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Ethnomusicology and Intangible Cultural Heritage in the 21st Century

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BOOK OF ABSTRACTS

Monday, 13 September

10:00– 11:30 John Blacking Memorial Lecture

Naila Ceribašić

Music as heritage: On do-it-yourself curators, culture bearers, and ethnomusicologists in the context of experience economy, liquid governance, and other facets of late modernity

After many years of my involvement as an expert, facilitator and researcher in the UNESCO-led programme of safeguarding ICH, this talk will discuss the programme by focusing on culture bearers, who are supposedly its central actors, and comparatively by focusing on do-it-yourself curators in the realm of popular music heritage. Their comparison can help to discern more clearly the overall purposes of the heritagization processes. Both realms can be described as symptoms and, in part, a homeopathic remedy for liquid modernity theorized by Zygmunt Bauman, especially in terms of exercising new, liquid forms of governance, as well as of voluntary labour, and social cohabitation (if not bonding) built in a bottom-up fashion. By raising awareness and visibility of authorized heritage elements, the ICH programme helps their ability to partake in experience economy, especially tourism, and to serve as a shelter in the recurring times of trouble (that is, to effectuate their role in much-desired sustainable development). The realm of popular music heritage, on the other hand, brings into fore a more personal memory work, a preservationist impulse directed to tangible aural and extra-aural objects, and an innate human need to leave a trace in infinity. This also has to do with performative power of music to connect the past and the present, to bring communities into being, even if only transitory, and to transgress boundaries.

Not enough attention is given to music as a specific domain of ICH. It is up to music scholars to minutely describe why and how music may serve as a guide for other domains of ICH thanks to its long-lasting use in community building, national representation, revival, festivalization, appropriation, professionalization, commercialization, spectacularization, etc. The act of declaring reggae music the representative heritage of humanity (in 2018) will serve as an exemplary case bringing together different aspects of heritagization.

As for the role of ethnomusicologists, the ICH programme convincingly signals its transformation in the context of liquid modernity, same as in the case of scholars in general, towards facilitating the processes and implementing expertise when requested,

combined with close partnership with communities concerned that is in tune with ethical demand for the decolonization of the discipline. However, another set of merits may be taken to be suggested by do-it-yourself curators and researchers of historical commercial recordings: the ethnomusicologists' gradual excelling in knowledge about different – and ideally all – facets of the actual subject under study, the use of puzzle-solving methodology in data analysis and interpretation, and the overall dedication to and playfulness in work leading to relatively complete results. Such groups could also be taken as potential partners in the pursuit of decolonizing the discipline from within, as well as in response to the traps set by the more powerful players of liquid modernity.

11:45- 12:45 Paper Session 1

Marco Roque De Freitas

From "writing" to "performing": traditional music and the staging of "Mozambican culture" (1975-1980)

On June 25th 1975 Mozambique's independence was proclaimed, ending a five-century period of Portuguese colonial rule after a liberation war that lasted from 1964 until 1974. The independence of Mozambique brought a new context of collective euphoria and ideological tension between what was "new" and "old", what should be integrated, embraced and appropriate; and what should be abandoned, rejected and considered "old fashioned"; concepts such as "foreign" and "national" were thus redefined. After all, according to Mozambique's Liberation Front, it was necessary to promote a sort of "mental decolonisation" in order to create the "new Mozambican man", a new "Mozambican identity". It is within this conjuncture, entangled by values of tension and change, of rupture and continuity, that the cultural program of the People's Republic of Mozambique was defined. This paper aims to analyse the cultural policy of the People's Republic of Mozambique between 1975 and 1986, focusing mainly on music and dance. Particularly, I aim to answer the following questions: What was the role of cultural policy in the context of the People's Republic of Mozambique? Who defined it? How was it promoted? What official policies were applied for music and dance? What musical practices have been accredited and which one's rejected? How were these policies implemented? Building on fieldwork data gathered through several interviews with politicians, radiobroadcasters, radio producers, musicians, and archival work, I seek to explain the role of traditional music in a nation-building context, where concepts

such as “tradition” and “modernity” were at the center of intense public debates regarding the “sonorous construction of a new Mozambique”.

Frank Kouwenhoven

The reinvention of storytelling and -singing in China under the impact of state interference – and how artists respond to it

China harbours more than six hundred living regional traditions of story-telling and -singing. There is an amazing variety of expressive forms, ranging from ‘high-brow’ forms such as Yangzhou pinghua and Suzhou tanci (from the cities of Yangzhou and Suzhou) to very rudimentary types of narrative performance, associated with beggars, rural rituals and low life.

The more rudimentary types are given very little attention in Chinese monographs. They are also rarely singled out as intangible cultural heritage. By contrast, the more urban and more professional ‘high-brow’ forms, collectively known as quyi, receive official praise and a certain amount of state support: they are admired as ‘cultural relics’ or even as ‘classical arts’ and are appreciated for their assumed commercial and touristic values. Neither the rudimentary nor the more sophisticated types of narrative performance remain free from political censorship and state meddling. This paper examines how two particular genres, Yangzhou pinghua and Suzhou tanci, have changed due to intensive state interference over the past forty years, and it investigates what strategies remain for artists to shape their traditions in accordance with their own personal ideas and artistic standards. This study is based on extensive field research of the two traditions, and on interviews with numerous artists, teachers, students, officials and aficionados in Suzhou and Yangzhou in the period 2014-2020. A handful of performers succeed in maintaining ample spontaneity and freedom against the prevailing tide of censorship and cultural impoverishment in China. Some are still innovating the very premises of their art in admirable and effective ways. As one performer put it: ‘We need to be smarter than our audience.’ Yet many feel that the future looks bleak. What, if anything, can academic scholars of these traditions do to help?

14:15 – 15:45 Paper Session 2

Chen Li

Direct Cooperation between the government and media companies to safeguard traditional Chinese opera as intangible cultural heritage

In modern China, the survival and development of traditional opera relies on the support of the government for finance and publicity. In addition to the five major types of opera (e.g. Beijing Opera), there are about three hundred and sixty types of small-scale local operas in different ethnic areas of China, among them Maoqiang (茂腔) Opera in Wulian (五莲) County. In 2016, following the efforts of the Wulian County government and the Wulian Maoqiang opera community, this type of opera was selected to be a ‘provincial (Shandong province) intangible cultural heritage project’.

As the largest professional Maoqiang opera troupe in the county, the Wulian Maoqiang Opera Troupe is a subordinate unit of the Culture and Tourism Bureau of Wulian County and are obliged to fulfil tasks assigned by the government. However, the day-to-day operation of the troupe is managed by a local media company. Since 2011, the Maoqiang opera troupe has received an annual financial allocation of about £90,000 from the local government. Although this is insufficient to cover their operating costs, they have given more than two hundred performances every year to audiences mainly in Shandong province.

However, due to the shortage of funding, there is evidence of performers leaving to pursue other forms of employment. This professional troupe seems to be undergoing an ‘amateurization’ because of the outflow of talent. The information for this study was collected during my field trip in Shandong province, China, which began in January, 2020. I followed the everyday lives of performers in the troupe. The following question will be explored: From the perspective of professional Maoqiang opera performers, what are the achievements and challenges of the troupe’s current management mode in safeguarding the Maoqiang opera culture as intangible cultural heritage?

Grazia Tuzi

"New wings for an ancient dance: the reinvention of an Aztec choreutical-ritual practice in the context of global patrimonialization"

The Voladores ritual ceremony, registered in 2009 in the list of Unesco intangible heritage, is a millenary and spectacular pre-Hispanic tradition, widespread in different areas of Mesoamerica, especially among the Totonachi and the Nahua.

The dance has numerous local variations but in its different representations a common structure: a pole variable height (it can reach thirty meters), usually located in the center of main square, mostly in the space adjacent the church.

On the top of the pole there is a square wooden structure (where the four dancers sit before the "flight") at the center of which is the tecomate, a sort of rotating cylinder or spool, on whose flat upper surface the caporal, who is, normally, at the same time the musician and the dance master of the group perform his dance standing.

In recent years, this important tradition has had an extraordinary echo in an increasingly mediated world.

This paper explores the transformation, spectacularization and patrimonialization processes implemented in recent years, in the context of the choreutical-ritual practices of the Sierra Norte of Puebla, especially by those who adhere to neo-Indian movements. Starting from the analysis of the Voladores group of Cuetzalan, Caballeros Águila, protagonists of the introduction of innovative costumes with eagle wings, reconstructed by them on the basis of iconographic research, the communication will try to highlight the way in which they are contributing to modify the meaning, forms and function of what is considered the most spectacular and representative dance, the one that best identifies the link between the current Nahua and the Aztec past and that in 2009 obtained the Unesco recognition of intangible heritage of humanity.

Eduardo Falcão

"Everyone has become fadista". Resonances of fado heritage process in Oporto city.

Since 1994, the Portuguese State through the Museum of Fado has taken part in a broad music revival project that reaffirms the performative genre fado as a symbol of Portuguese identity. In 2011, fado was classified as Intangible Cultural Heritage of Humanity by UNESCO. This classification strengthened institutional support for the fado musical

practices tradition, mainly in the capital city of Lisbon. However, it also resonated in other parts of the country and even abroad. This paper, which results from fieldwork carried out between 2015 and 2016 in fado communities in the city of Oporto (northern Portugal), critically examines fado's institutionalization impacts and analyzes the consequences of the heritage process from a local perspective. The main objective is to explore how international heritage designation, together with the national Safeguarding Measures, affected the sense of identity and the economic structures related to the involvement of communities with their own practices. In addition, it tries to improve the incipient literature that addresses heritage process outcomes (Foster and Gilman: 2015) and intends to critically discuss the idea of Intangible Cultural Heritage as one of the hegemonic cultural policies of the 21st century.

Foster, Michael, and Gilman, Lisa (eds.). (2015). UNESCO on the Ground: Local Perspectives on Intangible Cultural Heritage. Indiana: Indiana University Press.

16:00 – 17:00 Paper Session 3

Ana Flávia Miguel

Sounds, memories and cultural heritage in Aveiro: The SOMA project and the case of the Feast of São Gonçálinho

SOMA is the name of a research project, developed at the University of Aveiro/INET- md, that aims to construct a digital archive of the sounds and memories in the region of Aveiro. The main goal is to construct a dynamic place to represent memory through creative processes related to the musics and the sounds.

One of the most relevant annual events of the municipality of Aveiro is the Feast of São Gonçálinho that happens in January. This feast includes many ritualistic performances, such as “lançamento das cavacas” - the act of throwing local dry candies from the top of the chapel - and the performance of the “Marcha of São Gonçálinho” throughout the narrow streets of the neighborhood.

From 9 to 13 January 2020, the SOMA team carried out fieldwork (interviews and audiovisual recordings) during the Feast of São Gonçálinho. We were interested to know how the event is defined by the residents and what kind of sounds and music are related to the feast by people's discourses.

In this paper I intend to show how some sounds and musics, such as the sound of the

“cavacas” falling to the ground or the performance of the “Marcha de São Gonçálinho”, reactivate personal memories of the event. This reflection will address a second discussion about the representation of individual memory in digital sound archives.

Tuesday, 14 September

09:00 – 10:00 Paper Session 1

Rui Marques, Carlos Batista and Jean-Yves Durand

Certifying tradition: a study on the certification of traditional Portuguese chordophones

Recent inscription of Fado and Cante Alentejano in the UNESCO ICH list stimulated new approaches to Portuguese folk music, including projects directed to traditional musical instruments' safeguarding or revival. Some of these initiatives comprised regulatory strategies oriented towards the promotion of musical instruments such as viola braguesa and viola beiroa, which were recently subjected to certification processes led by municipalities.

These processes involved drawing up technical specification books, which define raw materials, production techniques, morphological and aesthetic features, tunings, and even an historical framework for these instrument's 'origin'. In 2018, information contained in these normative documents was transposed into legislation, inscribing those chordophones in the National Register of Certified Traditional Artisanal Productions (a similar process is under preparation for the cavaquinho). The Azorean regional government, along with commercial and tourism development agencies coined the brand "Azorean Handicrafts - Certified by Nature", which certifies regional products' origin and quality. In 2018, the viola da terra became part of this brand's catalog.

These strategies acquire political and economic functionalities, as they are outlined with a view to promote local instruments, making them more 'saleable'. Nonetheless, certification is not consensual among many luthiers and musicians, who see it as a limitation to musical instrument's evolution and to their own freedom as creators.

This paper aims to document and explore the above-mentioned processes, considering its role in the valuation of musical instruments and its impact on luthiers' and musicians' activity. Our study rely on documentary analysis and fieldwork and find theoretical references in recent research, with the aim of critically observe musical instruments as an integral part of cultural ecosystems (Moreno 2015; Schippers 2019; Titon 2009), examining strategies geared towards the music sustainability (Cooley 2019; Schippers and Grant 2016; Titon 2015) and exploring the implications of regulation in musical revivalism projects (Livingston 2014; Bithel and Hill 2014

Agnieszka Jeż

Memory Soundscapes: Jewish music in Poland in the post Holocaust time

The article describes the presence of Jewish music in post-war Poland up to modern times. After the extermination of Europe's largest Jewish population in WWII the number of Jews in Poland dropped sharply, and their cultural life was limited to small enclaves in several cities, and was directed only to their own internal recipients. Jewish bands disappeared from the landscape of the village, and its witnesses slowly left. The situation began to change in the early 1990s, on the verge of Poland's political transformation. Growing interest in Jewish culture, often combined with discovering one's roots, was accompanied by the emergence of a festival movement throughout the country. This started by processing the material stored in the memory and giving it different meanings in many artistic ways, depending on the participants' awareness and their goals. However, those goals were not always faithful to the musical past, the search for which often requires great effort. The tear between the function of the guardian of memory and the function of the artist began to be more and more visible. At the same time, next to the festival movement, there were initiatives related to the environment of researchers and artists who, based on archival and field works, tried to reconstruct pre-war Jewish music in Poland. However, they remain on the sidelines of the festival trend, which has become a kind of visiting card for Jewish cultural life in Poland. Therefore, there is a question of the role of festivals. Is it a faithful continuation of the memory of the musical heritage of Polish Jews, or rather the openness to new artistic perspectives, however, burdened with the danger of kitsch and blurring the traces of the authentic past and closing its richness in effective, but trivial clichés?

Rytis Ambrazevicius

Timing over time. Case of Lithuanian traditional singing

Tempo, its changes during musical performance, and timing in general, in various temporal scales, depend on certain genre, individuality, solo or group case, and a number of 'more extramusical' factors, such as emotions, psychological conditions, environment of the performance, etc.

The timing phenomena are changing over time. How exactly is this happening in the contemporary situation? In the case of Lithuanian traditional singing, i.e. its transmission from the unbroken rural traditions to contemporary, predominantly urban environments, the following issues are observed. 1) Simplification. This manifests in equalization

(vanishing) or exaggeration of slight tempo changes. Similar processes are common to other timing phenomena as well. 2) Standardization. The variety of performance types is simplified to a few basic types applicable to several key performance contexts. 3) Significant tempo acceleration or deceleration.

What are the reasons for this? Could this be explained, in some cases, by the spectacularization of the vocal performance (which partly leads, for example, to speeding up the tempo)? Can one of the reasons for slowing down the tempo be real or latent sacrum-type performance? Could these phenomena signalize about any "colonial" view of the original material used? How do rural and urban singers (i.e. sources and users) view the appropriation? There is also a "secondary" appropriation – when urban singers and folk ensembles learn from each other. How the appropriation is viewed in this case?

The paper looks for answers to these questions based on measurements of timing and respondents' information.

10:15- 11:15 Paper Session 3

Scott Swan

pour savoir chanter, il faut savoir être – “to know how to sing, you have to know how to be”: Exploring the inalienability of cultural patrimony as a corrective to deterritorialization in UNESCO’s intangible cultural heritage classification.

This paper explores the way a polyphonic vocal group from the Occitan region of southern France resists the deterritorialization of their vocal practice through institutional classification of their expressive practice as intangible cultural heritage (ICH). Le Groupe d’Étude et de Sauvegarde du Patrimoine Polyphonique Espérazanais (Le GESPPE) - “The Group for the Study and Preservation of Espérazan Polyphonic Heritage – also acts to safeguard not only their vocal practice but also the cultural memory and values that subtend their local singing tradition. Le GESPPE therefore views their vocal practice not as ICH but as an “inalienable possession (Weiner 1992), a practice they identify with and that cannot be separated from them. Le GESPPE resists official classification of their polyphonic vocal practice as ICH. For Le GESPPE, the classification of polyphonic singing as intangible cultural heritage runs the risk of deterritorializing and decontextualizing the vocal practice from the cultural memory of

subaltern language identity and the cultural values that inform the practice. Le GESPPE performances afford a performative “we-space” (Krueger 2014) for the expressive exchange through socio-musical interaction of both cultural memory and values. Polyphonic singing prizes social aesthetics over musical aesthetics, and the social relationships between members in singing together is more important than the musical relationships between the sounds in song. Intersubjective awareness of their shared cultural memory and values undergird vocal performances, and Le GESPPE fears that classification of their group vocal practice as ICH will subvert the social aesthetics of performance in favor of the musical aesthetics. For Le GESPPE, polyphonic singing is less *savoir faire* – a knowledge about singing together - and more a *savoir être* – a knowing how to be together. As a *savoir être*, polyphonic singing therefore contains an identity index that reveals the inalienability of the vocal practice vis-à-vis Le GESPPE.

Tiago de Oliveira Pinto

Why does ethnomusicology have so little impact on the implementation of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage?

Almost 60% of the inscribed items on the UNESCO Representative List of the ICH are musical genres and musical instruments, or are directly related to music (dance, performing arts, festivals etc.).

The paper questions why ethnomusicology has played a rather insignificant role in the implementation of the 2003 UNESCO Convention. Once music is so important in intangible cultural heritage, it seems inconceivable that music research as such – not only ethnomusicology – has been almost absent in larger projects related to the Convention, especially in the execution of public safeguarding projects and in the support of “good practice” actions inscribed into one of UNESCO’s ICH lists.

Reviewing selected experiences from the Weimar UNESCO Chair in different international projects on music as ICH, the paper addresses some critical remarks on present-day ethnomusicological concepts. It argues that the 2003 UNESCO Convention must be perceived as a challenge to renew ethnomusicology’s dated epistemologies.

According to the Convention, research on ICH is characterized by a strict symmetrical attitude towards cultural bearers and communities. No relevance is given to

“advocating,” “engaged” or to any other approach based on a priory self-reflexivity within the research process, since community members alone are empowered to define what their cultural heritage is and under which circumstances it may attend academic exploration or not.

11:30 -13:30 Roundtable

We would like this to be an opportunity to better understand the debate on decolonisation from a range of perspectives specifically across Europe, highlighting possible different local emphases and how different realities affect the way it is being articulated and addressed.

14:30 – 16:00 Paper Session 4

Anastasiya Niakrasava

In search of “Polishness”. An example of the musical traditions of the Polish minority in Belarus.

Archival audio-collections of traditional music in Belarusian archives contain very few recordings of the Polish-speaking repertoire. The reason for this was, first of all, cultural policy and ethnomusicological research programmes in the USSR and later the sovereign Belarusian State, which was not conducive to undertaking research into the music of minorities. Secondly, the Polish-language musical repertoire was perceived as foreign/inflow and less valuable compared to the traditional Belarusian music repertuar. Finally, poor knowledge of Polish language by Belarusian folklorists and researchers in the 1960s – 1980s. often prevented the study of the Polish-language musical repertoire in Belarus.

Nowadays, the topic of national minorities in Belarus is increasingly being addressed by researchers (Polish and Belarusian), but it remains a particularly sensitive topic. In its independence aspirations, cultural policy very much balances the level of promotion of the culture of minorities towards the dominant group, which sometimes can be felt as discriminatory actions against minorities. In my socio-ethnomusicological research in Belarus, which I have been conducting since 2013, the statements of representatives of the Polish minority have become the basic one to define the idiom of "Polishness"

referring to Poles living in western areas of Belarus. In the quest to define the "fuzzy" identity of local Poles, I saw the need to restore the forgotten and partly lost cultural heritage of this group. As a result of the undertaken tasks, were made three short films about the traditions and customs of the Polish population living in Grodno region in Belarus. In May 2020 the website www.polskiepiesni.pl will be launched, where music recordings of Poles from the Grodno region will be available.

These and subsequent activities, i.e. publishing materials on YouTube, Facebook and Instagram, showed the direction of the way of speaking about the Polish minority, in which not so much the nationality or "local origin" of the inhabitants of the examined cultural borderland are emphasized, but the richness of their musical repertoire. In my speech I want to show the dimension of the impact of materials shared on the network and the reaction of the local community to the resulting materials. The final goal of the actions taken is to expand the information base on the Polish-language musical heritage among researchers and subsequent generations of young Poles, as well as to give a proper place to minority culture in the implemented cultural policy of Belarus. In a social sense, the work undertaken can be used to build a community based on respect and appreciation of diversity.

Marko Kölbl

Intangible Cultural Heritage of Minorities. On Hegemonies and Representation

Cultural expressions of minorities – be they ethnic, religious or social groups – rarely appear on representative lists of intangible cultural heritage. Likewise, national narratives dominate respective discourses on what qualifies as “heritage” particularly in respect to cultural representation. In most of UNESCO’s national ICH lists, we find local and regional traditions that might not be representative for the nation state itself, however, still correspond to ethno-national ideas of identity. Practices of minorities, here, constitute an exception.

This paper discusses musical traditions of minorities in Austria and their position within ICH discourses and the UNESCO national ICH list specifically. Like only few other European countries, as e.g. Macedonia and Turkey, Austria’s national ICH list features a “minority item,” the Songs of Lovara Roma. I am involved into a current submission of another item to Austria’s national ICH list, Wedding of Stinjaki village, a musical tradition of the Croatian minority in Burgenland. Based on these two examples – one

listed and one pending – I address ICH policies' socio-political implications for minorities as well as the majority. I discuss minorities' proximity to social and cultural capital necessary for the recognition process and show positive and possible negative effects of the inscription of minority practices on ICH lists. The paper further discusses how only certain minority groups, namely those who are legally recognized as national minorities, are deemed eligible for ICH inscriptions and how other marginalized groups like migrant communities are rendered invisible/inaudible in ICH discourses.

The paper is located in the field of ethnomusicological minority studies and based on original fieldwork with the Croatian minority in Burgenland. It draws on personal experiences with the current ICH list inscription process as well as on interviews with the submitters of the listed item of Lovara songs and features audiovisual examples of both traditions.

Alma Bejtullahu and Alenka Bartulovic

Struggles with the “heritagisation” of minority musics in Slovenia

In this paper we will present the issue of misinterpretations on heritagisation of musical practices of Bosnian and Albanian ethnic minorities in Slovenia. These are minorities that emerged due to migrations to Slovenia and underwent (and still undergo) national and ethnic identification processes, also evident in music practices. Today, these minorities struggle with the concept that a minority should build a unified identity which, in turn, correlates with one specific musical style. In some cases this concept can reflect political agendas within the communities, but even more often it is a consequence of misunderstanding socio-political effect of music. To make it more complicated, state policies in Slovenian context, though in good faith, seem to support the idea of heritagisation of musical practices that bear specific ethnic markers. As a consequence, minorities are facing a situation when heritagisation, rather than being a process of creative exchange, is seen as a means of representing solidified musical practices. In this paper, we address the emerging need of some of the members of Bosnian and Albanian minorities to express their diversity and to modify their practices accordingly. It is argued that they seek to rebuff the power relations in the process of imposing the “proper” way of performing and listening to the genre. Furthermore, they transform their musical practices by bringing in more diversity and by presenting those minority musics that propel musical interaction with people outside their own minority.

Wednesday, 15 September

09:30 – 10:30 Paper Session 1

Jaime Vidal

Contemporary folk music in Valladolid. Origin and evolution

Contemporary folk music in Spain already has a history of over forty years. The phenomenon in the province of Valladolid has been represented by a large number of artists and bands from the first revival until the post revival. The scene includes aspects and topics that characterizes genre in this research such as: the way traditional music is treated as a creative source, the lack of boundaries within the musical style, the behavior of different agents in an independent record market, the confrontation between the purism and the renewed trend or, the treatment of traditional and folk music in education. I face all these topics through the musical analysis and the discourses of musicians, producers, promoters and followers. Moreover, I reflect on my own experience of more than fifteen years in this field as a musician and sound technician.

Sofia Vieira Lopes

Made in Portugal – Eurovision Song Contest as stage for engendered identities

RTP Song Contest (RTPSC) is the longest-standing television song contest in Portugal, held by the Portuguese public television broadcaster (RTP) since 1964 to find the Portuguese national entry at the Eurovision Song Contest (ESC). In both settings, performances could convey a myriad of meanings shaped by aesthetic, political, economic or affective insights. Due to the audio-visual nature of the television, both music and performance are central discursive tools and clustering factors.

This paper is based on the analysis of the Portuguese performances in the Eurovision Song Contest (1998 and 2009). Grounded in notions outlined by international scholars (Bolin 2000, Baker 2008, Jordan 2013), I will analyze the discursive strategies in the international context. In this context of endless identity negotiation between several imagined communities (Anderson 1983), the concept of Portugalidade is often conveyed and displayed (Mitrovic 2010), combining Entertainment and Utopia (Dyer 1977). Considering this transnational scope, Glocal concept is crucial to understand the negotiation procedures

of Portugal within Europe, and my goal is to understand how

“music traditions” could be forged and conveyed in this highly mediatized context, a true stage for spectacularisation. I want to understand how the Eurovision Song Contest, as transnational and highly globalized framework, have influenced Portuguese musical and performance choices; how composers and musicians negotiate ideas about Portuguese identities through reinterpretations of “traditional” musical practices.

This presentation is part of my contribution to the research project EcoMusic - Sustainable practices: a study of the pos-folklorism in Portugal in the 21st century, and I will look to Dolan’s concept of Utopian Performatives (2005) and Ahmed’s work (2004) concerning Cultural Politics of Emotion to present a review about national identity strategies in music to confirm the role music as tool for identity politics in a media context.

11:15- 12:45 Paper Session 2

Carlos Villar-Taboada

Spectacularisation of Galician folklore and cultural identity: Rogelio Groba’s Gran Cantata Xacobeia (1993)

Galician composer Rogelio Groba (b. 1930) is committed with the defense and enrichment of musical and cultural heritage of Galicia. His vast catalogue of works – more than 300 compositions– covers orchestral (14 symphonies and more than 30 concertos), chamber, choral, band, soloist and scenic music (6 operas, 2 ballets), as well as cantatas and song cycles. There he combines elements taken from folk music and traditions, historical styles and dissonant XXth-Century features, in order to construct a repertoire that compensates what he considers a historical lack of “Galician music” in the universal manner: so he wrote pieces in pseudo -Baroque, -Classic, and -Romantic styles (all of them ‘estilo antigo’ for him), claiming for a Galician cultural fulfillment. The Gran Cantata Xacobeia (Great Cantata to St. James, 1992) –asked, premiered and recorded under the sponsorship of autonomic policy and high cultural institutions, to commemorate the St. James’ Holy Year 1993– is an exemplary composition. It shows how Groba conciliates history and myth, both poetically and musically: it presents texts on the legendary first pilgrimages to St. James of Compostella, shaped with ancient music characteristics, together with more vernacular readings of the myth conveyed by folkloristic topics: the sound of the so-called ‘Celtic’ bagpipes echoes next to Gregorian-chant-like melodies in order to monumentalize Galician identity tradition, transformed into a cultural spectacle.

This paper examines the institutional context, the composer's own opinions on the work, the literary poems he chose and his music technical solutions to explain how Galician cultural heritage is 'updated' into a musical spectacle which aims to rewrite past and identity.

Marina González Varga y María Jesús Pena Castro

Reinventing Spanish popular music in the 21st century: performing gender and roles in musical adaptation

This paper will focus on the performances of Spanish groups labelled "folk" or "feminist folk" of the last decades. These musical practices are part of the process of folk revival, revitalizing a countercultural movement, which shows a context of clash of ideologies and identities. Identities and ideologies related with feminism are acted out through aesthetics of performance, its staging and their musical references.

The reconceptualization illustrates how folk music is constantly adapting to its context, in different ways, topics, lyrics, aesthetics... Adapting, renewing and bringing in new gender models and innovative main characters as part of the musical discourse is one of the main features of this reinvention. In this case, research is focused in rebounding and reconstructing gender imaginaries of women through music. For this purpose, the musical production of some folk revival bands is analysed to raise the new issues, topics and narratives displayed in this musical style. These musical adaptations create new meanings and diverse mixtures of musical genres as a tool for reaching wider audiences. In this way, younger audiences which were not familiar to this music start to give meaning to folk music. The need of updating popular music to current social issues to become, in terms of Josep Martí an element of social relevance is presented through the reinvention of popular music.

Domenico Di Virgilio and Massimiliano Di Carlo

Some Ukrainian caregivers in choir: why do I sing my songs?

An Ukrainian female choir of caregivers who have lived in Abruzzo for several years taking care of our elders. They rehearse because they are often invited to sing in folk choir contests, and they sing folk songs from Ukraine.

Recently our association has proposed this Ukrainian choir for a concert at the conservatoire. In our region there is a well-established tradition of choirs performing folk songs mainly from authorial repertoire.

And so the questions arose: how are these singers from Ukraine and their vocal music perceived? Do the well educated audience of music schools perceive them differently from the audience of a folk contest?

What do we really know about other music cultures, and is this way of listening to them a stimulus for a better knowledge?

We will also show video images from a concert and a short interview.

14:15- 15:15 Paper Session 3

Yalda yazdani

The Politics of Musical Participation: An Ethnographic Study of Women Singers in Post-Revolutionary Iran

The position of women in Iranian society is mostly dependent on the political discourse of the country. After the Revolution of 1979, the position of women in Iranian society drastically changed. This has also extended into the role of females as musicians in Iran.

According to the revolutionary fundamentalist Islamic government, it is illegal and improper for women to sing solo in public spaces and women's participation in music became more restricted. In some ways, women's status has improved — such as increased literacy, and a greater number of women musicians in general (paralleling an increase in musicians of both genders). However, in the sight of the law, women and men do not have equal rights. So the dynamic of an increased number of women musicians appearing even as restrictions increased creates a rich opportunity for study. The opportunities for women to record and perform music differ from those of men, and many women, especially singers, find a creative outlet only in underground, illegal situations. I have experienced these dynamics as a woman instrumentalist living and studying in Tehran and Esfahan till the year 2012. Therefore the main focus of my

presentation is based on activities and strategies of female singers for overcoming the censorships and dissemination of their music in Iranian society. The women songs and the singing traditions are one of the main parts of the Iranian cultural heritage.

This lecture give a unique insight to abundant and active production of female singers in different ethnic cultures in contemporary Iran.

Maria do Rosário Pestana

“This singing is for women!”: Activism and resilience of women singers for the sustainability of multipart singing in the 21st century

The process that led to the recognition of Cante Alentejano by UNESCO encouraged, in Portugal, women to organise themselves to safeguard and recognise the “multipart singing of women” as Intangible Cultural Heritage. The initiatives are aimed at groups of singers, local authorities and the academy. This study arose from an invitation made by some singers that I already knew from my fieldwork. A research team was organised to document multipart singing with three and more voices, participate in rehearsals and performances and systematise some of the musical practices, even collaborating in knowledge transmission processes. This participation placed us within the musical processes we were studying and made us (ethnomusicologists) collaborators of the singers in their purpose of fighting for the sustainability of multipart singing, in the 21st century.

In studying this case I addressed the following questions: Why do these women claim ownership of multipart singing? How do they work for the sustainability of this practice in the 21st century? What is our role (as ethnomusicologists) in the ecosystems we study? And what do we do in the field?

The research discusses “women's multipart singing!” (i) as a criticism of the “disappearance” (as defined by Anthony Seeger) of women multipart singing in the process of institutionalising folklore in Portugal; (ii) as a manifest in favour of the intellectual and artistic property rights of women who feel deprived of their knowledge; and (iii) as a resilience strategy (as described by Jeff Tod Titton), in which we, ethnomusicologists also have a role, namely in sharing knowledge that is difficult to access (for example, historical documentation that is not available to the public in the archives and museums), in the search for discursive modes that allow communication

with more people and different people (such as storytelling, or documentary) or in the theoretical elaboration on these practices.

Thursday, 16 September

09:30 – 10:30 Paper Session 1

Susana Sardo

“Finally, our Ghumot is a heritage instrument!” Heritage as a way of liberation, ecologic conscientization, and co-existence in Goa

In September 2019, the local government of Goa (India) declared the ghumot as a heritage instrument of the State. The ghumot (घुमोट) is a membranophone with an earthen vessel shape, with both sides open but one of them covered with a monitor lizard skin. The social life of this instrument has been very troubled and inscribes a story of survival and resistance. In the core of this turbulence has been the use of the skin of a dead animal. Because of it, the use of the ghumot was not allowed to upper caste people - who should remain unpolluted and purified - although the performance of the instrument was mandatory in all their musical practices, as a sign of Goan belonging. In addition, and Due to the ecological conscience which protects animals in danger, in particular the monitor lizard, the ghumot use was banned since 1972.

Therefore, ghumot remained for a long time as a hidden instrument, in spite of being performed by all castes whenever it was necessary.

The classification of ghumot as a Goan State heritage is part of local movement of resistance to a national political program of the government of India, which is grounded on communalist goals of the Hinduization of the nation. Ghumot represents for all Goans (Catholics and Hindus) the only distinctive instrument of their musical repertoire which, in spite of having been hidden, forbidden or socially interdicted, remains as an important symbol of Goan musical and cultural soundscape. This paper will discuss how the classification of ghumot produced important changes in the instrument and its practices, and how this process gave rise to new social realities of intimacy and co- existence.

Sophie Coquelin

The Intangible Turn. Heritagization of the Ball of Chamarritas in Pico Island (Azores)

In Pico Island (Azores), traditional dance and music have been revitalized through different processes: folklorism (from the 1940's), revival (from the 1990's) and heritagization (from 2010's), along with a continuous but rare presence of

the chamarritas in popular balls. In contrast to folklorism, revival focuses on “the ball of chamarritas”, in other words, on both performance and context. Chamarritas are characterized by a caller-dancer which announces codified choreographic patterns that all dancers then execute. Marked by the interchange between musicians, dancers, singers, callers, expert audience and promoters, the ball of chamarritas is governed by mostly implicit conventions, such as coming into the dance floor, choosing the caller, or even for going to the pump room. Despite these conventions, this ball is dynamic if we consider the performance and versatile regarding its context. Indeed, it fits in very diverse types of event: public or private ones, sacred or profane ones, tourist or community targeted ones. Heritagization comes up with a renewed interest from municipalities and public institutions, along with the establishment of a formal group type – o grupo de chamarritas – which can be considered as a patrimonial mediator. For this paper, we will show how tensions between the different actors highlight the change of regime from tangible to intangible cultural heritage, that has been identified by Turgeon (2010). It involves not only the issue of aesthetics and spatialization of the performance, but also misunderstanding due to the plurality of discourses regarding the definition of legacy.

The approach is about the ethnographic and performative analysis of chamarritas that we have observed, danced and recorded during the two years of fieldwork of our ongoing PhD research.

(Turgeon L., 2010. Introduction. Du matériel à l'immatériel. Nouveaux défis, nouveaux enjeux, *Ethnologie française*, n°40, vol. 3, p. 389-399.)

10:45-11:45 Paper Session 2

Maryam Farshadfar

The Practice of Persian piano, A National Cultural Heritage

Piano, a western musical instrument has a unique historical position in Persian music. Iran has its own music as part of its culture, a classical canon with an enduring repertoire and characteristic techniques handed down for generations with some improvements along the way. When the first keys were played on a piano in Tehran in the 1870s, the members of the Qajar imperial court were the exclusive audience. The practice of Persian piano is a fountainhead of creativity and individuality that had its roots in one specific area but was allowed to develop independently of those roots. For over a century, the art of Persian piano has been nourished by the inventiveness of native musicians in the country. Persians adopted and evolved piano musicianship within their own paradigms, initially independent of any western influences and based on improvisation principles. This was due to the absence of western music education in the country at the time. This paper studies the cultural heritage of Persian piano. For much of this research, I engaged in fieldwork with a group of informants, musicians, collectors, and elderly masters. The fieldworks, along with my investigative approach – interviews, acquired recordings and literature, in addition to historical archives and collections on the piano in Iran, have created a complete research model. Based on original research into the piano music distinctive to Iran, I analyze the notable repertoire, tuning system, techniques of play, and music notation created there. A new generation's efforts to preserve this cultural heritage, and to train a group of performers in Persian piano practice means that this unique form of piano art will be known and played alongside other pianistic trends on into the future. It is my hope that this paper contributes toward that end.

Farzad Daemi Milani

A Non-European Notation Method for Iranian Music: A study on the Notation Method of Mehdi-Qoli HedāYat

Although it seems that the oral tradition has always been used for music education, preservation, and transmission in the oriental cultures, nevertheless, different notation methods also have been applied at least in the music of Great Persia and Islamic world. The most important and comprehensive of these methods has been the ABJADIC

alphabetical notation, which becomes widespread since the late thirteenth century in the form of seventeen-tone temperament in the Systematist School treatises. In Iranian contemporary music, Mehdi-Qoli Hedāyat (Mokhber-al Saltaneh) (1863 – 1955) presents a unique Iranian notation method in his lithographic printed book "Majma-al- Adwār", which is a combination of the modal structure of the Abjadidic seventeen-tone temperament, and the metric structure of the today's European notation method, as well as some additional ornaments and articulation marks, representing the performing techniques of the Iranian instrument, Setār. In this article, after analyzing the details of Hedāyat's notation method, which is described in "Dastur-e Abjadi", an appendix to his book, we will also translate and transcribe the only text-song (tasnif) notated by this method in the second section of Majma-al-Adwār, considering the table of the contemporary Iranian temperament based on the suggestion of Dr. Mehdi Khān Solhi, written in the third section of the book. The most important advantage of Hedāyat's notation method is that by replacing the Abjadidic tone-letters of seventeen-tone scale, that accommodates to the modal structure of Persian-Arabic music, instead of using elliptical notes on staves which is commonly used for twelve-equal-tone temperament, the need of "accidentals", whether to show semi-tones, or Persian-Arabic neutral (3- quarter-tone) intervals, is eliminated. Meanwhile, the application of the European metric system allows for more precise notation of the time values, comparing to the early Abjadidic notation examples. Also, that the use of ornaments and articulation marks has enabled the more detailed notation. However, one of the fundamental drawbacks to this method is the non-differentiation of the same tone-letters in different octaves.

12:00-13:30 Paper Session 3

Rolf Killius

Calling the Spirits 140 Years later – The Interaction between tangible and intangible Objects in a historical Musical Instrument Collection

Calling the Spirits 140 Years later –

The Interaction between tangible and intangible Objects in a historical Musical Instrument Collection

As an ethnomusicologist and oral historian the author presently researches and curates a collection of around 300 largely unresearched historical musical instruments of non-European origin at a musical instrument museum in Germany.

The instruments had been collected prior to 1880 and the museum envisage to create a new space specially dedicated to non-European instruments. The collection mainly comprises instruments from China, Korea, the Arabic world, Central America, Japan, West Africa and Persia. Given the age, number, quality and geographical dimension, it is a unique worldwide collection. Therefore the first ethnomusicological research on this world-class collection could reveal new findings on music cultures, collectors, and history of the previous owners of these musical instruments. A preliminary research has revealed that musical experts had collected the instruments, as shown in a coherent collection practice in respect to region and genres.

This paper discusses some of the following aspects and questions:

- How to group and display the instruments and relate this new exhibition to already existing exhibits?
- How to include musical instrument makers, musicians and experts from musical regions in this research?
- How did the collection relate to Germany's colonial past and how can the curator contextualise this?
- How can this collection relate and interact with the main collection of Western instruments and how to abandon the dichotomy between European and non-European instruments?
- How to relate a tangible instrument collection to still existing intangible music cultures? How to use Audio-Visual Media to display music cultures related to the instruments?
- How to use this research for discussions about immigration and integration?

To illustrate his paper the author will show photographs of the instruments and contemporary and historical audio-visual material of relevant musical performances.

Citra Aryandari

Vacation in the Grandma's House

The study will interrogate and reconfigure the project of disclosing the heritage of ethnomusicologist Jaap Kunst. Jaap Kunst recorded a lot of Indonesian music while living in Indonesia in 1920-1934. The recordings used as teaching material and the development of ethnomusicology concepts at the University of Amsterdam.

Now, after nearly 100 years, the Musicology Department of University van Amsterdam

is initiating the opening of the Jaap Kunst legacy that has not yet published. Because this heritage is related to Indonesia's cultural history and memory, University van Amsterdam offers collaboration to academics and the Indonesian government. The cultural preservation towards explorations of cultural identity has long been a vision of the Indonesian government and written on the Indonesian Cultural Amendment.

How the memory and identity stored in the Jaap Kunst materials reinterpreted in the post-colonial era? How is ethnomusicology addressing this matter related shaping the colonial knowledge into the various subject positions and subject agencies of the participants, into the many layers of epistemological adaptation and appropriation that encrusted together, and into the cultural, aesthetic and artistic complexities of being subjected to colonial conditions, whether as colonizer or colonized?

I assumed that tracking down Kunst's legacy was like taking a vacation at grandma's house, which brings back all the memories but not necessarily related to the present. Keywords: Jaap Kunst, legacy, ethnomusicology, preservation, colonial

Valdis Muktapāvels

Performative and historical aspects in the revived Baltic piping traditions

The three Baltic countries – Estonia, Latvia and Lithuania – have experienced similar cultural situation in the second half of the 20th century, yet the bagpipe revival since 1970s has significantly different intensity and forms in each of them. It is generally accepted that the piping tradition exists in the Baltics since the 15th century. Several local traditional piping regions can be distinguished. The last pipers have been recorded in 1960s.

The paper aims at reflecting on how the different shaping of the revival process was influenced by historical sources, as well as by ethnomusicological scholarship, revival activists and other circumstances.

Different aspects of modern situation are discussed in the paper: significant milestones in the revival process, specific developments in each country, such as bagpipe production, bagpipes in education, bagpipe performance situations and modern functions (dance music, representation, support to social events, concert performance, bagpipes and ecclesia), fusion of traditional music with other kinds of music, bagpipes in recordings and other media.

A comparatively well-documented bagpipe music and tradition-oriented education have resulted in bigger respect to piping tradition in modern Estonia, nevertheless, one of significant revival outcomes is ethno-jazz fusion. In Latvian situation, historical texts and folklore have been used to justify pipes-and-drums ensembles. Also, the lack of a significant body of documented music has stimulated creativity and fusion with other kinds of music, thus establishing bagpipes as multi-functional and flexible instrument indifferent performative situations. Lithuanian situation seems to be quite different: while authoritative academic publications treat the instrument as “foreign” or “borrowed”, rather few enthusiasts play it. The “heathen” aura of the instrument has established its use in neopagan rituals.

14:30 – 16:00 Paper Session 4

Fulvia Carusso

Dialogue between cultures: how to make public migrants intangible heritage?

Since 2014 I’m committed, with my students and former students, to an action research about music and migration in an area between Lombardy and Emilia Romagna, in the centre of the Padana Plain. The starting assumption is that music is a significant medium not only for shaping a new understanding of a transnational cultural identity, but also for intervening creatively to shape public opinion about cultural, ethnic, and religious diversity in contemporary Italy. From our research emerged that economic migrants, even when in Italy since decades, are almost invisible in the public cultural arena. If we look to Italian National, Regional and University Archives and Museums, only a small space has been devoted to migrants intangible cultural heritage, and only about migrations of ancient origins. Exception are the project Serena Facci started in Rome about mapping music and religion in migrant’s churches and mine in Cremona and its surrounding.

I will present then my personal experience of creating an archive and sensitize both communities of foreigners and locals about safeguarding and enhancement of contemporary intangible cultural heritage of the minorities that live in Cremona province. Part of this process is the realization of a database on line, to make visible the reality of economic migrants. Literature about the power of archives in preserving cultures is huge, less I could find about public on line archives to let people be known, regardless the distinctiveness of the repertoire or the quality of the performances. I’ve started then a path with the communities to better understand how and what to make

visible. The process has started through the organization of Culture in dialogo, events about intangible cultural heritage of three communities in dialogue with the tangible heritage preserved in three civic museums of Cremona: San Lorenzo Archaeological Museum, Civic Museum of Natural History and Cambonino museum of peasants culture.

Thea Tiramani

"I shouldn't say this, but I prefer this new kirtan" The complex scenario of gurbani kirtan in the Italian diasporic context

In the contemporary Sikh music scenario only few streams of kirtanias transmitted the traditional forms of Gurbani Kirtan, the repertoire from the pre-colonial era. The oral essence of the ancient compositions of the Gurus, as part of the Sikh intangible heritage, is nowadays one of the most problematic issues in the academic debate.

This repertoire is now in danger of disappearing, as a result of a homologation that scholars (Cassio 2019, Singh 2011) attribute to colonialism and nationalism at first, combined with the creation of a national music system that has flattened the characteristics of Hindustani classical music.

In addition, new technologies, Internet, and social media have allowed Gurbani Kirtan to transgress stylistic, contextual, and orthopraxic boundaries (Kaur Khalsa 2014).

YouTube videos and online lessons broadcast and fix all over the world new Kirtan forms, consisting of compositions set in semi-classical melodies, movie tunes and also in rock, folk and world music styles, according to market logics. However, the performance of kirtan continues to be felt as necessary and fundamental, also out of India, and great efforts are dedicated to the didactic transmission of this music - but what kind of music?

Based on my PhD research in some diasporic Sikh communities in Northern Italy, my paper aims to investigate how the great Sikh musical heritage is now incorporated, preserved and reproduced and what challenges - and changes - this repertoire has to face today in order to survive.

Francesco Serratore

Heritagization and Transnational life of the Wenzhou Guci. The Case Study of the Chinese Community of Milan.

Wenzhou guci is a storyteller performance, in which a solo artist provides for instrumental musical accompaniment, singing and recitation. It is particularly widespread in the prefecture city of Wenzhou (China), which is the area where most of the Chinese migrants that reside in Milan (Italy) come from.

This musical practice is not yet enough investigated by western scholars, except for a few remarkable cases, such as Mayfair Yang (2015), who studied the revival of a shamanic ritual in Wenzhou province, referring to Wenzhou guci.

Thanks to a multi-sited fieldwork research (Marcus 1994) that I conducted for five years between Milan and Wencheng (the county of the prefecture of Wenzhou that was most affected by the migratory phenomenon towards Milan) I was able to observe the changes that took place in Wenzhou due to the recent heritagization process that affected local musical traditions including guci.

In this paper I will stress the following two points:

- 1) How the heritagization process affected Wenzhou guci performative style, especially in the transition from ritual performance to "spectacularized" performance.
- 2) How the higher level of institutionalization (Portes 2000), due to the heritagization process, influenced, on the one hand the perception that the local population has of Wenzhou guci, and on the other hand the transmission of Wenzhou guci to the different generations of Chinese migrants in Milan.

Friday, 17 September

09:00 – 10:30 Paper Session 1

Lea Hagmann and Kate Neale

Forgotten, Manipulated, Created: Archiving Cornish Music

With Kresen Kernow (the largest combined archive of Cornish records and documents) opening in 2019, as well as the recent completion of three PhD theses on music in Cornwall and music in the Cornish diaspora (2011, 2017, 2018), there is growing momentum behind the development of a dedicated archive of Cornish music. The current

incarnation of this ambition is built on the holdings of the now defunct Cornish Music Guild (a charitable organisation that collected and researched Cornish music), which were recovered by a group of researchers and musicians from uncatalogued

storage in 2015. This collection is now held by Kresen Kernow as the Cornish Music Archive.

The aim of the Cornish Music Archive's initiators is to build upon this foundation by digitising the current contents, and continuing to collect material, eventually making them freely accessible for researchers and musicians. However, given Cornwall's complex and contested constitutional and political situation within the UK, its strong identity as a Celtic nation, and the aim of some cultural ambassadors to present Cornish music as separate and distinctive from other British music styles, many questions remain regarding the archive's remit.

In this joint paper, the authors reflect on the background of this project, and explore a number of questions regarding its future, including: why is there a need for an archive of Cornish music? Is calling it a Cornish National Music Archive problematic? What range of musical genres could – or should – be included? Who should be involved with this archive? How should newly-composed Cornish tunes and songs of various styles be treated, given their prominent role in contemporary musical representations of Cornish identity? This exploratory paper is proposed with the suggestion of an extended discussion section to enable debate regarding the identification, preservation – and potentially creation – of Cornish music as intangible cultural heritage.

Ignazio Macchiarella

Negotiated memories, analytical knowledge. Archivization and restitution experiences in Sardinia

Processes of music heritagization are extremely current and pressing for Sardinian music makers. Such processes nourish complex discourses which have a strong influence on the concrete performances of different music practices. As scholars, we have often been involved in the matter by local actors who ask for our ethnomusicological point of view.

As part of the activities of the Labimus (University of Cagliari's Interdisciplinary Laboratory on Music) we are working on research on archivization and restitution themes – always on the basis of a dialogical approach that constitutes the basic feature of our work. We have acquired several archival fonds of this type (such as a set

of about 150 tapes of improvised poetry competitions recorded during contextual performances), which we are digitizing and restoring with the aim of giving them back to enthusiasts listeners, as well as developing an analytical function for scholarly interests.

We are also creating on-line archives devoted to the systematic audio-visual documentation of local variations concerning certain musical practices. In this way we aim to represent the current musical vitality of the island which we intend to make available to the awareness of the local actors themselves.

Then, we are acquiring copies of all the historical recordings that were made by professional scholars during the XX century. These materials are then published in CD-books which are edited with the collaboration of the communities in which they were recorded.

These archiving and restitution actions have largely been made possible thanks to funding by the Sardinian regional government within its patrimonialization policies. Our paper aims to present our work, and above all to question some aspects of the role of the ethnomusicologist today.

Luis Gimenez Amoros

The revitalisation of the African sound archive in southern African countries: A case study on the International Library of African Music (2011-2019)

The International Library of African Music (ILAM) is the largest sound archive of African music in sub-Saharan Africa. From the 1920s to the 1970s, ILAM recorded more than fourteen thousand songs from fifteen present African states. Through revitalisation projects of ILAM's recordings conducted by the author in southern African countries, this presentation reconsiders the interaction between African sound archives and African states from 2011-2019. In this presentation, the revitalisation

project refers to how the responsible agent for the revitalisation project is able to engage with ILAM's recordings by performing or reinterpreting them with cultural bearers (academics, musicians or cultural institutions) in relation to: artistic and academic interaction between the sound archive and the countries where the music is revitalised; and curricula transformation through the sound archive in the African academy. Further, I argue that the scholarly outcomes from this interaction are relevant for the study of African musicology in the African continent and globally.

10:45 – 12:15 Paper Session 2

Susanne Fürniss, Régis Ollomo Ella, Jean-Émile Mbot, Sylvie Le Bomin

The ritual music of the Fang in the sound archives of the 20th century

My presentation concerns the comparative study of historical documents from German and French sound archives in the light of current musical practices in Cameroon and Gabon. It aims to enhance the value of German sound archives from the beginning of the 20th century containing music from the Fang of South Cameroon and Equatorial Guinea (Ziegler 2006). These archives were built up in a colonial situation and document ritual practices in this society with an oral tradition, which have been radically transformed or even abandoned. This paper aims to report on the one hand on the contextualization of the constitution of the colonial corpus and the identification of the archived items, and on the other hand on their relevance for today's Fang society.

The study concerns the ritual music, in particular the three initiation rituals Ngi, Mekom and Melan. They represent respectively the order of society, the initiation of men and the protective relationship with the ancestors. Documented at the beginning of the 20th century among the Bulu and Fang of South Cameroon and North Gabon, they have been officially prohibited in the 1930s. However, current practices persist in the East of Gabon and there are oral reports of recent practices in South Cameroon. This collective and interdisciplinary research was carried out in the villages of origin of some of the individuals or clans registered between 1907 and 1909 by the German ethnologist Günter Tessmann (1913) whose recordings are held in the Berlin Phonogramm-Archiv. Particular attention will be paid to repertoires, organology, participants and ritual protocol.

Julia Escribano Blanco

Latent Past. Experiences, Memories and Emotions for a Representation of Religious Traditional Music in Soria (Spain)

«Mass, procession and then to sing all this (...). But I loved it, truth must be told. Right now I start to see and ... I'm almost living it. I almost cry because I'm living it. It was beautiful. I lived it and it is beautiful».

This testimony of Benedicta Rodrigo (born in 1953 in Fuencaliente del Burgo, Soria) relates to a past music-ritual experience. Memories invade her speech and the past

suddenly enters the present. This is reflected, for example, in the lack of distinction between verb tenses. The past becomes present and manifests itself not only in that verbalization of memories but in the visible return of certain latent, uncontrollable and unpredictable passions, which display other layers of significance of that subsequent time. Widely used in disciplines such as the philosophy of history in recent years, the idea of presence is understood as «what we cannot touch but, however, touches us» (Kleinberg, 2013). Presence, of course, conditions our stories. Its registration seems problematic, but its consideration broadens our possibilities of understanding the past. Taking this ambiguous and diffuse meaning of presence as an analytical concept, we will reflect about the construction of narratives linked to emotions, practices and repertoires of religious traditional music within the context of contemporary Holy Week celebration in Soria.

Maria Espirito Santo

Sounding Lisbon through fado: representations of tradition and modernity in Santa Casa Alfama Festival

Links of belonging are crucial in the maintenance of identity markers within the liquid modernity in which we live today (Bauman 1999). Symbolic resources built for national representation are generally effective for their liquidity and capacity for metamorphosis in different arenas. This presentation discusses the musical category of fado as a symbol of the Portuguese nation in opposing socio-political moments, focusing on the most meaningful international recognition: the inscription in the UNESCO's Representative List of Intangible Cultural Heritage, in 2011. This branding reinforced its symbolic power within the country and abroad, keeping some characteristics of its *longue duree*, but also inscribing new features of its actual commercial, touristic and affective uses.

Aiming to understand how do politics and cultural policies impact musical expression and practices nowadays in Lisbon, I will analyse a “new” type of fado showcase: the festival. The hypothesis is that this new product at stake since 2011 implies the climb of a new step in the process of fado massification and in the city gentrification. I will also analyse the festival's geographical occupation, transforming one of oldest neighbourhoods of Lisbon - Alfama - into a tourist interface, from the church of São Miguel to the cruise port near the Tejo river. Based on the fieldwork carried out during

the Santa Casa Alfama Festival 2019, I aim to understand how does music contest, negotiate or represent the city and what are the negotiations between "tradition" and "modernity" sounding Lisbon today.

13:45 – 15:45 Paper Session 3

Pedro Moreira

Legacy, tradition and sustainability in ethnographic groups: the case of Grupo Folclórico

Dr. Gonçalo Sampaio

The Grupo Folclórico Dr. Gonçalo Sampaio was founded in 1936 and based in the city of Braga, with the main purpose of maintaining both traditional music, choreographies and clothes from the lower geographic province of Minho. As one of the oldest ethnographic groups in activity in Portugal, it passed through different political regimes, from dictatorship (1936-1974) to democracy (1974 - present), facing diverse challenges, having to consider how to maintain their activity and mission. Most of the group's activities consist on traditional music and choreographies gathered by two folklorists: Gonçalo Sampaio and Mota Leite. The two main figures are of great importance in defining the groups identity and their notion of tradition. In this particular case, as I will discuss, tradition does not only relate to the music and choreographic examples that were gathered, but to the legacy established by the two main folklorists. In maintaining tradition and thinking about future sustainability, this ethnographic group is interested in preserving the traditional music and choreographic repertoire along with the legacy related to Gonçalo Sampaio and Mota Leite, as a warranty of "authenticity". Even being aware of the existence of other folklorists and possibilities for exploring other traditions from Minho, they are proud of only using the music that Gonçalo Sampaio gathered, as well as the choreographies and costumes described by Mota Leite. The group has also (re)published the books from both authors and established a Minho Traditional costumes Museum in Braga.

Ewa Dahlig-Turek

Safeguarding and dissemination of traditional music heritage from the perspective of a research institution in Poland

In Poland, endeavours of research and cultural institutions dealing with “folk” music are primarily focused on domestic traditions. Activities in this area include thorough documentation (recordings and accompanying data), activating local communities to preserve/revive their tradition, popularization and dissemination, and education.

The above tasks are carried out by institutions subordinate to three ministries: Science and Higher Education, Culture and National Heritage, and Education. Cooperation between entities belonging to various ministries is formally not organized.

In the field of documentation of traditional music, the Institute of Art is the central institution in Poland. The recordings, systematically collected since 1945, have been intensively digitized and elaborated. The public access, however, is subject to a number of restrictions.

From the Institute’s perspective, an important problem is the conflict between the mission and responsibilities of the institution, and the expectations of the society. The recordings, collected after the WW2 in frame of the nationwide action, in subsequent years were carried out on the initiative and for the needs of individual researchers.

Aggregation of resources is neither the statutory duty of the Institute nor the main purpose of its activity. It actually is a “side effect”. However, since these resources have been present in the public sphere, some groups demand unlimited access, despite legal restrictions on the possibility of sharing both the recordings (IPR) and full metadata (GDPR) online.

The paper will discuss the ways to reconcile these two largely contradictory positions, such as: sharing original recordings (without restrictions at the Institute's premises or, in selection, on published CDs), sharing transcription of recordings (in a book series), sharing encoded music transcriptions (in the Essener Assoziative Code), and developing IT applications to convert original recordings into MIDI files that will be available in public domain.

Miguel Díaz-Empanza Almoguera and Victoria Cavia naya

Digitize in order to preserve Mariemma's legacy audiovisual collections: the challenge of preserving intangible heritage

The musical heritage that is stored in sound and / or audiovisual archives entails an significant source of unpublished materials that allow for multiple research approaches in different knowledge subjects. However, although we usually know their location and content, in many cases it is impossible for us to have access to it and, almost always,

many technological procedures are required to access, that are not approachable to every institution involved in the study or preservation of this type of documents.

In addition, the amount of analog audiovisual materials that are waiting for a migration to the digital environment for their preservation is unaffordable for the Archives that keep them.

As part of a technological cooperation agreement between the Iscar's Mariemma Museum in Valladolid province and the Valladolid's University's research group MAEP, the Mariemma's audiovisual legacy has been digitized by the University's Audiovisual Service, monitored regularly by MAEP members. The collection includes open reel and cassette audio tapes, as well as many video formats, such as 16mm, 35mm, VHS and Hi-8. All the process has been carried out according to audiovisual recording international guidelines included in the IASA TC-06 (2018) y TC-05 (2015) documents. However, some substantial changes have been made over the guidelines that, without ignoring the main prescriptive principles, have resulted in modifications to the original proposed procedures. This paper analyses the digitization process and the difficulties encountered all the way through, the specific criteria used to decide about the differences that emerged in the process and a critical view about the limitations of the international guidelines.

Rūta Muktupāvela

The Role of NGOs in Sustainability of Cultural Heritage: Activities of Traditional Music Society "Skaņu māja" (The Sound House)

European cultural heritage strategy for the 21st century stresses that cultural heritage is "a key factor for the refocusing of our societies on the basis of dialogue between cultures, respect for identities and diversity, and a feeling of belonging to a community of values". Moreover, in overcoming modern global challenges such as demographic and climate changes, community isolationism, serious violations of the values of freedom, tolerance and democracy, cultural heritage plays a special role in promoting cultural visibility and encouraging tolerance and inclusiveness.

Cultural heritage in its intangible form includes such elements as folklore, performing arts, social rituals and festive events, that are unimaginable without musical expressions and practices. In 2016 Latvia has adopted the Law of Intangible Cultural Heritage

(ICH). As one of activities in realisation of this law the formation of national list of ICH was started. At the moment, 19 values are included in the list, 11 of them refer to musical heritage.

One of the most active organisations proposing music-related elements of ICH, is Traditional Music Society “Skaņu māja”. Their activities include the promotion of folk music processes, support to folk musicians, educational activities, organisation of courses and workshops, international cooperation. As a result, a broader community is being formed, rooted in cultural values and music-making practices. Some characteristics of this community is openness in terms of age, gender, social group, local belonging, educational practices, recognized leaders etc.

The paper seeks to answer such questions as what is the role of NGOs in the formation of communities based on the values of cultural heritage? In what way their activity affects the safeguarding and promotion of ICH in general?

Empirical material for this research was obtained in a state-financed project “Community Participation in Cultural Heritage Governance: Practices, Developments and Challenges”, realised by Latvian Academy of Culture.

16:00 – 17:30 Paper Session 4

Violeta Solano Vargas

Towards an Intercultural Music Education Focus in Colombia

In this paper I analyse, from a decolonial and ethnomusicological perspective, the intersections between academic and traditional musical knowledge within the framework of higher musical education in Colombia. I am interested in examining the evolution of music education in spaces and programs that, since the end of the 20th century, have sought to deconstruct the Eurocentric model of music education and build new models that respond to the realities of Colombian and Latin American musicians and contexts. I am also interested in the effects of the dialogue/encounter between traditional and academic knowledges on the actors involved in these processes, particularly how they affect the construction of imaginaries concerning "Colombian musical identity".

In recent decades, both in Colombia and in other Latin American countries, several education projects have advocated the inclusion of local musical traditions in academia. Through these projects, we may study the motivations, discourses and paradigms of intercultural dialogue in the context of present-day academia. I examine the ways in

which the proposals that implicitly or explicitly develop an intercultural perspective in music education—as an alternative to the dominant model capable of differentiating our local context and, above all, of enriching and enhancing the creative and expressive capacities of local musicians—are transforming the paradigms, discursive frames and practices of the field.

In addition, it is important to analyze the risks implicit in these approaches, particularly that of the dissolution of the political dimension of interculturality within the dynamics of the professional field and the music market. Interculturality is perhaps being assimilated uncritically, without accounting for both its potentialities and its risks; this could convert it into a positioning strategy in the cultural market, thereby foregoing its political dimension and repeating the patterns of cultural and epistemic domination that we wish to avoid.

Luciana Rosa

The teaching of Choro in Brazil from a decolonial perspective: utopia or reality?

This paper proposes to reflect the teaching of choro in Brazil from a decolonial perspective and to analyze if the current initiatives beckon to a decolonial turn in this direction, as suggested by Grosfoguel (2018). Currently, in the country, the teaching of music in institutions of higher education finds explicit traces of coloniality, with curricula systematically privileging western erudite music, as Queiroz (2017) and Pereira (2018) point out. In the context of non-formal education, the scenario allows us to envisage actions and institutions that open paths for the transmission of other musical traditions, especially samba and choro. In the case of the latter, we highlight the activities of the Casa do Choro Institute, in Rio de Janeiro, and its importance in preserving the Choro culture through the following actions: The teaching of Choro in the Escola Portátil de Música, since 2000 and through festivals promoted by Brazil; research and digitization and editing and of manuscripts, made available to the public; collections of CDs and concerts with little known composers of choro. These initiatives have modified the panorama of choro in Brazil and have had repercussions around the world. The reflexes are also noticed in the increase of the young consumer audience and of new artists with national projection. However, these decolonial practices are still incipient in formal education and academic research. This work seeks to understand if the current actions related to the teaching of choro point to an epistemic change and a

greater dissemination of the genre, in the sense that its inclusion in the curricula of basic education, and also the adoption of its own methodologies in the and academic environment to become a reality.

Karin Larsson Eriksson

Music, rhetoric and pedagogical praxis as a way to define and negotiate what Swedish folk music “is”

Workshops in Swedish traditional music are important learning opportunities for amateur practitioners of Swedish folk music. They are characterized by being temporary in their character, based on group teaching, and with a strong emphasis on oral transmission. The workshops are also a part of strengthening the perception of traditional music, what repertoire to play and how to play it, as well as the emphasis on local and regional features in the music.

In my presentation, I will discuss how three types of praxis co-operate to both transmit an established view of what Swedish folk music “is”, and have the potential to negotiate the same view. The praxis studied are music praxis (repertoire and stylistic features), rhetoric praxis (how to talk about the music) and pedagogical praxis (how to teach traditional music). Particular emphasis is on the dominant role of oral/aural learning and how this can be understood as both an established praxis based on e.g. teachers’ experiences, as well as an ideological position for how Swedish folk music “should” be taught.

The presentation is based on fieldwork and documentation of twelve teachers at eleven different workshops during 2013–2015. The presentation is also part of a larger study that explores the workshops as educational arenas within the Swedish folk music environment.

Saturday, 18 September

9:00- 10:00 Paper Session 1

Marco Antonio de la Ossa Martínez

Propaganda, commitment and sabotage: 'Patriotic songs awarded by the Zaragoza Civil Collection Board'

The composition, interpretation and edition of anthems and war songs were of paramount importance in the Spanish civil war. Thus, in addition to the musical characteristics inherent in every musical work, the circumstances in which they were written and their creation process have in many cases an important documentary and testimonial character. We can even consider the songbook generated and executed in this terrible warlike conflict as a first-hand instrument to know some experiences, circumstances and sensations that were lived between 1936 and 1939.

On the other hand, we must point out that the forms that both sides used to communicate and express themselves musically drew a clearly defined ideological line in which art and propaganda, music and politics became synonymous. In this sense, we must not forget that the main purpose of most of the acts and initiatives undertaken by both factions had a clear political dye and were aimed at achieving victory or, even and as we will try to show in this communication, try to Sign the peace.

Due to the great importance that both sides accorded to music, numerous contests for the composition of hymns and war songs were propitiated to, in this way, expand the number of existing examples and provide both armies and rearguards with new works to listen to and interpret . We can highlight two competitions: first, it is worth mentioning the one organized by the Republican General Directorate of Fine Arts in December 1937 with six winning songs that were heard at a public festival and were edited. Similarly, in 1937 a book was published with the explicit title of Patriotic Songs awarded by the Civil Collection Board of Zaragoza that contained four examples.

This songbook was reissued in 1939. A sheet dated January 15 of that year was attached to the volume, explicitly citing that the circulation was fifteen thousand copies, a very underlined figure. But, from the first analysis, it can be seen that melody and lyrics do not correspond, and that the text is not original written by its composers. Also, is different than the 1937 ones. At the same time, the musical part has no coherence and also seems to be different from the prizewinner that was going to be published at first (there are becuadros in notes that are not altered in the armor, strange repetitions, a complex melodic line and

difficult to interpret ...) Given this fact, we will try to answer very different questions about what happened with this songbook.

José Ignacio Palacios Sanz

The Founder's Office: Toques y campanas of the Simancas Church (1545-1798)

Starting from the extensive documentation consulted, we have studied the evolution of the Romanesque tower of the church of El Salvador de Simancas (Valladolid), including its bells and clock. Also, the works of the master architects, smelters and watchmakers are analyzed, as well as the maintenance of all these elements in a fruitful period, the Old Regime, by carpenters, blacksmiths and merchants. No doubt this tower with its bells and ringing has been a constant in the daily life of this population. The bronzes of this bell tower form an interesting set with a piece from the 14th century, three from the 16th century and three from the 18th century. This building has the particularity of having numerous bell news about this period, especially those referring to the craft of the smelters, the contracts and the different construction processes for almost three centuries. There are García Rubalcaba, Pedro Rubalcaba, Masi Lucas and José Portilla. On the other hand, it is essential to study the touches of the bells, such as those announcing to the council, parties, masses, rogatives, touches of de ceuntois, etc., together with the clock's time signals.

10:15 – 12:15 Paper Session 2

Marina Arias Salvado

Reggaeton in the Canary Islands in the early 2000, a case of cultural appropriation

Reggaeton, a music genre born in Panama and Puerto Rico at the end of the past century, arrived at Spain in the early 2000, on its internationalization period. This global spread of reggaeton was, in part, reached thanks to the emphasis in its Latin character, brand under which it was sold by the music industry. In the case of the Canary Islands, a region where the connections with the Latin American culture are stronger than in other parts of the country, reggaeton was quickly appropriated as part of the Canarian identity, as well as other Latin music genres such as salsa or bachata. This appropriation can be seen at various levels. In the first place, there was a strong reggaeton's fanbase since the early 2000, as demonstrates the creation of the website canaryreggaeton.com, an online space where this

music genre was actively promoted. In second place, reggaeton was a reason of dispute about what defines the Canarian identity, since its strong assimilation generated rejection attitudes which reclaimed more space for the “authentic” Canarian music. Finally, the production of native reggaeton by artists from the islands, where we can highlight the female duo K-Narias, is a clear example of cultural appropriation within the popular music studies. In this paper we will examine the phenomenon lately mentioned in order to approach the processes of, as Peter Burke suggests, cultural hybridity that took place in the Canarian popular music scene of the early 2000.

10:15 – 12:15 Paper Session 2

Renan Bertho

Sessions, sites and streaming: Irish traditional music and its multiple spaces.

Irish traditional sessions are informal meetings where musicians (amateurs or professionals) get together to play and sing, generally in pubs or restaurants. As a newcomer in Dublin, my first source to find this manifestation was the website “www.thesession.org”. Although it is a very useful site, different concepts of “what is a session” are mixed on it: slow sessions for beginners; professional sessions; tourists shows; and sessions for specific instruments. Similar diversity can be observed on streaming sites, where Irish traditional music is found under different labels, from “world music” to “contemporary”. If, on the one hand, discussions about gender/style can address this issue, on the other, it is also important to pay attention to the borders and the crossroads between the following three layers: 1-) recorded music, available in such as virtual spaces; 2-) live music, observed in pubs, bars and venues; and 3-) statements about music, often observed in forums, blogs among other virtual spaces. In this sense, some questions arise: what relations can be noted between the contents presented on the web and the ones experienced during the live sessions? How do distinct social and virtual spaces express different views of music? Drawing on performance theory and auto-ethnographic essays, two Irish traditional sessions are observed in this paper. The leading subject is the representation, the construction and the promotion of these manifestations in virtual spaces - mainly on one streaming service and on two websites that provide information and explanation about these sessions. By observing these different, but not excluded realities, this study provides insights for better understanding relations between preservational aspects, processes of systematization and social entertainment. Overall, the research also demonstrates how Irish traditional music is established and disseminated both in virtual and face-to-face

environments.

Mattia Scassellati

Tango Argentino and the Intangible Cultural Heritage in the Translocal Exchange between Argentina and Italy

After an approximately thirty years period of decline, the beginning of the 1990s marked the revival of tango argentino, fostering international interest. During the following years, the number of local learning and dancing facilities and the interaction among communities grew, finally establishing international network structures. The Argentinian government responded by passing laws to promote tango as a cultural product and to regulate its political and financial aspects. In 2009, tango argentino became part of the Intangible Cultural Heritage (henceforth ICH) of the UNESCO Intergovernmental Committee for the Safeguarding of the Intangible Heritage of Humanity. Laws and regulation of official events in Argentina (e.g. World tango dance tournament) increased even more. This had repercussions on tango in local and translocal settings, although several policies are not current anymore or are still not applicable.

As part of my dissertation project, in my presentation I would like to focus on tango argentino in the translocal exchange between Argentina and Italy since historical, sociocultural, and privileging diplomatic ties unify the two countries. My aim is to shed light on the situation of tango as part of the Argentinian ICH in Italy. What is the role of Italian and Argentinian political, cultural, and tango institutions? How do Argentinian laws affect Argentinian tango promoters in Italy? What is the role of the Italian government, considering the diplomatic relationship with Argentina?

Ultimately, this research can give insights on the repercussions of UNESCO's ICH on a national product in a translocal exchange, how a music and dance form lives and eventually changes in such a setting, and what are the consequences of an interaction tied to social and political factors.

Patricia Ballantyne

New styles or old standards?

Why might people from many locations around the world have a strong interest in the dance style and traditions of one particular country, even though they may not have a connection to that country outside of their dance experience?

Scottish Country dancing is a style of social dancing where dancers are organised into sets of up to five couples to perform dances to Scottish music. The Royal Scottish Country Dance Society, an international organisation, regulates the content and teaching of each dance. Scottish Country dancing is popular wherever Scots have migrated to and beyond. There are flourishing groups throughout North America, Canada, South Africa, New Zealand, Australia and Japan for example, and groups can also be found in many European countries such as the Netherlands, Germany and even Russia.

International participants may not have any previous connection to Scotland or to Scottish dance. They might have no known Scottish ancestry, nor might they have ever lived in Scotland. What motivates people with no strong Scottish connection to engage in this style of dance? Does joining a Scottish dance class encourage participants to learn more about Scottish culture? Do dancers from a variety of cultural backgrounds bring different ways of dancing or of interpreting dance to classes and can this result in new performance styles? Does this international aspect encourage a two-way cultural exchange or does standardisation of dances and teaching discourage such cultural exchange?

To answer these questions, this paper will draw on recent interviews with international Scottish country dance participants.

13:45 – 14:45 Paper Session 3

Isabela de Aranzadi

"Secondary orality and music in Central Africa: retrieval of a pre-colonial unit?"

The attempt to recover a broken tradition in the colony and the search for a previous unit over the centuries since contact with the European, in the 21st century is supported in part by new technologies through secondary orality, resignifying Musical cultures and rituals. The claim of an identity and the impulse to unify separate groups in the colonial era, have meant the use of this new orality as a tool and we find it in groups of Equatorial Guinea and Cameroon, due in part to their minority presence in these countries. They regroup in large communities called Ndowe (Equatorial Guinea), Sawa and Oroko (Cameroon).

According to Ong (1982), primary orality would correspond to the people without writing and secondary orality would take place through the media and new technologies, resembling both types of orality in terms of their mystical participation and insistence in the community sense. We find "new" identities claimed in rites and

music, considered common to distant peoples in the space, but linguistically and culturally close, or with common migrations from the Congo Basin, in Gabon, Cameroon or

Equatorial Guinea, expressed and “transmitted” through “secondary orality”, Crossing political borders and with tools of globalization. In Equatorial Guinea, the term Ndowe is applied to a large community with common elements of musical and ritual culture, shared by groups in the three countries. After addressing some questions, many lines remain open to possible future research. Although today, oral traditions about the historical processes of these peoples are increasingly diluted, orality is a primary source for knowledge of the history of Africa.

Tamaz Gabisonia

National "Purism" in Georgian Ethnomusic

In post-Soviet Georgia, which has not yet reached full political independence, social orientation towards national dignity still has special, often state significance. Among them, "Polyphonic Song" is one of the main markers of Georgian culture, and sometimes it is also dressed in some myths.

State interest in this subject of ethnic pride is accompanied by a kind of filtering position in relation to popular trends. Among the unapproved styles are songwriter works, written by older generations, which were considered a legitimate part of the repertoire of folk groups in Soviet times; And similar songs of the new generation are considered not only non-folk, but also low-quality. This critical assessment comes from the self-development character of such a folk direction, which is almost completely ignored by state institutions (the National Center of Folklore, the Folklore Department of the Conservatory). Musicologists are also not considering urban songs, quite interesting in terms of artistic values and sustainable development.

In the ethnomusicological space of Georgia, there is not only a lack of attention to non-traditional areas, but even bans. Such is the state ban on “Russian Estrada” or the legalization of only traditional hymns by the Synod of the Georgian Orthodox Church in the liturgical service.

It should be noted that the aforementioned stylistic branches, as well as the music with oriental intonation, and the same Russian pop music still have a solid audience. And their followers are often cynical towards each other. “Civilization”, “nationality”, “good old days”, “real melody” - these are the motives of these conflicting moods.

In recent years, performers of “image” music have also become relevant, who selects the motives that tourists or a foreign audience expect. This is “Caucasian” music, which is also perceived as “Georgian”, and it enjoys success especially among Russian-speaking listeners.

15:00 – 16:00 Paper Session 4

Ana Maria Alarcon Jimenez

Bodies of Water as Music Archives: Revisiting Landscape Transformation in late 19th Century Native (South-Central) California

In the context of the ongoing ERC Artsoundscapes project, we are currently looking at the history and archaeology of Native American peoples from the south-central part of present day California. South-central California, namely the San Joaquin valley and the Sierra Nevada foothills, was one the most densely populated regions of North America prior to Spanish, Mexican, and Euro-American colonization. The area was inhabited by at least fifty indigenous groups, designated under the umbrella term “Yokuts” by renown anthropologist Alfred L. Kroeber. So far, our inquiries on the history of the Yokuts peoples have taught us that, at least during the late 19th and early 20th centuries, some of these groups, including the Yauelmani, Wukchumni, and Tachi Yokuts, learned songs from special places such as lakes. Landscape features were heard by ritual specialists in solitary walking experiences, either directly (from earth and water surfaces) or as sang by other-than-human beings such as birds or the wind. In this paper, we will delve into these issues while arguing that the historical embodiment of songs in the Yokuts ancestral territories calls for both, looking at them (the territories) as cultural archives, and their change and destruction as a form of drastic archival transformation.

Luigi Ferraiuolo and Vincenzo Capuano

The devil defeated by music in Macerata Campania, Italy

The extraordinary characteristic of the feast of Sant’Antuono, that is St. Anthony the Abbot, in Macerata Campania (Italy) is the music of Sant’Antuono against the devil. The complete inversion of the hagiographic purifying tradition, symbolically constituted by the bonfire, to the advantage of music as a weapon to be used against evil. In fact, the music in Macerata Campania - performed with the percussion of barrels, vats and sickles - is the music against satan, as can be seen from the dozens of oral and written testimonies dating back and current. «It is music against the Devil - explains an eleven-year-old girl - we have handed it down for generations». «My great grandfather used to tell my grandfather - explains Mario Celato, a traditional performer - that the music of

Sant'Antuono was used to drive away evil». But what does it mean to fight evil with music in Macerata Campania compared to traditional canons? «The music of Sant'Antuono - explains Vincenzo De Gregorio, president of the Pontifical Institute of Sacred Music - is an ancient music that perpetuates itself seamlessly. It is probably one of the oldest rhythms in Europe and has the unique characteristic of being used as a weapon against the evil one». A use of music respectful of the purest medieval theological tradition and also of the Christian conception of the music of the origins, as the voice of God, which confirms the origin of the feast. The only religious or folkloric phenomena that use music and can be considered analogous but not identical to the rhythm of the music of Sant'Antuono against the devil are the taranta salentina and the Oristano's argia. But both, however, refer to the devil in a broad sense, to possessions to be resolved, without explicit declarations of wanting to fight Satan.