect useful data for the scientific studies and concretely act in the musical life of the students.

Which musics are strongly heard? Where are they from?

To investigate the musical life of the students and effectively interact with them we choose to experiment a sonic diary in the first part of the work and than to expand the knowledge of the musics of the world in a laboratorial form.

At the beginning of the school period I proposed to students a generic questionnaire which intended to explore when and where they listen to music, which kind of music, with which device and why. Than I asked them to realize a sonic daily diary that intended to make them more aware of the musics and sounds that surrounds them.

I am now realizing a deep reasoning with the students about the results of their homework. This introduces to the laboratorial phase in class, which intends to focus on the music of the world.

Acting in a more informal and free way, we will decide if to realize a podcast or playlist or to work on special folk or ethnic repertoires emerged from the first part of the project. The final aim is to understand the paths that make music in the life of the young generations and the role of popular music in particular.

paper date || Session 4 (Panel 1) | 21 Sep. 2016 | 10:00
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PANEL 2 (SESSION 6)

MUSICAL AUDITION AND SPIRITUAL TRANSHUMANCE

Many forms of ritual practice involve repeated spiritual journeys of *leaving and returning* along known paths of collective musical experience. This panel draws on the notion of transhumance to illuminate forms of Islamic spiritual practice which entail moving in and out of altered states of consciousness, aided by the collective repetition of recited formulae and bodily movements. Ethnomusicologists have interpreted the experience of these rituals as a transformation in the experience of time, as participants enter a kind of “cyclical time” which allows intense engagement with the spiritual meaning of the recited text (Qureshi 1994). Others (e.g. Kapchan 2009) emphasise their embodied dimension, and the cultivation, through regular practice, of particular forms of bodily habitus. The papers in this panel, drawing on fieldwork in diverse parts of the Islamic world, explore the very local forms of (inter)action, and the circulation of experience and awareness that occur through the regular practice of this musical and spiritual transhumance.

RACHEL HARRIS

SOAS, University of London

The Musical Structuring of Spiritual Transhumance

Throughout Chinese Central Asia (Xinjiang), numerous groups of women, and men in Uyghur villages and towns, meet weekly to practice complex musical rituals, derived

from Sufi traditions of *samā*, which are carefully structured to take them on spiritual journeys into and away from states of heightened emotional experience. The various elements of the ritual – which may last several hours – include Qur’anic recitation, seated and standing *zikr*, and specifically Central Asian traditions of *hikmet* prayers, sung in the local Turkic dialect. This paper highlights the diversity of the musical elements that make up this regular ritual practice, both in terms of their derivation – histories of religious transmission – and in terms of their musical style and affective impact – the emotional and spiritual work they do within the whole context of the ritual. Based on periodic field trips over several years – transhumant journeys between London and the village of Lao Chimen – analysis of recorded rituals, formal interviews and informal conversations, the paper considers how the practitioners themselves talk about, and how they experience their practice, both in terms of musical performance and of spiritual journey.

paper date || Session 6 (Panel 2) | 22 Sep. 2016 | 9:30
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STEFAN WILLIAMSON FA

University College London

The Transformation of Ritual Space and Time in the Recited Mersiye of Azeri Shi’a in Kars

The Islamic month of Muharram is marked throughout the Shi’a world as a period of mourning commemorating the martyrdom of the Prophet Muhammed’s grandson,

Imam Husayn ibn Ali, in the historic battle of Karbala. The martyrdom of Imam Husayn has been regarded by Shi'a as a divinely preordained, cosmic event around which the entire history of the world, prior as well as subsequent to it, revolves (Ayoub 1978).

Amongst the Azeri Shi'a community in Northeastern Turkey, mourning takes the form of *meclis* gatherings in which vocalised narrations of the Battle of Karbala, known as *mersiye*, are recited.

As an affective genre, the performance of *mersiye* aims to move listeners emotionally to weeping. The very act of reciting itself is seen as a redemptive act, if it causes listeners to weep.

Through sound, poetic form and the transformation of ritual space and time, participants seek to put themselves in the position of those martyred, bringing these historic events into the present.

Based on ethnographic analysis of *meclis* gatherings in Kars, Turkey, I will discuss the theological and social significance of *mersiye*, as well as its role in the marking of a specific temporality and cosmology specific to the lives of pious Azeris in Kars.

paper date || Session 6 (Panel 2) | 22 Sep. 2016 | 10:00
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MU QIAN

SOAS, University of London

Music and Trance in the Helqe-suhibet Ritual of Khota

"*Helqe-suhibet*" is an Islamic ritual practiced among the Uyghurs in Xinjiang. Literally meaning circling and talking, it involves chanting God's names (*zikr*), singing, instrument playing, dancing, ritualized crying, and altered states of consciousness. Derived from Sufi traditions of *samā*, *helqe-suhibet* "draws on globalised culture and engages it in very local ways" (Harris 2014).

In Khoten, Southern Xinjiang, *helqe-suhibet* is a regular activity among the pious locals. Although the government has largely banned such gatherings at public space, *helqe-suhibet* often takes place at private homes, and sometimes combines with the *meshrep* social parties. The music of *helqe-suhibet* often includes *hikmet* ("pieces of wisdom"), with lyrics attributed to the 12th century Sufi mystic Yasawi; *meshrep* songs, many of which are taken from the repertoire of *ashiq* Sufi dervishes; and *dastan* epic songs about Islamic saints. These music performed in *helqe-suhibet* provides a platform for Uyghur people, whose culture has been much cut off from Central Asia by the official discourse, to make sense of their history and religion, and to reach altered states of consciousness where they can escape the turmoil of contemporary Xinjiang and attain spiritual peace.

Based on fieldwork of nearly a year in the area, this paper tries to analyze how music functions in *helqe-suhibet*, especially how it triggers trance, in an attempt to contribute to the general research of music and trance.

paper date || Session 6 (Panel 2) | 22 Sep. 2016 | 10:30
e-mail || 618851@soas.ac.uk

Film presentation (out of programme)

21 Sep. 2016 | 17:30

Santeros

A documentary by Marco Lutz

The Afro Cuban *batá* drums tradition is a significant example of multipart music in which the musical outcome is the result of the interaction among the musicians, and between them and the people involved in the performance. Played especially in ritual context, the *batá* are considered as sacred drums in the syncretic religion known as *Santería*.

Santeros is the story of two young guys from La Habana: Yuliet, spiritist and practitioner of the *Santería*, and Alain, *batá* player and teacher. By observing their everyday life, Marco Lutz, ethnomusicologist and visual anthropologist, shows the fundamental role played by religion and music in helping them to face the difficult conditions of their existence.

Music Events

All the Seminar's evening music events are scheduled from 6 p.m. onward. They are not conceived in the form of concerts, but as "informal gatherings". For this purpose, we sent a special invitation to some Sardinian musicians and music groups who are specialists in different music practices.

Firstly, we invited musicians from Santu Lussurgiu. The village is the realm of both religious and secular *cantu a cuncordu*. Specialized performers will be with us every evening, including the village's three quartets which each belong to a confraternity, namely:

- *Cuncordu 'e su Rosàriu* (Confraternity of Our Lady of Rosary)
- *Cuncordu 'e Santa Rughe* (Confraternity of the Holy Cross)
- *Cuncordu 'e Sette Dolores* (Confraternity of Our Lady of Sorrow)

Other young local performers, will take part in the events.

At the same time, we also invited musicians from all over Sardinia who accepted to come to Cagliari and Santu Lussurgiu at their own expense. The names of the participants will be communicated day by day.

We wish to thank all these musicians for their friendly participation in our Seminar. It is a great honour for us!

We also thank Ed Emery and the SOAS Ceilidh Band for their eagerly awaited participation in our musical evenings.

SOAS CEILIDH BAND

The SOAS Ceilidh Band (pronounced cay-lee) plays the traditional dance musics of the British Isles and Ireland. We restore the rhythm to life. We organise ceilidh dances. We have a strong activist presence, regularly playing at university occupations and protest marches. And each year we tour overseas, as part of our commitment to “Ceilidh Beyond Borders”.

In 2017 we shall travel to Calais and Dunkirk, for musical solidarity work with refugees and migrants, and to Kurdistan (Rojava) to help in post-war rebuilding.

At ESEM 2016 we shall present a small programme of songs and tunes - as well as a small session in which you are invited to learn our dances.

For a copy of our tunebook, or for more information, write to ed.emery@soas.ac.uk

Notes on Sardinian Music Practices

Multipart singings are spread all over Sardinia, and include different musical structures, mostly in parallel parts and by chording. They are a primary and very characterized phenomenon that is generally hard to outline, indicating the varieties of local music patterns, the social scenarios where these patterns are practiced, the elements of continuity of the past or the recent innovations, the cultural and social meanings the music practices assume, and so on. In general, multipart singing by chording assumes a particular relevance. In common speech, it is usually subdivided into two different domains: *Cantu a tenore* and *Cantu a cuncordu*.

From a technical point of view, there are different music structures that can be represented as a continuum, at one end of which there is a scheme with a clear distinction between a leader part and three (or four) accompanying parts, while at the other, we find the co-presence of more or less equivalent vocal parts.

As a rule, each vocal part is performed by one singer. During the performance the singers stand still and in a circle. Sardinian multipart singing by chording is a *nu-*

merus clausus practice, since it is always performed by specialized groups made up of only men.

The first scheme is often performed by four voices/parts. The leader voice is called *boghe* (literally the voice). It begins the performance, giving the tune the tempo, the speed, the length, and the tonal shifting. It is also the only singing the text. The other voices are called, from the highest: *mesu boghe* (the “half a voice”; it is about a third over the *boghe*), *contra* (about a fourth under the *boghe*), and *bassu* (about an octave under the *boghe*). The denomination of the parts may change depending on village customs.

The performance can be described as a soloist song (proposed by the *boghe*) accompanied by three voices arranged in a chord in root position (1/5/10), singing stereotyped successions of nonsense syllables (*bim-bam-birambambo*; *mba-ué-mba*; *lallara-lillara*: this feature also varies in the different villages). This practice is made quite characteristic by special vocal sound techniques of the parts. In particular, the two lowest voices, *contra* and *bassu*, show a peculiar guttural timbre created by a distinctive use of the resonance of the oral and nasal cavity. In several villages (for instance Orgosolo, Bitti, Irgoli, Orune, and Orosei), this structure is called ***cantu a tenore***, while in others it has other names (in the village of Seneghe, it is *cuntrattu*, in Fonni and Bortigali *cuncor-du*, in Mamoiada *cussertu*).

The second scheme is in four (sometimes five) voices/parts. The names of the parts' and their positions are more or less the same as the ones seen before, and vary according to local customs. The performance can be subdivided into macro-unities clearly bounded by long rests. Every unity begins with a solo incipit sung by the *boghe* or the *bassu*. This soloist incipit ends with a precise note, where the other parts enter producing an overlapping in the form of a chord, often in 5/8 position, sometimes in root position, which is held or repeated. Then, the parts move differently within very narrow ranges determining various overlappings that lead to a point where the part movements stop, producing a chord again, often corresponding to the initial one. Each part has a specific timbre of its own (but guttural voices are lacking) and during the performance the four voices search for the highest voice fusion that determines the *quintina* phenomenon, i.e. the emerging of the first overtone. In some villages (Santu Lussurgiu, Orosei) this multipart singing typology is called *cantu a cuncordu* (in harmony), while elsewhere it is given another name.

Cantu a chiterra (singing with guitar) probably originated in the Northern area through Spanish influences. It is sung in the Logudorese and Gallurese languages and subdivided into well-defined genres, each of which has its own exact textual and musical pattern. Traditionally, the *cantu a chiterra* has two distinctive performing levels:

- an amateur level practiced by men in *zilleri* (bars), taverns, and public spaces, and by men and women at *spuntini* and other private meetings;

- a professional (or semi-professional) level that is practiced by men and a few women who perform lengthy and ritualized competitions on stage at village feasts (normally one evening is dedicated to the *cantu a chiterra* duels at every village feast).

On the whole, in the *cantu a chiterra* tradition, only vocal/musical reasons predominate over the textual elaboration: at both levels (amateur and, *mutatis mutandis*, professional) the aim of the performance is a vocal challenge where the singers show their vocal and musical capability, stylistic interpretations, virtuosity, and so on.

The instrumental accompaniment is played on the guitar, which is actually the Sardinian guitar, which has a larger case than normal guitars and makes use of a distinctive tuning that varies according to the customs of each area or (often) of the individual guitarist. The guitar realizes chords played in arpeggio with continuous variations and passages in counterpoint, note by note with the singing. Till the 1950s the guitar was played by plucking the strings with the fingertips; then the plectrum was introduced which is what is normally used nowadays (the

presence of guitars in Sardinia has been attested by the end of 16th century but the first evidence of it being used for voice accompaniment dates back to the XIX century).

The most known and representative typology of *cantu a chitarra* is the *Cantu in re* (a definition often used as a metonymy to refer to the whole tradition). It is practiced by all the singers, both amateurs and professional, and has a quiet progression with binary rhythm, octosyllabic text, and instrumental accompaniment given by a continuous succession of tonic-dominant chords (note that the diapason of the guitar is different from the normal La 440Hz in that it is usually a third below). Another widespread genre is the *Nuoresa* (tradition dictates that this genre originated in Nuoro) with a sustained rhythm in three and the introduction of the subdominant chord in the accompaniment.

A complicated genre (“di bravura”) is the *Mi e la*, usually only performed by professional singers and characterized by extremely ornamental and virtuosic singing with the base of I-IV (E and A) accompaniment. Another special genre is the *Mutos*, whose lyrics are often improvised by the singers and deal with love themes: there is no *cantu a chitarra* performance without some space being dedicated to *mutos* singing. Other genres are the *Corsicana* (from Corsica), *Disisperada*, *Filugnana*, *Gadduresa*, *Fa diesis*, *Si bemolle* and so on. All the genres use classical Sardinian poetry from the XVII-XX century, borrowing from the production of the most celebrated poets. During the XX century these competitions have been transformed and now take place on stage and include three or four singers.

The **launeddas** is a very enchanting musical instrument. It seems to be an ancient instrument. A bronze figure from the VI century B.C. Nuragic era perhaps represents its first evidence. The launeddas is a three-pipe reed wind instrument played simultaneously with the circular breathing technique. The longest pipe is called *tumbu* and plays a drone on the lowest note of the instrument. The medium pipe, the *mancosa*, has four square holes and is held in the left hand, whereas the shorter pipe, also with four holes, is called *mancosedda* and is held in the right hand. At the bottom of the two melodic pipes there is also another hole, the *arrefinu*, which is not fingered and has a tuning function.

There are various types of launeddas that differ in the ratios between the pipes and in their length: this produces instruments with various scales and registers, each of which is called *cuntzertu* (there are usually twelve standard *cuntzertus*: the most used are *puntu 'e òrganu*, *fioràssiu*, *ispinellu*, *fiuda bagadia*).

The launeddas is used on various occasions in both religious and secular contexts, from the accompaniment of the religious processions to that of traditional dancing.

All the launeddas single pieces are called *sonada*. They are the result of the combination of codified shorts motifs (called *nodas*), subject to refined variations on the basis of an improvisatory process that the great players can develop in a very complex manner. Every player has his favourite *nodas* and his personal *sonada*.

The launeddas tradition is a very specialized one, which takes years of training, meaning that players are highly

selected with the emergence of maestros and famous virtuosos. In recent times, following a long crisis period between the 1970s-1980s, there has been an impetuous revival of the tradition, so that today there are more than one hundreds of players and several launeddas makers.

Marco Lutz
Ignazio Macchiarella
Sebastiano Pilosu

Train Timetable

During the Seminar, the Municipality of Santu Lussurgiu will offer a free shuttle service from Santu Lussurgiu to Abbasanta train station (and back).

Elmas Airport > Abbasanta Train Station

Mondays to Saturdays	
Departure	Arrive
06:11	07:49
08:45	09:52
09:24	11:05
10:45	11:52
12:29	14:02
13:29	15:04
14:35	15:51
16:45	17:52
18:39	19:52
19:26	21:37

Sundays	
Departure	Arrive
06:30	07:53
09:21	10:59
12:29	13:59
14:19	16:02
16:44	17:55
18:28	19:59

Abbasanta Train Station > Elmas Airport

Mondays to Saturdays	
Departure	Arrive
05:38	07:28
06:40	08:29
08:10	09:18
09:56	11:09
11:56	13:03
14:04	15:29
16:58	18:42
17:56	19:03
18:56	20:44
19:56	21:09

Sundays	
Departure	Arrive
09:05	10:24
10:03	11:36
12:04	13:35
16:06	17:30
17:57	19:37
21:17	22:47

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