

1st Conference in Ethnomusicology and Anthropology of Music

Methods, approaches and perspectives for
the study of music within culture

Universitat Autònoma de Barcelona
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PRESENTATION

This conference aims to stimulate the discussion among specialists from the Anthropological and the Ethnomusicological fields. These disciplines share theoretical and methodological frameworks when approximate to the study of culture.

The practice of music, beyond its sound structures and performances, entails the use of cultural codes, implicit regulations, classifications and references to social orders which are part of symbolic systems within society. Figuring out these underlying logics help us in the better understanding and knowledge of socio-cultural, political and historical processes related with particular musical scenarios. Thus, the fundamental theoretical frames of contemporary Anthropology such as identities, migratory fluxes, globalization, market dynamics, among others, can be analyzed and conceptualized through the study of a cultural product, such as music.

Thereby, Ethnomusicology focuses increasingly on socio-cultural and anthropological issues which appear implicit in the context of the execution, the consumption, the dissemination and the creation of musical products. As exclusive approach, Ethnomusicology provides the technical knowledge of the units that form the musical structures and the theoretical perspective to figure out them, according to specificities of each cultural context. This particular knowledge contributes, in most cases, to obtain complementary information which clarifies the one acquired by means of the anthropological analysis. In this way, is possible to understand the musical product in a holistic sense within the culture that produces/consumes it. In summary, the creation of an academic space is proposed to discuss perspectives and strategies that both disciplines share. By means of comparing and confronting particular cases, framed in homological contexts, is expected to contribute to the comprehension of the musical phenomenon.

KEYNOTE SPEAKERS

JOSEP MARTÍ

Not without my music: Music as a social fact

Knowing that society is not a mere sum of individuals but the result of interacting individuals, and that individuals are also the result of this interaction, this talk draws from the idea that this interaction, that shape us as individuals, also happens through music. The importance that music has in the process of making up a society is clearly brought to light in the role that it plays in the three basic parameters of the social logics: identity, social order and the need for exchange. Music holds the potential not only for suggesting identities, but also to be an “actant” (Latour) that co-generates them as well. We can perform our identities through powerful music technology. Something similar happens with social order. Understanding it as structuring forms of social relations, the role that music plays in this social order is not me-

rely to reflect it but also to contribute to its creation and maintenance. In fact, music and social order are in a relation of mutual co-production (DeNora), and it is through situationality that this becomes especially evident. Finally, this talk will address the role that music plays in exchange dynamics. Music is an object of exchange, music facilitates exchange, and music –as performance studies show– is, in part, a product of exchange. But we can even go a step further. It is not only that we as individuals would be incomprehensible without this constant exchange with other people. Without many of the things that surround us, we ontologically could not be. And in this regard, music, as technology, can be also conceived as a real extension of our body (McLuhan).



Josep Martí obtained a PhD from the Philipps-Universität Marburg after his studies in music and cultural anthropology in Barcelona and Göttingen. He is currently working as an anthropologist at Institució Milà i Fontanals (CSIC, Barcelona). During his professional career his research themes have focused on the anthropology of music, collective identities and culture, beliefs and anthropology of the body. As an anthropologist he has conducted fieldwork in different European countries, as well as in Japan and Equatorial Guinea. Some of the work he has recently published includes articles such as "Representing African reality through knotty terms" (*Cahiers d'Études Africaines* 217/1, 2015), "Music and Alterity Processes" (*Humanities* 3/4, 2014) and the editing of *"African Realities: Body, Culture and Social Tensions"* (Cambridge: Cambridge Scholars Publishing, 2014). As a guest professor, he regularly teaches courses in different universities across the state.

GERD GRUPE

From tacit to verbalized knowledge. Towards a culturally informed musical analysis of Central Javanese karawitan

In the music cultures of the world we encounter both tacit and verbalized musical knowledge to various degrees. In order to reconstruct emic views on musical concepts and practices which are a prerequisite of any seriously culturally informed musical analysis we need to disclose local knowledge by appropriate means even if it is not directly open to verbal discourse. Current computer technology enables us to set up interactive experiments where local experts can verbally address relevant musical features in discussing audio examples which have been prepared by the researcher. The performance of virtual musicians can be evaluated by the local experts and various relevant parameters may be investigated individually if suitable versions of customary pieces are available.

Using digital equipment in ethnomusicological studies already has a comparatively long history with Simha Arom's use in the 1980s of a then standard commercial synthesizer in his investigation of xylophone tunings in the Central African Republic as a famous early proof of concept. Considerable advances in computer technology and digital signal processing make it possible today to construct a virtual gamelan ensemble in order to investigate the notion of Cen-

tral Javanese gamelan music (karawitan) as being largely based on musical rules as well as the differences in tuning and sound (embat) of various gamelan sets in more detail. While karawitan is accompanied by an explicit music theory with a large range of technical terms certain aspects remain implicit, i.e. are not usually the object of discourse, since they are difficult to discuss without listening to musical examples. In order not to mix various parameters of a musical performance (different sets of musical instruments, musicians, selected pieces, etc.) it is preferable to present digitally prepared audio examples where each of these parameters can be controlled and altered individually.

In the course of a research project entitled "Virtual Gamelan Graz: Disclosing Implicit Musical Knowledge" funded by the Austrian Science Fund (FWF) we have put this idea into practice. Virtual versions of several pieces from the traditional karawitan repertoire have been prepared by emulating a Central Javanese gamelan ensemble. These audio examples were discussed by three renowned senior musicians from Surakarta/Java concerning the idiomatic musical behavior of the musical parts.

They also commented on the tunings of several gamelan sets, some of them modeled on famous ones from the two main cultural centers of karawitan, Surakarta and Yogyakarta, others representing various experimental ones. The results of these experiments which demonstrate that such computer-assisted methods can be a useful addition to the research tools available to us will be presented in my paper.



Gerd Grupe is professor of ethnomusicology at the University of Music and Performing Arts Graz (Austria). He has taught ethnomusicology at the universities of Berlin (Free University), Hildesheim, Frankfurt am Main, Bayreuth (all in Germany), the Karl-Franzens-Universität Graz, and the Donau-Universität Krems (both in Austria). Among his publications are monographs on kumina songs from Jamaica (1990) and mbira (lamellophone) music from Zimbabwe (2004). His research interests include musics from sub-Saharan Africa, Central Javanese gamelan music, and cross-cultural issues.

Jaume Ayats Abeyà

Jaume Ayats Abeyà is Dr. in Art, (musicology) from the Autonomous University of Barcelona, holds a degree in Catalan philology from the University of Barcelona, and teaches violin at the municipal conservatory of music of Barcelona. He has worked as a musician in an orchestra (Orchestra Ciutat de Barcelona and Orchestra Simfònica del Vallès) and has also developed studies about music with the Folklorica d'Osona research group. Later on, he conducted studies in ethnomusicology at l'École des Hautes Études en Sciences Sociales de Paris (Diplôme d'Études Approfondies) and holds a PhD centered around resonant expressions of the multitudes in the european urban context. He has also carried out studies about oral catalan music and has participated in the editing of cd's for the Fonoteca de Materials de la Generalitat Valenciana and the Fonoteca de Música Tradicional Catalana, and DVD's for the collection "Músiques de Mallorca" (music from Mallorca) for the Consell de Mallorca. He has participated in diferent research projects, from which it is important to mention the one with the franco-venezuelan ethnic group Pumé dels Llanos Venezolanos as a specialist in ethnomusicology. He has also been the main researcher in "Les músiques en la vida quotidiana de la gent del Baix Ter i el Montgrí" (IPEC), "Les tonades de feina a Mallorca" (Consell de Mallorca) and "El cant religiós a l'Alt Pirineu" (IPEC). He has published diverse articles about ethnomusicology in french, catalan and spanish journals as well as being the autor and co-author of diverse books in ethnomusicology such as *Córrer la sardana*, *Les chants traditionnels des Pays Catalans*, *Cantar a la fàbrica*, *cantar al coro* and *Els Segadors. De cançó eròtica a himne nacional*. He has taught ethnomusicology at the Autonomous University of Barcelona from 1998 to 2012 and has been the director of the Department of Musicology at l'Escola Superior de Música de Catalunya between 2000 and 2005, and in 2012 he was appointed director of the museum of music of Barcelona as well as receiving the national award of popular culture by the Catalanian government.



JORDI CASADEVALL PLANAS

Gamelan Workshop

The gamelan is a native ensemble from Indonesia, constituted largely by melodic percussion instruments. These instruments are formed by a succession of bronze keys or gongs. We can find gamelan sets mainly on the islands of Java and Bali. There are many different types, each designed to be played on certain occasions, sacred or festive. The gamelan at the Museum of Music of Barcelona is a gamelan gong kebyar, a type of gamelan devised in the early twentieth century in Bali, which has turned out to be considered as the standard type of balinese gamelan. It has large vertically suspended gongs, instruments made of small horizontally suspended gongs, metallophones with bronze keys, kendang drums, cengceng cymbals, suling flutes and a stringed instrument of the violin type, called rebab.

Despite being made up of several instruments, the gamelan ensemble is conceived as a single instrument, both when it is created and when it is played. The bronze instruments are tuned as an inseparable unit since their forging and behave like a single instrument. Due to the lack of a standard reference tone in the balinese tonal system, it is impossible an exchange of instruments between two gamelan orchestras, even if they are the same type of set. They would sound out of tune.

Both, the diversity of existing gamelan orchestras, and the repertoire of music played with them, form one of the most sophisticated and influential traditions of eastern music. The gamelan music can not be considered simply as an expression of local or folk scope but as one of the great traditions of asian classical music.

Currently, the Museu de la Música de Barcelona is the only public institution of Catalunya which has a gamelan open to the public participation. The will of the Museum is to provide opportunities to access to this fascinating ensemble by offering activities designed for different sectors of the public.





Jordi Casedavall Planas

Sound engineer and musical composer. In the field of sound art he works on projects that blend both aspects, the technical and the creative. He has composed music for short films and the feature film *La Lapidation de Saint Étienne* (2012). He has collaborated with visual artists as Marcel·lí Antúnez and David Ymbernon, among others. He co-founded the Taller de Sonora Sculpture Baschet (Baschet Sound Sculpture Workshop), a research group of the Faculty of Fine Arts at the University of Barcelona, dedicated to the studying, constructing and difussing the legacy of brothers Bernard and François Basche, pioneer creators of the art world called Sound Sculpture. The workshop, active since 2010, has organized events and exhibitions in Europe, Russia, Mexico and Japan. His curiosity about the gamelan music led him to study in Bali in 2008, with the help of the prestigious Professor I Gusti Ngurah Padang (Sskar). Since 2009 he has taught courses and lectures on traditional Balinese music at the Museu de la Música de Barcelona, at the ESMUC and Casa Àsia. In 2013 he was responsible for selecting and sending from Bali a complete gamelan gong kebyar ensemble to the Museu de la Música de Barcelona. He is currently in charge of the revitalization and various educational activities related to the Museu's gamelan, and of conducting the first gamelan stable group in Catalonia, the Gamelan Penempaan Guntur. Apart from lectures and workshops about balinese themes, he has also lectured on physical acoustics, psychoacoustics and musical acoustics.

CONFERENCE SCHEDULE

Thursday 2nd July

09'00 – 09'30	Welcome
09'30 – 10'30	Opening Ceremony (Francesc Cortès i Mir, Art and Musicology Department, UAB)
	<i>Keynote Speaker</i>
	Josep Martí, CSIC
10'30 – 11'00	<i>Coffee Break</i>
11'00 – 13'00	Parallel Sessions A
13'00 – 14'30	<i>Lunch</i>
14'30 – 16'30	Parallel Sessions B
16'30 – 17'00	<i>Coffee Break</i>
17'00 – 19'00	Parallel Sessions C

Friday 3rd July

09'00 – 11'00	Parallel Sessions D
11'00 – 11'30	<i>Coffee Break</i>
11'30 – 13'30	Parallel Sessions E
13'30 – 15'00	<i>Lunch</i>
15'00 – 16'00	Travel to Music Museum of Barcelona
16'30 – 17'30	<i>Keynote Speaker</i> (Gerd Grupe, KUG)
17'30 – 18'00	<i>Coffee Break</i>
18'00 – 20'00	Closing Ceremony (Jaume Ayats, MMB/ Departamento de Arte y Musicología, UAB)
	Gamelan Workshop (Jordi Casadevall, MMB)

20'30 Closing Dinner: Restaurant *Can Vador*

THURSDAY 2ND JULY

09'00 WELCOME

09'30 OPENING CEREMONY. FRANCESC CORTÈS I MIR (Art and Musicology Department, UAB)

KEYNOTE SPEAKER: JOSEP MARTÍ (Institut Milà i Fontanals, CSIC)

"Not without my music: music as a social fact"

10'30 COFFEE BREAK

11'00 PARALLEL SESSIONS A

A1. What? Why? For what? Conceptual frames, theory and methodology, applied to the study of music in its context (Sala de Graus)

Chair: Émiline Lechaux

NAOMI SUNDERLAND (Conservatorium Research Centre, Griffith University, Queensland, Australia), LAUREN ISTVANDITY (Griffith University, Queensland, Australia), ALI LAKHANI (Griffith University, Queensland, Australia) & CAROLINE LENETTE (University of New South Wales, Sydney, Australia) *'They [do more than] interrupt us from sadness': Exploring the impact of participatory music making on the health and wellbeing of refugees and asylum seekers in Australia.*

KLÊNIO JONESSY DE MEDEIRO BARRIOS (University of Aveiro, Portugal) *Embarrassments in the field: the imbalance between the security of theory and the uneasiness of practice.*

ÉMELINE LECHAUX (National Museum of Natural History, Paris) *From Music to Culture: What can analysis of Tsogo Bwétè sound archives reveal about the context of a musical phenomenon?*

A2. Ethnicities, nationalisms and musical practices in contemporary societies (Sala de Juntas)

ANTÓNIO ALBERTO RUIVO VENTURA MARTINS (University of Aveiro, Portugal) ***Festa de Santa Bebiana, Paúl, Covilhã, Portugal: An example of a distinctive cultural practice in an ancient celebration.***

LUIZ MORETTO (King's College London, UK) ***Batuku and Folia: aesthetics of rhythm, syncretism and fragmented subjectivities.***

EURIDES DE SOUZA SANTOS & MARILIA CAHIINO BECERRA (Federal University of Paraíba, Brazil) ***"Canta quem sabe cantar": performative processes in the art of embolada.***

LINDA CIMARDI (University of Bologna, Italia) ***From "tribes" to "regions": ethnicity and musical identity in Western Uganda.***

A3. Transnationalism and migratory fields: hybridization and representativeness of music in scenarios of mobility and interaction (A-216)

Chair: Rubén Gómez Muns

ALEXANDRA BAENA (Universitat Autònoma de Barcelona, Spain) ***"Del reggaeton al electrolatino" Perspectivas de género.***

IVÁN CÉSAR MORALES FLORES (Universidad de Oviedo, Spain) ***(Neo)afrocubanismo de principios de siglo XXI: música académica, religión e identidad transnacional. Tres compositores de la diáspora musical cubana.***

RUBÉN GÓMEZ MUNS (Universitat Rovira i Virgili, Spain) ***Imaginaris cosmopolites i mediterraneistes dins de l'escena de la World Music.***

13'00 LUNCH

14'30 PARALLEL SESSIONS B

B1. What? Why? For what? Conceptual frames, theory and methodology, applied to the study of music in its context (Sala de Graus)

VOLKAN CAGLAYAN & OZGE DENIZCI GORGULU (Mimar Sinan Fine Arts University, Turquía) ***A Methodological Approach On A Genre: Anatolian Pop.***

RUI FILIPE DUARTE MARQUES (INET-md, Portugal) ***"Now, you are one of us" - participatory observation in the study of non-professional musical activities.***

DARD NEUMAN (University of California, US) ***Genealogy, Oral History and Musicology: Heterodox Appropriations of Classical Sources.***

GARETH DYLAN SMITH (Institute of Contemporary Music Performance of London, UK) ***Experiencing Drum Kit Performance: An "Autoethnomusicosophical" Approach.***

B2.1. Ethnicities, nationalisms and musical practices in contemporary societies (A-216)

Chair: Raquel Paraíso

RAQUEL PARAÍSO (Universidad Veracruzana, México) ***Festival Son Raíz: Building Community and Signifying Identity and Culture Ownership Across Mexican Regions***

NASRIN KHANDOKER (Maynooth University, Irlanda) ***'Pirit' (love) in Bangla folk songs: Subaltern subjectivity and sexuality in colonial and post-colonial Bengal.***

CHRISTIAN DIEMER (University of Music "Franz Liszt", Weimar, Alemania) ***Traditional music within the building of national identity in Ukraine. From emphatic folklorism to pluralism, hybridisation, and the deconstruction of meaning.***

B2.2. Ethnicities, nationalisms and musical practices in contemporary societies (Sala de Juntas)

ALBA NEBOT RODRÍGUEZ (Universitat Autònoma Barcelona, España) ***Les Proses de Puebla de Arenoso.***

JULIETA SILVA (University of Aveiro, Portugal) ***El Museo Nacional de Etnología de Lisboa y la emergencia de una nueva “fórmula” performativa.***

CLAUDIO HENRIQUE ALTIERI DE CAMPOS (Universidades Estadual Paulista, Brazil) ***El género musical Forró y la construcción de la identidad cultural nordestina de Brasil.***

16'30 **COFFEE BREAK**

17'00 **PARALLEL SESSIONS C**

C1. What? Why? For what? Conceptual frames, theory and methodology, applied to the study of music in its context (Sala de Graus)

Chair: Susana Sardo

MAURICIO REY CAREGNANI (Investigador Independiente, Spain) ***Los juegos de mesa musicales: un documento olvidado.***

JOSUNE ALBISU (Universidad de País Vasco, Spain) ***¿Por qué hay canciones que perduran?.***

RODRIGO DE LA MORA PÉREZ ARCE (Universidad Jesuita de Guadalajara) ***Marcos espaciales como referentes para el estudio social de la música .***

SUSANA SARDO (Universidade de Aveiro/INET-md, Portugal) ***Prácticas de investigación compartida en y sobre la música: una propuesta de reflexión.***

C2. Ethnicities, nationalisms and musical practices in contemporary societies (Sala de Juntas)

ROSSELLA MARISI ("George Enescu" University, Romania) ***Proud to be Southerners: the revival of South Italian folk music and dances***

GIULIANA FROZONI (Federal University of Minas Gerais, Brazil) ***Benditos of the Sanctuary of Bom Jesus Da Lapa -BA***

EULÀLIA FEBRER COLL (Cardiff University, UK) ***Identity and Community in the Creation of New Music-Structured Rituals***

C3. Transnationalism and migratory fields: hybridization and representativeness of music in scenarios of mobility and interaction (A-216)

Chair: Isabel Llano Camacho

ISABEL LLANO CAMACHO (Universitat Autònoma de Barcelona) ***Bailando la diferencia: identidades culturales y música salsa en Barcelona***

ALBA MARINA GONZÁLEZ SMEJA (Universitat de Barcelona) ***Entren que caben 100. Representatividad e identidad en una fiesta de salsa brava en Barcelona***

GIANNI GINESI (Escola Superior de Música de Catalunya, Spain) ***Entre Pizzica y Tenore. Escenarios de hibridación y alteridad en Barcelona.***

09'00 PARALLEL SESSIONS D

D2.1. Ethnicities, nationalisms and musical practices in contemporary societies (AP-24)

Chair: Daniel M. Neuman

DANIEL M. NEUMAN (University of California, US) *Mirasi: The Natural History of Natural Musicians*

R.U. KHAN (Quaid-i-Azam University, Pakistan) *Pakistani Wedding-Bands: A Study of the Band Baja Tradition in the Pakistani Weddings*

LUCILLE LISAK (EHESS and Institut de Recherche sur les Musiques du Monde, Paris/Humboldt University, Berlin) & ARIANE ZEVACO (EHESS and Institut de Recherche sur les Musiques du Monde, Paris) *Between genetic heritage and nation: Contrasting handlings of musical identities in post-Soviet Central Asia*

D2.2. Ethnicities, nationalisms and musical practices in contemporary societies (AP-22)

Chair: Ibán Martínez Cárceles

IBÁN MARTÍNEZ CÁRCELES (Universitat Autònoma de Barcelona, Spain) *El canto colectivo de las mujeres obreras en las fábricas de conserva vegetal de la región de Murcia durante el primer franquismo*

DANIEL RIBEIRO MEDEIROS (Universidade Federal de Paraná, Brazil) *El rock underground pelotense de los 90: la alteridad entre el ayer y el hoy*

FERRAN AGUILÓ COLL (Universitat Autònoma de Barcelona, Spain) *Himne de Sant Zenon – Canvi de significació de la tradició*

ELISA PAIVA DE ALMEIDA (Universidade Federal Fluminense PPGA – UFF, Brazil) *Prácticas musicales, construcciones identitarias y transculturaciones entre grupos occitanistas del Sur de la Francia*

D3. TTransnationalism and migratory fields: hybridization and representativeness of music in scenarios of mobility and interaction (AP-216)

Chair: Rosa Pampillo

LUCAS WINK (University of Aveiro, Portugal) ***Musicians and Transience: rethinking culture in the Post-Modernity***

ILARIA SARTORI (Independent Researcher, Spain) ***Ethnomusicology and sound anthropology in Harar and Barcelona: contexts, cultures and technologies shaping methodologies and theories***

ROSA PAMPILLO (University of Aveiro, Portugal) ***The Interceltic Festival from Costa Rica: Can we talk about transit places?***

11'00 COFFEE BREAK

11'30 PARALLEL SESSIONS E

E1. What? Why? For what? Conceptual frames, theory and methodology, applied to the study of music in its context (AP-24)

Chair: Marcelo Jaume Teruel

MARCELO JAUME TERUEL (Universidad de Valencia, Spain) ***Bodies, structures, languages: towards an integral ethnomusical narrative from Jacques Lacan's model***

JOAN CAROL FRIEDBERG (Independent Researcher, USA) ***Decades of Language Repression in Northwestern Greece Concealed a Key to Understanding Unique Aspects of its Music***

BERNHARD BLEIBINGER (University of Fort Hare, South Africa) ***Politics and Methods: Some thoughts on ethnomusicological field research in the Eastern Cape of South Africa***

E2.1. Ethnicities, nationalisms and musical practices in contemporary societies (A-216)

Chair: Josep Lluís Lancina Murillo

JOSEP LLUÍS LANCINA MURILLO (Universitat de Barcelona, Spain) ***Patrones de movimiento corporal en la performance musical e identidad grupal. Una aproximación antropológica a las prácticas corporales en las escenas musicales barcelonesas del hardcore-punk y el jazz.***

JAVIER CAMPOS CALVO-SOTELO (Universidad Complutense de Madrid, Spain) ***Música Celta y Nacionalismo: Espacios Geoculturales y Estrategias de Apropiación.***

CARLA SUÁREZ SIERRA (Escola Superior de Música de Catalunya, Spain) ***Música gòspel y reconciliación. El caso del himno nacional surafricano.***

E2.2. Ethnicities, nationalisms and musical practices in contemporary societies (AP-22)

Chair: Pablo Alberto Molina Palomino

PABLO ALBERTO MOLINA PALOMINO (Pontificia Universidad Católica del Perú, Perú) ***¿Eso es tradicional? - Trayectorias musicales como espacios de construcción e incorporación de nociones sobre lo que es “tradicional” al interior de circuitos musicales urbanos. El caso del Trío de Música y Canto Popular “Los Cholos” en Lima.***

BERNARDO CIRO (Escuela Superior Tecnológica de Artes Débora Arango, Colombia) & JHON E. CIRO (Universidad Industrial de Santander, Colombia) ***“En Busca de los Cantos del Río Magdalena” Especificidades, Relatos, Música e Identidad cultural en la Tambora de la Subregión de Loba.***

JANETH A. CABRERA BRAVO (Universidade de Brasília, Brazil) ***La música como experiencia comunitaria. El caso del Son del Tunó.***

13'30 LUNCH

15'00 TRAVEL TO MUSIC MUSEUM OF BARCELONA

16'30 KEYNOTE SPEAKER

GERD GRUPE (Institute 13: Ethnomusicology, KUG)

"From tacit to verbalized knowledge. Towards a culturally informed musical analysis of Central Javanese kawitan"

17'30 COFFEE BREAK

18'00 CLOSING CEREMONY

JAUME AYATS (MMB/Art and Musicology Department, UAB)

GAMELAN WORKSHOP

JORDI CASADEVALL (MMB)

20'30 CLOSING DINNER

RESTAURANTE CAN VADOR (Barcelona)

PARTICIPANTS: ABSTRACTS AND BIOGRAPHIES

FERRAN AGUILÓ COLL - UNIVERSITAT AUTÒNOMA DE BARCELONA (SPAIN)

Himne de Sant Zenon – Canvi de significació de la tradició

Sovint la percepció que tenim de la tradició popular ens remet a conceptes a-temporals i inalterables, realment però, la transformació dels actes populars ens mostra el caràcter inevitablement canviant d'una cultura. A través de l'expressió col·lectiva, a més, podem arribar a percebre com una població es veu a si mateixa i com observa i entén el món. El cant de l'Himne de Sant Zenon d'Arenys de Mar ens mostra aquest fenomen gràcies a la popularització i massificació que ha aconseguit. En els últims vint anys, aquest acte religiós transformat en pseudoreligiós a causa de la nova manera d'interpretar aquest fet musical ha creat, entre vilatans, una gran controvèrsia a causa de la transgressió de les normes pactades on hi podem escatir una íntima relació entre ritual i música. Per portar a terme aquesta

recerca hem emprat un model d'enquesta dissenyada per obtenir una perspectiva diacrònica sobre com ha anat canviant la recepció i conceptualització del fenomen. Analitzant d'aquesta manera, com els canvis socials arriben a modificar les funcions de la tradició i com a conseqüència es canvia el significat i la manera de viure i d'expressar un fet musical.

Ferran Aguiló Coll. La meua formació parteix de l'estudi musical a l'Aula de Música Moderna i Jazz de Barcelona entre els anys 1999-2003. Des del 2003 fins a l'actualitat he anat compaginant diverses feines de músic des de la basant pràctica de directe o d'estudi fins a la docent. Al 2011 entro a la UAB a estudiar Musicologia per ampliar coneixements.

JOSUNE ALBISU - UNIVERSIDAD DE PAÍS VASCO (SPAIN)

¿Por qué hay canciones que perduran?

Mediante esta comunicación trato de explorar el efecto de la música en los seres vivos y su influencia tanto a nivel simbólico como en la praxis social. Para ello, he elegido una canción del músico y cantante vasco Mikel Laboa (1934-2008): Txoria txori. Una canción que fue creada en la década de los 60 y ha perdurado hasta hoy, convirtiéndose en himno popular en el País Vasco y en referencia más allá de este territorio.

A través de este ejemplo, quisiera plantear cómo y por qué perdura una canción, preguntando por una parte qué tiene de especial para que una comunidad la haga suya y se convierta en símbolo de identidad colectiva, y por otra, cómo sobrepasa las fronteras identitarias y espaciales para incorporarse en otros marcos musicales y contextos culturales. Al analizar el proceso que ha seguido Txoria txori desde su creación hasta la actualidad, tendré en cuenta sus cualidades más reseñables a mi entender: su sencillez, claridad y plasticidad. Mostraré, que no solo se ha convertido en símbolo de identidad colectiva, sino también ha sido reinterpretada y versiona-

da en diferentes estilos de música (jazz, flamenco, punk...); se han hecho adaptaciones para coro y orquesta; ha sido fuente de inspiración para escultura, pintura y danza contemporánea. Esta capacidad de adaptabilidad a diferentes dimensiones de la sociedad, empezando desde el ciudadano o ciudadana de a pie y terminando con las nuevas generaciones de artistas, me lleva a contemplar todo este proceso desde el concepto de la creatividad. La creatividad, en este caso musical, como fuente de riqueza tanto para la persona que crea como, para el/la que recibe. La creatividad en el arte, con el objetivo de poner en circulación las relaciones interpersonales, aportando nuevas propuestas a la sociedad en este devenir de la historia dentro de los procesos socio-culturales.

Josune Albisu. Investigadora predoctoral. Beca concedida por: Cátedra Mikel Laboa. Master en transmisión de la cultura vasca. HUHEZI-Mondragón Universidad, 2010-11. Licenciada en Antropología, UPV/EHU, Donostia 2007. Diplomada en Magisterio, UPV/EHU, Donostia 1986.

CLAUDIO HENRIQUE ALTIERI DE CAMPOS - UNIVERSIDADE ESTADUAL PAULISTA (UNESP/BRASIL)

El género musical Forró y la construcción de la identidad cultural nordestina de Brasil

El universo cultural de Brasil, a lo largo del siglo XX, fue muy marcado por la alteridad entre las regiones nordeste y sudeste. Concentrando el control de las principales redes de comunicación social, el sudeste actuó de forma hegemónica, determinando en gran medida la construcción de la identidad cultural de su "otro". La migración masiva de la población del nordeste hacia los grandes centros urbanos del sudeste, desde los 1940, hizo crecer el interés de las industrias culturales, de manera a valorar artistas como Luiz Gonzaga y Jackson do Pandeiro, que construyeron sus carreras en Río de Janeiro (sudeste) y, desde allí, difundieron su música a todo Brasil. Partiendo del pensamiento de Hall (identidad cultural) y de Merriam (música como cultura), esta comunicación tiene como objetivo discutir cómo las obras de estos dos artistas, que alcanzaron el apogeo entre las décadas de 1940 y 1980, fueron cruciales para la consolidación de una idea de "cultura nordestina". Así, las sonoridades originarias del nordeste de Brasil fueron traducidas a formatos de música popular, resultando en géneros como el baião y el forró, que, transmitidos desde el sudeste, reforzaron la imagen de la cultura nordestina como arcaica, situada en una especie de pasado mítico. De este modo, se pretende concluir

que fue a partir de la música popular, especialmente del forró, que se propagó el discurso hegemónico que ayudó a dar forma a la identidad cultural nordestina de Brasil, fundada en una moderna tradición construida durante el siglo XX. Esta perspectiva está presente en la música de artistas brasileños contemporáneos como Gilberto Gil y Lenine, que buscan legitimidad cultural para sus producciones a través del capital simbólico acumulado por la moderna tradición del forró.

Claudio Henrique Altieri de Campos es estudiante de doctorado em Música/Etnomusicología en la Universidade Estadual Paulista "Júlio de Mesquita Filho" (UNESP/Brasil), con la investigación financiada por la CAPES/Ministerio de la Educación de Brasil, y tiene magíster en Artes/Musicología por la Universidade de São Paulo (USP/Brasil). Actualmente, realiza estágio doctoral sandwich en el Departamento de Comunicación y Arte de la Universidad de Aveiro (DeCA/INET-md/UA/Portugal), bajo la orientación de la Prof^a. Dr^a. Susana B. S. Sardo, con beca otorgada por la CAPES. Es investigador y profesor en el área de la etnomusicología y estudios de música popular brasileña.

ALEXANDRA-NOEL BAENA GRANADOS - UNIVERSITAT AUTÒNOMA DE BARCELONA (SPAIN)

“Del reggaeton al electrolatino” Perspectivas de género

El reggaeton surgió como género musical en la década de los 90, convirtiéndose en la voz representativa de las clases sociales puertorriqueñas más desfavorecidas, y por lo tanto, en vehículo portador de realidades sociales. Influido por géneros musicales como el hip-hop, el reggae, dancehall y un sinfín de ritmos caribeños, tiene un perfil cultural que está en continuo debate sobre las problemáticas existentes en las relaciones de género, etnias, clases sociales, sexuales, lingüísticas, etc. Durante su existencia, el reggaeton ha llegado a la conciencia pública americana y por lo tanto a una corriente mainstream. En España, el reggaeton ha vivido un proceso de cambio, surgiendo a partir del año 2011 el Electrolatino. Esta nueva sonoridad pasó desapercibida, para rápidamente ganarse un puesto en el ránking musical como música más escuchada en el contexto festivo (aunque no se haya definido aún como género). Esta sonoridad tiene connotaciones sexuales explícitas características, las cuales influyen en el comportamiento

del oyente. Por lo tanto, el proceso de cambio del reggaeton al electrolatino no solo ha sido musical, sino también de estructuras de género. Con esta investigación se pretende ver el proceso de cambio del reggaeton al electrolatino contemplando la perspectiva y los roles de género. Cómo nació el reggaeton y qué elementos extramusicales lo caracterizan, analizando si la ‘importación’ dentro del territorio español y la hibridación del reggaeton al electrolatino ha modificado esta perspectiva de género. Para realizar esta investigación, la metodología utilizada será el método analítico de Alan Merriam.

Alexandra Noel Baena Granados es una estudiante del último curso de Musicología en la Universidad Autónoma de Barcelona. Forma parte del Cor Jove Vila de Sallou, cursando estudios musicales de piano y canto, compaginando la vida laboral con su formación académica.

KLÊNIO JONESSY DE MEDEIRO BARROS - UNIVERSITY OF AVEIRO (PORTUGAL)

Embarrassments in the field: the imbalance between the security of theory and the uneasiness of practice

This communication proposal is a reflection on the experience with fieldwork conducted in the city of Itaporanga-PB (Brazil), considering the research carried out during the Master of Music, on the role of the Brazilian trombonist Radegundis Feitosa (1962 - 2010). His role as a teacher and mainly a performer turned him into a singular figure in the Brazilian musical context. The contact with the studied field created on me, as a researcher, confusing feelings and the effect of this experience changed the planning approach to the field. Such situation conducted me to a reflection both about the theory behind the method - that defines it - and the practice of the method itself - which inquires it. It is inferred that the experience of the terrain challenges the method, placing the researcher in a permanent journey between the apparent security of the theory and the practice's disquiet.

With this paper, I try to contribute to the fostering of references in the area, in addition to the issues involved in the fieldwork processes, interviews collection, regard-

ing especially the researcher and collaborator interaction. Therefore, the chosen methodology, of qualitative basis, is consistent with the use of oral history in the collection of interviews, of semi-structured character, as well as literature review and empirical study. Moreover, cutouts of the ethnographic component were used and some notes taken directly from the field data book. As obtained results, this communication is the outcome of experiences in the field. Besides, it can be also noticed in the work corpus the duality expressed between what the theory proposes and what practice changes.

Klênio Jonessy de Medeiro Barros is college of Music (2005), bachelor of Music (2009) and Postgraduate Diploma in Music Interpretive Practices of XX and XXI Centuries (2011), by Federal University of Rio Grande do Norte (Natal - Brazil). Has finished the Master of Music in the University of Aveiro (Portugal). Has published scholarly works in the area of Performance, Musical and Intertextual analysis.

BERNHARD BLEIBINGER - UNIVERSITY OF FORT HARE (SOUTH AFRICA)

Politics and Methods: Some thoughts on ethnomusicological field research in the Eastern Cape of South Africa

Young nations – and I dare to add societies in newly established political systems - tend to conduct historical field research in order to trace back and to preserve their musical heritage. This approach is not new and research in this context may be conducted individually or in groups. It may be politically motivated, and methods and approaches may be designed and applied according to given objectives or circumstances, as I will show via examples from the Eastern Cape. My presentation will be based on examples from my colleague Dave Dargie and my own experience. Dargie's research on indigenous music in the Lumko District, for instance, was motivated by the 2nd Vatican council, whilst his work on freedom songs, which were used during the anti-Apartheid struggle, can be seen as an individual political endeavour. Field research in the context

of the Indigenous Music and Oral History Project – as I experienced it - can be described as historical research on the basis of national political objectives, and it aimed at the collection, preservation and promotion of indigenous music. These aims led to modernised and artificial performances of traditional music – and to a certain extent to a distortion. Yet the personal and continuous contact with one particular performance group provided me with insights into the gender-politics of a village community caught between tradition and modernity.

Bernhard Bleibinger has taught in Munich and Barcelona. Since 2007 he has been head of the Music Department at the University of Fort Hare in the Eastern Cape Province in South Africa.

JANETH A. CABRERA BRAVO - UNIVERSIDAD DE BRASILIA (BRASIL)

La música como experiencia comunitaria. El caso del Son del Tuno

El objetivo de este trabajo es analizar la inclusión de la música como recurso inmaterial en las políticas de identidad, desde la experiencia etnográfica con una comunidad de gente negra en Colombia, observando como los procesos de patrimonio cultural inmaterial – PCI – estructuran y movilizan reconocimientos étnicos. Me propongo explorar la inclusión de lo inmaterial – una categoría amplia que incluye expresiones verbales, musicales y rituales, entre otras manifestaciones culturales – en el campo discursivo de las políticas públicas desde la problematización de los procesos interesados en convertir en patrimonio las expresiones musicales de las poblaciones negras en Colombia, especialmente en el caso de las agrupaciones presentes en el valle interandino del Patía (Cauca - Colombia), compuesto por coros de voces e instrumentos de cuerda pulsada (guitarra y a veces tiple), cuerda frotada (violín y de vez en cuando bajo) y percusión (tambora, cunos y cununos); estos grupos también conocidos bajo el genérico “violines caucanos” o “violines de negros” interpretan ritmos de denominaciones regionales, relacionados con festividades, santos patronos, funerales y, más

recientemente, en eventos exclusivos para la exhibición artística. A partir de este contexto etnográfico intentaré trazar las dimensiones prácticas de las políticas de patrimonio con la música y la forma como éstas se articulan con los procesos sociales. A la vez resaltaré que la noción de patrimonio cultural surge en un contorno semántico moderno que ha sido institucionalizado para accionar sentimientos de nación y, actualmente, destacando la idea de diversidad o de nación multicultural. Este trabajo explora cómo estos procesos legitimadores potencializan negociaciones de sentido y de identidad étnica.

Janeth A. Cabrera Bravo es una antropóloga colombiana con maestría en Antropología Social de la Universidad de Brasília en Brasil. Actualmente realiza estudios de doctorado en la misma institución. Sus áreas de interés son: antropología del cuerpo, antropología de la música, formación del sujeto moderno y patrimonio inmaterial.

VOLKAN CAGLAYAN & OZGE CIGDEM DENIZCI GORGULU - STATE CONSERVATORIUM OF MIMAR SINAN FINE ARTS UNIVERSITY (ISTANBUL, TURKEY)

A Methodological Approach On A Genre: Anatolian Pop

Three analytic approaches are adopted by Alan Merriam's anthropological research method: A- Conceptualization of music. (i.e. Basics of music that determined by its social functions to understanding social context.) B- Behavior in relation to music. (i.e. An understanding effort a unique relationship between behavior, social context, culture with music in the study. Therefore, video recordings of a ritual gained much of importance due to its capability about utilizing music) C- An analysis of the music's sound. (i.e. Considering and requiring that the sound, performance, musical behavior and sound events are also necessities for a detailed study.) There is an obvious hierarchy but with flexible levels between these approaches depending on the study. However, analyses of sound (c) are relatively important, although it is only useful to analyze of the cultural context and human behavior (b). On the other hand, conceptualization of music (a) is a consequence of understanding effort into social context which has social functions. 'Anatolian Pop', is the musical genre and phenomena of revival of folkloric music took place in Turkey in 1970's, similar to the 'Western world' of the 1960's as a fusion of traditional folk music and pop/rock and it has enthusiastic followers in today. Early examples of this genre, came from urban originated musicians who turned their interest to tradition as an occidental tendency in Istanbul.

However, later examples of this genre are revealed by more traditional aspects that devour urban fundamental values with certain impacts on Turkey's rock scene . Because of this cultural dynamic, an historical continuum with linear reactions on the field have only limited usefulness when we study this genre. On the other hand, an attempt to focus and analyzing music (i.e. measuring ratios of contents of each genres in musical fusion) has a very limited contribution value to understanding its social context. However, it may be suitable for studying with its own social context by focusing identity and culture beyond conventional genre analyses.

Volkan Caglayan is a PhD student in the Department of Sociology at Mimar Sinan Fine Arts University in Istanbul. He studied Musicology and then he studied Ethnomusicology. He earned an MA degree with a thesis on Traditional Mongolian Music and Culture.

Ozge Cigdem Denizci Gorgulu is an MA student in Ethnomusicology and Folklore programme. She studied Musicology and Ethnomusicology. She is also the author and the producer of a book and documentary film sharing the subject of Georgian Music within Culture.

JAVIER CAMPOS CALVO-SOTELO - UNIVERSIDADE NOVA DE LISBOA (PORTUGAL)

Música Celta y Nacionalismo: Espacios Geoculturales y Estrategias de Apropiación

La perspectiva nacionalista en términos de causalidad generativa ha sido una de las herramientas analíticas más fértil y consensuada de la moderna celtología, concentrándose en el celtismo como soporte de nacionalismos periféricos de determinadas regiones atlánticas europeas. Sin embargo el mito de unos remotos ancestros celtas—y la llamada ‘música celta’ como uno de sus fundamentales y más recientes epítomes—ha sido adoptado e instrumentalizado en muy diversos espacios geopolíticos y culturales. El nivel local es sin duda el más conocido: Escocia, Galicia o Bretaña habrían recurrido largamente al celtismo para cimentar su conciencia étnica y cubrir los huecos de su historia. Entre otros procesos de construcción genealógica de última generación, la League of the South, fundada en Alabama en 1994, sostiene que los Estados americanos del sur poseen Celtic origins y reclama la soberanía política para aquéllos por este motivo. El nivel nacional se ha restringido generalmente a Irlanda como compendio y bandera de la celticidad contemporánea, tras su proceso celtófilo decimonónico y culminación en 1921. Sin embargo el caso de Francia es probablemente más revelador, desde Napoleón III hasta la abierta xenofobia de J. M. Le Pen, pasando por el extremismo separatista del FLB.

También Italia, España, Alemania o Suiza han proclamado ocasionalmente una unidad étnica ‘nacional’ en base a la teórica raíz celta común, a modo de etnogénesis unificadora. A escala transnacional el celtismo pan-europeo hizo eclosión en la lujosa exposición I Celti: La Prima Europa (Venecia, 1991), un año antes de la firma del Tratado de Maastricht que sellaba la formación del mercado único europeo en la pugna por crear un bloque económico capaz de competir con los gigantes americano y asiático. La consiguiente oleada de los años 90 marcaría un zénit excepcional en la historia del mito celta y la música celta en occidente.

Javier Campos Calvo-Sotelo es doctor en Historia y Ciencias de la Música por la Universidad Complutense de Madrid. Forma parte de Proyecto de Investigación Celtism and its Musical Repercussions in Galicia and Northern Portugal, dependiente del Departamento de Etnomusicología de la Universidade Nova de Lisboa, así como del Grupo de Investigación Música Popular Urbana en España y Latinoamérica: Producción, Comunicación e Identidades, del Departamento de Musicología de la Universidad Complutense de Madrid. Ha llevado a cabo diversos trabajos de campo sobre intérpretes y festivales de música celta.

LINDA CIMARDI - UNIVERSITY OF BOLOGNA (ITALY)

From “tribes” to “regions”: ethnicity and musical identity in Western Uganda

According to the 2002 Census, Uganda counts more than 50 different people within its territory. For most of these, the language spoken locally and the complex of musics and dances characterize their identity. These elements are fostered by the Government through the teaching of the main local languages in Primary schools and also by promoting annually a national festival where each area presents, among other items, its own music and dance repertoires. The processes of institutionalized inventory and classification of ethnicities on which both the festival and the school system are based intends to follow historical and cultural sedimentations (identifying “regions”), but it traces the colonial classification of peoples (“tribes”). In this way, some identities are emphasized and thus absorb minorities, while others are simply undermined. According to Jean-Loup Amselle (1990), ethnological research contributed to the codification of ethnicities in post-colonial Africa and this is clearly visible in Uganda, where academic knowledge had an impact on the recognition and classification of cultural patterns. This landscape is complicated by the restoration since 1990s of the traditional monarchies in the South of the country: kingdoms are at the centre of a cultural revival and act as cornerstones of ethnic identity.

Considering data from Bunyoro and Tooro, which are culturally homogeneous but constitute since 1830s two separated kingdoms, contemporary musical practices will be observed both through institutionalized channels of performance and local expressions. Discussion will consider the repertoires chosen for representativeness in the national context, the ambiguity of the ethnic uniqueness of these musics and finally the possibilities of expression of minorities in determinate ethnical areas. This will lead to analyze the contradictions and negotiations which took place in the definition of musical identities in Uganda, reflecting on the specific path followed by “traditional music” in relation to social and cultural changes.

Linda Cimardi holds a PhD in Ethnomusicology from the University of Bologna. She is a member of the Italian Ethnological Mission in Central Africa and she carried out fieldwork in Uganda since 2008. Her main areas of interest are African music, gender in music, historical approach in ethnomusicology, dance and music revivals. She is currently carrying on researches in Croatia concerning the dances of the people of Northern Bosnia and about African music in Zagreb.

BERNARDO A. CIRO (ESCUELA SUPERIOR TECNOLÓGICA DE ARTES DÉBORA ARANGO, COLOMBIA) & JHON E. CIRO (UNIVERSIDAD INDUSTRIAL DE SANTANDER, COLOMBIA)

“En Busca de los Cantos del Río Magdalena” Especificidades, Relatos, Música e Identidad cultural en la Tambora de la Subregión de Loba

HablardelosbailescantaosdeTamboraenColombiaeshablar sobre multiplicidad de manifestaciones musicales, culturales y rituales de tradición oral que representan las sensaciones, percepciones y sensibilidades particulares de los habitantes de cada municipio a orillas del río Magdalena que los preservan, difunden, divulgan y nombran; y al cual, le dan el lugar más alto dentro del marco de referencia que denominan como: expresión cultural e identitaria. Siguiendo con la idea anterior, los habitantes de tres municipios de la subregión de Loba, expresan que su territorio fue el lugar donde nació dicha manifestación tradicional heredada de sus ancestros. Argumentando su discurso desde aspectos historiográficos y apoyados en diferentes relatos de origen configuran circuitos tradicionales de transmisión (Pelinski, 2000, p.77) que probablemente no fueron radicalmente similares en cada municipio, al punto de generar considerables diferencias y enfrentamientos. Dado lo anterior, entran a jugar un papel decisivo las prácticas de invisibilización, borramiento u homog-

enización interna por parte de personas representativas que buscan la unificación de criterios y la uniformidad en su ejecución en los parámetros y la reglamentación de los festivales, al mismo tiempo que las industrias culturales y la creciente explotación de la minería aurífera ilegal sacuden estos territorios. En consecuencia, implementar en el estudio de las artes un acercamiento etnográfico musical que indague no solo por la Tambora como objeto musical, sino en tanto hecho cultural, permitirá emerger las especificidades de orden rítmico y sociocultural, y su comprensión en un contexto de significación polisémico; incitándolas a renovarse, revisarse y proyectar espacios para reflexionar hacia dónde van las músicas de tradición oral y la condición socioeconómica de sus detentores en Colombia. Asimismo, el papel que desempeña la universidad en sus procesos de negociación desde la investigación y la reforma a las políticas culturales encaminadas a la validación y visibilización de territorios de diversidad.

Bernardo A. Ciro es Docente investigador. Es investigador de músicas de tradición oral en Colombia, principalmente sobre los bailes cantaos, buscando alternativas en pro de espacios de participación en las universidades a las comunidades detentoras de dicha manifestación tradicional. Licenciado en Educación Musical de la Universidad de Antioquia 2010. Docente investigador del grupo A Tempo de la Universidad Industrial de Santander 2013. Candidato a Magister en Artes de la Universidad de Antioquia 2013 -2015. Conferencista en eventos como: celebración bodas de plata del Festival Nacional de la Tambora de San Martín de Loba en la Universidad Industrial de Santander 2014. En el Festival Nacional de Tamboras y Danzas del Municipio de Hatillo de Loba 2012 - 2014, Conferencista en los foros por la sub-región “tierras de Loba” 2012 – 2014 municipio de San Martín de Loba. Participó en el I Festival de Artes MA01 de la Universidad de Antioquia 2014 con su trabajo titulado “Etnografía musical en la Depresión Momposina”.

Jhon E. Ciro es compositor, arreglista y docente investigador. Graduado con honores de la Universidad de Antioquia en 2009, obteniendo el título de Maestro en Percusión. En Junio de 2012 culminó sus estudios de Maestría en Percusión Sinfónica de la Universidad Eafit, bajo la tutoría del maestro Alexander Ziborov.

Actualmente se desempeña como docente en el área de Percusión en la Universidad Industrial de Santander (Colombia) en donde ha realizado diversos conciertos de solista.

Es el creador y director del grupo de investigación A Tempo de la Escuela de Artes de la Universidad Industrial de Santander (Colombia), con el cual se encuentra desarrollando diversas propuestas de investigación, específicamente relacionadas con las músicas de tradición oral en la Subregión de Loba al sur del departamento de Bolívar.

CHRISTIAN DIEMER (UNIVERSITY OF MUSIC “FRANZ LISZT”, WEIMAR, GERMANY)

Traditional music within the building of national identity in Ukraine. From emphatic folklorism to pluralism, hybridisation, and the deconstruction of meaning

For more than a year, Ukraine has been dominating West European news. At the same time, much of the political and public discourse and the media coverage – as well as its criticism – suffer from lack of substantial knowledge about the country and its cultural preconditions and situation. The proposed paper is based on field research commenced one year before the beginning of the conflict. It focusses the role of traditional music in contemporary Ukraine, pursuing the following questions:

- To what extent traditional repertoire is still alive, and what are the forms and contexts of its nowadays performance and presentation?
- How do tradition and folklore thereby position themselves towards influences of globalisation?
- What is the relevance of those traditional musical practices for the construction of national identity in the – supposedly – divided country?
- Is there an impact of the Maidan revolution and the armed conflict in East Ukraine?

Preliminary results show a tremendous relevance of traditional music within the processes of national self-assurance. At the same time, it seems to co-exist without any problems with much differ-

ent forms of musical expression that are not regionally encoded, or otherwise marked – e. g. Ukrainian, Russian, Anglo-American pop, in certain regions also Soviet music. Hybridisation on a structural, performative, and discursive level are wide-spread. This is proven by an extraordinary productivity of the crossover sector. Based on the case study of Ukraine, it shall be discussed to what extent music has an essential, yet highly complex relevance within processes of national identity construction, or whether the incrementation of music in those processes is rather a decorative, widely arbitrary phenomenon. The latter thesis is consequently challenging the assumption of any distinct relevance of music for extra-musical societal practices.

Christian Diemer is a musicologist and composer. As a composer, he has worked with various musical formations. He led various cultural and Europe-related projects, predominantly in Ukraine and on the Western Balkan, as well as the transnational online magazine Europe & Me. Since 2012, he is working on a PhD project on traditional music and national identity in Ukraine.

RUI FILIPE DUARTE MARQUES - CENTRO DE ESTUDOS EM MÚSICA E DANÇA (LISBOA, PORTUGAL)

"Now, you are one of us" - participatory observation in the study of non-professional musical activities

My proposal derives from an ongoing research project within the framework of the Doctoral Program in Music, at the University of Aveiro. This research consists on an ethnomusicological approach to a musical reality that, despite its cross spread to the whole Portuguese territory and its ability to mobilize hundreds of non-professional musicians, is still poorly studied in Portugal: groups and musical associations named 'tuna'. Since the second half of the 19th century, these ensembles reveal an exemplary dynamism and plasticity, setting up a privileged text and context to the understanding of the experience and opportunities established by musical performance, understood as a space for building webs of meaning, negotiating places and experimenting new social orders. My research takes as its starting point a case study of Tuna Souselense, founded in 1910, the year of the implantation of the Republic in Portugal. This study comprised two complementary perspectives: a diachronic view, based on archival research and a synchronic one, sustained in fieldwork, namely in the observation of performances and in the analysis of discourses produced in orality language's sphere. The project's implementation revealed a musical organization in which predominates a family-type organiza-

tion, scarcely opened to the action of external researchers. Furthermore, an inexistent split between musicians and audience marks the activity carried out by this group. Nevertheless, this separation is staged in public events. These features raised challenges that could only be overcome through participant observation as a conductor and an instrumentalist, which allowed me to establish dialogical interactions with musicians and other community's elements. How to study a musical field with such characteristics? How to understand the meanings attributed by these people to the act of making music together? What is its impact on the construction of individual and collective identities? These are the questions that guide my analysis.

Rui Filipe Duarte Marques is a PhD candidate at Department of Communication and Art (University of Aveiro) and research fellow of FCT (Foundation for Science and Technology). As a researcher, he has been developing investigation at Institute of Ethnomusicology (University of Aveiro branch), working on his doctoral thesis and on the project "Music in-between: the 'orfeonismo' movement and choral singing in Portugal (1880-2012)".

EULÀLIA FEBRER COLL - CARDIFF UNIVERSITY (UNITED KINGDOM)

Identity and Community in the Creation of New Music-Structured Rituals

The studies in anthropology and ethnomusicology on religious manifestation are fields in continuous expansion. They have produced research on the evolution of music in the frame of new religious and ritual practices, in relation to the changes through which sound is addressed to the listeners, as well as on how it is transmitted. This research concerns the path drawn by music and religious manifestation when they evolve together towards the creation of new structures in our current days. It highlights the importance of the continuous creation of rituals with an intrinsic religious nature, focusing on the music which is located in its constitutive basis. It is through the musical formulation that new ways of self-identification and contact between this world and the world after can be renewed.

Rituals such as those of Holotropic Breathwork or the Vajra Dance are clear examples of this expression. These and other practices show us diverse musical and cultural behaviours which, when combined, create new paths towards ones transcendence in an always-changing 21st century. This paper will expound work framed in the current religious and ritual world, developed here and now, where music appears as a fun-

damental element for its continuity and its presence in time.

The identification through a common transcendent ideology has served different social and moralistic purposes throughout history. Music, in this sense, will be the new key to ease the comprehension of the evolution of the studied manifestations. From a thorough bibliographical review and participant observation, this presentation will approach the heart of the quoted practices and will try to decode their conformation and main uses of music. The occasion of the Conference will allow us to elucidate how all these matters serve the creation of a common identity and a new frame to address the divinity.

Eulàlia Febrer Coll graduated in 2013 in Ethnomusicology at the Catalonia College of Music (ESMuC), and with an MA in Music as an Interdisciplinary Art at the University of Barcelona (2013-2014). She is currently developing her Ph.D. thesis at Cardiff University. Her project puts a focus of attention on the subject of the New ritual conformation and its musical expression, highlighting those manifestations with a sound-based structure and a defining transcendental cosmos in their background.

JOAN CAROL FRIEDBERG - INDEPENDENT RESEARCHER (UNITED STATES OF AMERICA)

Decades of Language Repression in Northwestern Greece. Concealed a Key to Understanding A Unique Aspect of its Music

In northwestern Greece a unique, asymmetrical musical meter of 12/8 provides the rhythm for the most popular folk dance in the region, the Leventikos. This musical meter can be found in historical folk ballads in the South Slavic language across the border in the Republic of Macedonia and in instrumental renditions of some of these same Slavic ballads in northwestern Greece. For several decades, dance music was performed only instrumentally in Florina villages in Greece due to political repression of the local Slavic dialect. Two traditional ballads in the South Slavic language, Ibraim Odza and Dafino Vino Crveno, were among the tunes commonly played instrumentally for the dance Leventikos in the Florina region. One aspect of these formerly repressed lyrics provides insight into the rhythm of the dance. By analyzing and counting syllables in their lyrics, we find the poetic meter appears to be in a "long-short-short, long-short pattern." We can borrow a term prosodists have for the above pattern - a catalexis, in which the end of a line of poetry is shortened by a "foot." The catalectic line of the lyric is consistent with the S+Q+Q, S+Q musical pattern, in which an anticipated second meas-

ure of 7/8 is shortened by a beat. The result is exactly in sync with the melody and rhythm of the Leventikos dance. Thus the poetic meter of the formerly repressed lyrics of such ballads may be the wellspring of the 12/8 rhythm of the most popular traditional dance of Florina.

Joan Carol Friedberg traveled for three months in the Balkans and Turkey in 1982, observing dance events in the Yugoslav Republic of Macedonia, Bulgaria and in Greece. She has made six trips to Greece, three of them focusing on the Florina region, in order to document village dances and record traditional musicians. She has published several articles about traditional Greek music and served as contributing editor of The International Greek Folklore Society's *Laografia* from May 1995 to February 1996. Her research has twice been published in Greece in the Proceedings of the International Organization for Folk Arts (I.O.F.A.) UNESCO, in 1997 and 2000. Her papers can be found in English on her website, joancarolfriedberg.com. She is author of the book, *Dancing on the Off Beat: Travels in Greece*, published in 2005.

GIULIANA FROZONI - FEDERAL UNIVERSITY OF MINAIS GERAIS (BRASIL)

Benditos of the Sanctuary of Bom Jesus da Lapa – BA

The object of this work are the benditos sung by the pilgrims during the pilgrimage to the Sanctuary of Bom Jesus da Lapa – BA, studied and analyzed through a ritual perspective. These popular songs of oral tradition sung in novenas, rosaries and religious processions are one of the earliest manifestations of popular Catholicism that still remain in some communities, mainly inland and rural of northeastern Brazil. We hypothesized that by studying and analyzing the benditos sung by the pilgrims in Bom Jesus da Lapa is possible to systematize the pilgrimage, recognizing all stages of this itinerary, identify the myths of the Sanctuary origin and compose a sort of “ordinary pilgrimage”, with their own songs and benditos that, when sung, contributes to the update of this religious tradition and confirms their specificity. Initially we contextualize the sertão, the background for the entire pilgrimage, and describe the profile of the pilgrim and their intentions on the pilgrimage, as well as present the rites and departure’s benditos. Then we talk about the origin of the Sanctuary, its founding myths and myths of origin of the pilgrimage itself, and also we report the rites and benditos themselves of the outward journey. After, we describe the rites of arrival at the Sanctuary, the relationship of closeness and intimacy that is established between the pilgrim

and the saint, and speak of rites and the permanency benditos. To finish the work, we look after the rites of farewell, with their own benditos, we broach the theme of remembrance and the cyclicity of the pilgrimage, and the benditos sung by pilgrims on the journey back, thus completing the entire cycle of pilgrimage. In this study, we conclude that the pilgrims of Bom Jesus da Lapa do not just sing at the pilgrimage, but instead sing “the” pilgrimage itself, with its own ordinary; and while singing the pilgrimage, the pilgrims sing themselves. It was also possible to see that, indeed, the benditos are an integral part of pilgrimage and prerequisite for its effective fulfillment.

Giuliana Frozoni is Manager of Guri Music Education Program. Currently she is doing a Doctorate in “Music and Culture” at Federal University of Minas Gerais. She has already worked as assistant conductor and music arranger at Catholic University Choir and at University of the City of São Paulo Choir. She conducted Guri Youth Choir and with this choir she recorded “Cantos Novos”, a CD with pieces and arrangements commissioned specially for the group. She is now the conductor of Voz Moscada, a vocal group founded in 2004.

GIANNI GINESI - ESCOLA SUPERIOR DE MÚSICA DE CATALUNYA (SPAIN)

Entre Pizzica y Tenore. Escenarios de hibridación y alteridad en Barcelona

Los flujos migratorios que ha experimentados Barcelona a principio del siglo XXI han visto un incremento de la comunidad italiana afincada en la ciudad. Entre sus miembros hay músicos que articulan unas propuestas musicales basadas en la transformación de las tradiciones de diversas regiones del territorio italiano. Más allá de la obvia descontextualización, estas músicas ofrecen una narrativa que construye un nuevo relato a través de los sonidos, proyectándolos en una dimensión que va más allá de la simple representación identitaria. Es una obertura al diálogo y a la contaminación que perfila otras realidades (Steingress, 2002), dibujando la alteridad de un espacio dialógico y complejo donde se mezclan las actitudes de participación activa con las dificultades para atraer mayores simpatías identitarias por parte de la comunidad italiana de la ciudad. Al mismo tiempo, la participación en circuitos musicales de dimensión internacional dificulta las conexiones con las dinámicas de carácter local, llevando a situaciones de marginalidad y de apropiaciones subalternas (Chambers, 2006). Estas prácticas sugieren muchas preguntas sobre la naturaleza de estos sonidos híbridos, sus relaciones con los valores y los significados que pretender dibujar la construcción de un diálogo constante que cuestiona la definición de las identidades, el papel y el funcionamiento de los espacios y circuitos musicales como lugares de representación y de ex-

clusión, o la representación de la alteridad a través de la música. Esta comunicación tratará de ofrecer alguna clave de interpretación de estas dinámicas, como primeros resultados de una investigación que he llevado a cabo a lo largo de los últimos dos años y todavía en curso, basada en la utilización de métodos etnográficos como la observación participante y las entrevistas en profundidad.

Giani Ginesi es Profesor de Etnomusicología en la Escuela Superior de Música de Catalunya (Esmuc), es licenciado en “Discipline delle Arti, della Musica e dello Spettacolo” por la Università di Bologna (Italia), diplomado en Etnomusicología por la Universitat de València y doctor en Musicología por la Universitat Autònoma de Barcelona. Es uno de los miembros del grupo de investigación Les músiques en les societats contemporànies (www.esmuc.cat) adscrito a la UAB. Ha trabajado diferentes repertorios musicales del ámbito mediterráneo y las actuales músicas electrónicas populares. Sus investigaciones se centran principalmente en las relaciones entre música y sociedad, tanto en una perspectiva histórica como en las dinámicas culturales. También estudia el desarrollo de la Etnomusicología, en particular sus planteamientos epistemológicos y las metodologías de carácter etnográfico.

RUBÉN GÓMEZ MUNS - UNIVERSITAT ROVIRA I VIRGILI (TARRAGONA, SPAIN)

Imaginaris cosmopolites i mediterraneistes dins de l'escena de la World Music

El concepte i/o etiqueta de World Music ha generat des de els seus inicis (finals de la dècada de 1980) un intens debat relacionat amb la seva funció comercial, la seva vessant musical i les diferents connotacions identitàries, ideològiques i estètiques que implica. Sobre World Music s'ha escrit principalment des de l'etnomusicologia, els estudis de música popular urbana, l'antropologia i els estudis culturals, posant en relleu el seu valor com a camp d'estudi i reflexió. Sota el meu punt de vista, aquest terme identifica i exemplifica clarament les contradiccions de la postmodernitat i de la globalització econòmica i cultural, processos que influeixen i configuren les diferents dinàmiques de les societats contemporànies. Entre aquestes dinàmiques m'agradaria assenyalar el paper de la imaginació i dels imaginaris en les societats, un tema present en l'obra de teòrics com A. Appadurai, Z. Baumann, G. Delanty, G. Lipovsky i J.N. Pieterse, entre altres. Del mateix mode, autors com I. Chambers, V. Erlmann i M. Stokes, han treballat la connexió concreta de imaginaris i música. Per aquest motiu, la meua proposta de comunicació té com objecte l'anàlisi de la presència dels imaginaris cosmopolites i mediterraneistes dins de l'escena de la World Music i, com són utilitzats per part dels diferents actors que hi

participen. Imaginaris que són la base del discurs molt present en diferents àmbits que defensa la proximitat i la interrelació de les diferents cultures i regions de la Mediterrània, però partint sempre de la particularitat i de la diferencia. Un discurs que troba en l'escena de la World Music –terme vinculat a identitat, hibridació, interculturalitat, migracions, diàspora...- un àmbit d'expressió i reivindicació excel·lent per als seus interessos, però que al mateix temps, també emmarca les seves contradiccions. Del mateix mode i tenint en compte les premisses d'aquestes jornades, aquesta proposta pretén articular els plantejaments esgrimits des de diferents disciplines a l'estudi de la World Music.

Rubén Gómez Muns, llicenciat en Història per la Universitat Rovira i Virgili i en Història i Ciències de la Música per la Universidad de la Rioja. Diploma d'Estudis Avançats i doctorant del programa Estudis Culturals Mediterranis de Universitat Rovira i Virgili amb una tesi sobre World Music. Membre de la Junta nacional de la SIbE-Sociedad de Etnomusicología i codirector de la col·lecció Instrumentos para la Investigación Musical que edita l'esmentada societat.

ALBA MARINA GONZÁLEZ SMEJA - UNIVERSIDAD DE BARCELONA (SPAIN)

Entren que caben 100. Representatividad e identidad en una fiesta de salsa brava en Barcelona

Uno de los calificativos asignados a la músicaailable que surge en Nueva York a finales de los años 60 ha sido el de salsa brava en alusión al barrio latino y subalterno del que se ha nutrido o más bien usado como objeto de comercialización (Tablante 2005). Este estilo (Ewen 1991) de salsa evocado como expresión de la identidad latina (americana), transnacional y con relevantes rasgos etnicitarios, viajó prácticamente desde sus orígenes a Barcelona teniendo acogida en sectores concretos de la población paya y gitana (González 2015), con el tiempo se interrelacionó con otras “escenas” (Bennett y Peterson 2004) salseras que se fueron conformando en la ciudad y terminó haciendo de las sesiones festivas una de sus formas de sociabilidad temporal, musicalmente auténtica (Grazian 2004) y comercialmente alternativa (Morin 2001). Entren que caben 100 fue una fiesta salsera (2009-2012) inspirada en el coro de un tema interpretado por el cantante Héctor Lavoe (1972), su nombre ha parecido escapar de toda inocencia y haber encarnado algunas de las estrategias empleadas por la escena salsera brava en su funcionamiento nómada y distintivo (Bourdieu 1988). A través de este estudio de caso, se pretende analizar la representatividad de la braveza salsera en Barce-

lona y comprobar hasta qué punto ésta es reflejo de la identidad latina o si más bien obedece a una forma de identidad social. Manteniendo entonces la literalidad musical y yendo a cuestiones más precisas: ¿Quiénes hicieron parte de los 100? ¿Personas de qué nacionalidades, clases sociales y edades se vieron convocadas por esta sesión mensual? ¿Qué tipo de habitus de la escena salsera brava preservaron y cuáles modificaron? Esta propuesta busca dar respuestas a estos asuntos utilizando el método etnográfico y concretamente las entrevistas, documentación, observación participante e incluso la propia alteridad (Giobellina 2003) como integrante de la escena.

Alba Marina González Smeja es egresada en Sociología por la Universidad Central de Venezuela y con el título de Diploma Estudios Avanzados en Sociología por la UB. Actualmente, está finalizando su doctorado en Estudio Avanzados en Antropología Social de la UB, con una tesis sobre los espacios musicales, bailables e itinerantes de la salsa brava en Barcelona. Es integrante del Grup de Recerca en Antropologia i Pràctiques Artístiques (GRAPA-UB), así como del Grup de Recerca sobre Exclusió y Controls social (GRECS-UB).

MARCELO JAUME TERUEL - UNIVERSIDAD DE VALENCIA (SPAIN)

Bodies, structures, languages: Towards an integral ethnomusicological narrative from Jacques Lacan's model

Approaches between ethnomusicology and anthropology have sought from the beginning to build a theoretical model that not only devised an overview of the discipline but also offered a valid methodological approach and broad enough to address the various problems it deals with. Although the early model proposed by Alan P. Merriam (Merriam, 1964) has been reviewed (Rice, 1987) and there have been several approaches from other angles—from cognitive semiotics (López Cano, 2004) to a theory based on the concept of imbrication (Cruces, 2002)—and epistemological paradigms have undergone major changes (Harrison, 2012), the Merriam's model remains an interesting starting point for any comprehensive interpretation of ethnomusicology and its object.

This paper proposes a model that, based on the segmentation of Merriam, is integrated into the psychoanalytic perspective of Jacques Lacan, also gathering the subsequent contributions of Julia Kristeva and Slavoj Žižek, and other theoretical angles associated with post-structuralism, as the work of Judith Butler. From Lacan's tripartite model, consisting of the real, the imaginary and the symbolic, the objective is to build a unified narrative that integrates everything that is part of the musical discourse. From the most concrete, the sound itself, to diverse abstractions derived from execution and all those cultural codes generated in its practice, in order to establish coherent approaches and methodologies for the study of music.

RU KHAN - QUAID-I-AZAM UNIVERSITY (ISLAMABAD, PAKISTAN)

Pakistani Wedding-Bands: A Study of the Band Baja Tradition in the Pakistani Weddings

Brass Bands which originated in the Ottoman Empire were spread in the entire Europe when Sultan sent peace missions. The colonizers helped to spread the brass bands to the entire world with their militaries. The brass bands spread so widely across the globe, they are now used for all different purposes. In South Korea and in some other parts of the world they are used for military parades, jazz funerals in New Orleans, Roman Catholic processions in Latin America, competitive bandstand performances in Portugal, joyous wedding processions in India and more. The South Asian brass band tradition is the largest commercial brass band tradition in the world. I conducted my research in urban and rural areas of Punjab, Pakistan. I enquired what inspires these bandsmen to wear the replicas of the uniforms of the armed forces, how are they trained to play Band Baja, what is their social status, what is the opinion of other people about them, how do the people treat them in general and especially on weddings, what are the income sources of the bandsmen, is playing Band Baja enough to meet all the expenses or what do the bandsmen do apart from this profession? The key objectives of my research were to understand: -To study the function of the Band Baja tradition in Pakistani

weddings.

- To study the factors contributing to the decline of the Band Baja tradition; to know whether it is purely due to the economic reasons, religious or political reasons.

My research methods included: Rapport Building , Participant Observation, Observation, Key Informants, Interviewing, Focus Group Discussion, Sampling, Photography, Videography, Daily Diary.

RU Khan is currently doing the M.Sc. in Cultural Anthropology from Quaid-i-Azam University, Islamabad, Pakistan. His interests lie in visual anthropology, ethnomusicology and anthropology of art. The reason he chose to do research on the processional music performed by the brass and bagpipe band is because it is very appealing in visual terms and it has been an integral part of the South Asian culture since the British colonization of India. But, unfortunately the culture of processional music is on the verge of decline. In his research he tried to find out what are the functions of the brass band in Pakistani weddings and what are the reasons which are contributing to the decline of this musical tradition.

As part of my PhD research, in this paper I will deconstruct subaltern sexuality, subjectivity and resistance through the lyrics and performance of folk songs in Bengal. I aim to understand the affective languages of rural people expressed through song as an analytic of subaltern sexuality that challenges the colonial narratives of this area. In these narratives, native women were depicted as 'voiceless', 'victims' and 'to-be-rescued' by 'civilized' colonizers from a patriarchal and oppressive native society. However, subaltern folk lyrics and performances show their agency and resistance to patriarchal institutions that doesn't match with the 'victim' or 'voiceless' images. Historically, Bengal stretched far beyond modern-day Bangladesh, and it has a vast range of folk literary heritage from pre-colonial times. The lyrics of folk songs can be considered as a significant historical source on the meaning of 'pirit' (love) that expresses affection and desire of common people. It is interesting to note that most of the songs were performed and written by men, but the lyrics expressed suffering, resistance and passion from the subject position of women. For example, the female subject, who suffers through being married to an old man or a vio-

lent husband, expresses her desire for her husband's death to be with her lover. Instead of presenting these desires as immoral, the emotion has a legitimized appeal to the listeners and singers. In this paper I will analyze two song lyrics, and the performance of contemporary female folk singer Parvati Baul, to understand subjectivity, resistance and agency towards patriarchal marital systems by endorsing female desire from a sexual subject position. Through the analysis, I will discuss subaltern sexuality represented in Bangla folk songs.

Nasrin Khandoker, currently working as an assistant professor in Anthropology in Jahangirnagar University in Bangladesh and studying PhD in Maynooth University in Ireland as a Wenner-gren fellow. She completed her Masters from the department of Gender Studies in Central European University, Hungary and Department of Anthropology in Jahangirnagar University, Bangladesh. In her Doctoral thesis, she is looking at subaltern sexuality and subjectivity constructed by the idea of 'love' in Bangla folk songs and performances. Her scholarly interest areas are: Sexuality, subjectivity, embodiment, new-materialism and post-colonial studies.

JOSEP LLUÍS LANCINA MURILLO - UNIVERSITAT DE BARCELONA (SPAIN)

Patrones de movimiento corporal en la performance musical e identidad grupal. Una aproximación antropológica a las prácticas corporales en las escenas musicales barcelonesas del hardcore-punk y el jazz.

La música ofrece a las personas elementos para la construcción de identidades sociales. Entre estos elementos se encuentran los movimientos corporales realizados por los músicos y la audiencia durante las performances musicales. Estas son eventos sociales en los que el cuerpo es la base vital de la producción y la percepción del discurso sonoro y visual. Las prácticas corporales relacionadas con la música son factores de distinción social, y parte de un rito -la performance musical- que respalda el (auto)reconocimiento como miembro de una comunidad. En esta comunicación expongo parte de mi investigación sobre los movimientos corporales realizados en performances musicales enmarcadas en escenas musicales locales, ámbitos espaciales y socioculturales en que músicos y aficionados expresan un gusto común por un estilo musical específico. En concreto, estos contextos son las escenas musicales del jazz y del punk en el área metropolitana de Barcelona. Con la observación y análisis de las prácticas corporales relacionadas con la música pretendo responder a cuestiones como su papel en la construcción de una identidad grupal en cuanto manifestaciones identitarias y de adscripción a colectivos con-

cretos, así como su relación con concepciones sobre el cuerpo generalizadas entre los miembros de estas escenas musicales. Dada la profusión de movimientos corporales en la performance musical y su posible multifuncionalidad, lo que dificulta su segmentación y parametrización, la investigación está centrada en las manifestaciones kinésicas no productoras directas del sonido pero vinculadas de una u otra forma con la música, como por ejemplo los gestos de coordinación entre músicos, el movimiento del pie o la cabeza al ritmo de la música, o el baile. Otros parámetros que ayudan a delimitar, observar y analizar este conjunto de movimientos son su reiteración y su generalidad, que pueden dar lugar a rutinas de movimiento, patrones kinésicos o repertorios gestuales.

Josep Lluís Lancina Murillo és Graduat en Antropologia Social i Cultural per la Universitat de Barcelona (2009-2012). Premi Extraordinari de Grau. Màster en Antropologia i Etnografia per la Universitat de Barcelona (2012-2014). Doctorant Antropologia a la Universitat de Barcelona. Membre del GRAPA (Grup de Recerca en Antropologia i Pràctiques Artístiques).

ÉMELINE LECHAUX - NATIONAL MUSEUM OF NATURAL HISTORY (PARIS, FRANCE)

From Music to Culture: What can analysis of tsogo Bwètè sound archives reveal about the context of a musical phenomenon?

The Bwètè is an initiation society that exists in many populations in Gabon. In anthropological and ethnomusicological literature, the questions of the origin and dissemination of the Bwètè are often discussed through the restitution and analysis of the endogenous discourses. However, no study deals with its history through both the analysis of the sound material and the comparison of recordings made at different times. Working at the Musée de l'Homme (Paris) on the archives that the ethnomusicologist Pierre Sallée (1933-1987) has collected, I made a field of archives from an archived field. I questioned these sound and written documents in the context of a new research, including them in another project than Sallée's one. Conducting my own fieldwork in the Mitsogo population (Gabon) and gathering recent documents about Bwètè, I am thus able to explore the history of this ritual repertoires over a period of half a century. How can we study and compare different individual cultural memories and expressions from different times in order to increase knowledge about Bwètè history? It will be

shown that the use of these sources as musicological objects is particularly relevant to make past and present dialog. For instance, this angle of approach can shed light on the social context in which a sound recording was collected. To illustrate my point, I will present some results of the diachronic comparison of two Bwètè ceremonies recorded in 1968 and 2001, in the Mitsogo population.

Émeline Lechaux is a post-doctoral research fellow in ethnomusicology (National Museum of Natural History, Paris, France). She is currently part of the ANR Program DIADEMS (Description, Indexation, Access to Ethnomusicological and Sound documents). Her doctoral thesis (2015) focused on the diachronic comparison of initiation ceremonies in the Mitsogo population of Gabon (1966-2013). She has worked in the field of sound archives and collections of musical instruments, in three institutions in Paris: the Musée de l'Homme, the musée du quai Branly and the Cité de la musique.

Along with the collapse of USSR and Central Asia's republics accession to independence, the map of the musician and composers' identification changed. Soviet identity was officially replaced by new-built national ones, yesterday's Soviet brother countries became foreign, and western countries which used to constitute remote horizon progressively became closer. In this global situation of identities' disruption, how do musicians and composers rebuild and represent their heritages? Depending on the context of their work, a concert abroad or a repetition at home, they shall not assert the same identity, or at least shall reformulate it. Still they claim for a proper musical identity, which they use to build strategies of adaptation and insertion in national and international artistic networks. What do these strategies tell us about their musical practices? How is music invested by changing identities? We propose to consider these questions from two different but linked research fields: the work of composers and musicians of Uzbekistan, who aim at renewing national musical creation, refusing Soviet aesthetic canon and referring to European musical avant-garde of the 20th century; and the work of Tajik traditional and pop-rock musicians, who enlarge their concerts and musical inspiration fields while as-

serting moving identities and heritages, from East to West. Into these processes of reformulating one's identity, three central patterns shape diversified outlines: we will first examine how the ideas of "national music" and "national repertoire" inherited from Soviet national culture have been reformulated within the national identities' politics built by each state on one side, and diversely re-interpreted by the musicians and the composers on the other side. The analysis of the notion of national repertoire and its uses will show the contradictions inherent to musician's relation to their Soviet past. In order to understand the background of these processes, we will focus on two elements considered by musicians to be at the root of their national music: territory and gene, both linked to a genetic conception of musical practices. Territory can be invoked on different scales by musicians: local areas of birth, with reference to a specific natural landscape supposed to influence musical production; national territory of the republics, assigning an identity to a music created within its boundaries, integrating more or less local specificities depending on the discourses ("I live in Uzbekistan, thus the music I compose is Uzbek", but also "Tajiks from the northern part of the country do not play real Tajik music");

or more comprehensive territories ("Asia", "East", "Soviet") which musicians define according to their own experiences in order to find their place in the global musical networks. Territory-based identification can be combined to a conception of musical practices as a genetic determinism. It is common to hear musicians claim that Uzbek or Tajik people "genetically" play monodic music whereas Europeans "genetically" play polyphonic music. Some musicians also use the genetic metaphor in opposition to territory in order to characterize their musical production in terms of ethnic identity ("I am Russian, thus I compose Russian music, though I was born in Uzbekistan and have always lived there"). The diverse uses of the values of gene, territory and ethnic origin consist in different combinations acting as identity clues to define one's position in a specific context, depending on which the promoted identity can change. Through our two fieldworks examined from these three perspectives, we propose to highlight the variety of identification strategies and the role of musical practices as a tool to shape identities.

Lucille Lisack is PhD candidate at School for Advanced Studies in Social Sciences (EHESS, Paris) and Humboldt-University in Berlin. Her research field is the activities of the different generations of composers in current Uzbekistan and their insertion in the International network of so-called contemporary music. She has accomplished several fieldworks in Tashkent (Uzbekistan) and Almaty (Kazakhstan).

Ariane Zevaco is PhD candidate at the School for Advanced Studies in Social Sciences (EHESS) in Paris. She's also teaching ethnomusicology at University Paris-Ouest Nanterre-La Défense. Her studies mainly concern the representation patterns of musical traditions through musicians' social practices, and more generally the networks of cultural dynamics in Tajikistan, Afghanistan and Iran, countries where she lived for several years since 2004.

ISABEL LLANO - UNIVERSITAT AUTÒNOMA DE BARCELONA (SPAIN)

Bailando la diferencia: identidades culturales y música salsa en Barcelona

En Barcelona, la música latina ha ganado importancia en la vida cultural especialmente desde el año 2000. La inmigración latinoamericana y la internacionalización de la salsa han transformado la ciudad a nivel sonoro, cultural y social, y han propiciado la expansión de una escena (Straw 1991) o campo (Bourdieu, 1998) de la música latina. En la popularización de esta música ha jugado un papel central la trascendencia que tiene el baile entre los latinoamericanos, así como la globalización del baile de la salsa. Una señal diciente de la relevancia social de la música latina en Barcelona radica en el elevado número de discotecas y emisoras de radio que programan salsa y bachata, entre otros géneros latinos; así como la cantidad de academias que enseñan a bailar estas músicas y los congresos de salsa que se realizan anualmente a nivel local y nacional. Las prácticas de consumo, producción y recepción musical que se dan en torno de la música latina en Barcelona evidencian el desarrollo de procesos de reafirmación e hibridación cultural (García Canclini, 2001) y contienen tremendas implicaciones para nuestra comprensión del papel de la música y el baile en la construcción de las identidades culturales. Teniendo en cuenta que la fiesta constituye el paradigma del dispositivo producción identitaria (Delgado 2007: 166),

que el baile en particular se presta a procesos de incorporación y transformación de la identidad (Gilbert y Ewan 2003: 108., Wade 2000: 210), esta comunicación pretende, a través del análisis de los habitus (Bourdieu, 1998) de consumo, producción y recepción de la música latina en Barcelona, señalar: 1) de qué manera los inmigrantes latinoamericanos y los autóctonos expresan sus identidades y qué posibles transformaciones –préstamos, transferencias, hibridaciones- se dan, y 2) cómo se caracterizan las relaciones interculturales de estos colectivos alrededor de esta música.

Isabel Llano es Licenciada en Música y Magíster en Comunicación y Cultura de la Universidad del Valle, Cali, Colombia. Es candidata a doctorado en el departamento de Periodismo y Ciencias de la Comunicación de la UAB. Es coautora del libro *Salsa World, a global dance in local contexts*, editado por Sydney Hutchinson (2014), en el que aporta el capítulo Salsa in Barcelona and Spain. Entre sus trabajos de investigación están *Situación Social del Música en Cali* e *Historia Social de la Música en Cali en el siglo XX*. Es miembro de la SIBE —Sociedad de Etnomusicología y de la International Association for the Study of Popular Music.

ROSSELLA MARISI - "GEORGE ENESCU" UNIVERSITY (ROMANIA)

Proud to be Southerners: the revival of South Italian folk music and dances

Ballarella, tarantella and pizzica are part of a family of southern Italian dances and music, characterized by a fast-paced 6/8 rhythm, and usually played with traditional instruments, such as tamburello, friscalettu, and accordion. Up to the 19th century these dances were an essential part of country life. At the turn of the twentieth century Italy began to transform from a predominantly agricultural country to an industrial one: however, this led to a greater gap between the northern regions, favored by the political class - largely northerners themselves - and the southern ones. Southern Italy became a land of emigration, and over time many traditional music and dances ceased to be practiced. However, in the last 25 years, there has been a strong cultural movement promoting the upswing of this kind of traditions; above all the pizzica is now popular all over Italy and even abroad, taught in dance schools, and danced in the piazzas during local festivals and at concerts. Building on the works of Paul Sant Cassia and J.H. Shan-

non, this study aims at highlighting that practicing traditional music and dance can be conceived as a way of opposing globalization, re-enact communal memories, and let participants feel proud to be Southerners.

Rossella Marisi is Master's degrees in flute (2008, Pescara), history (2011, Rome), politics (2015, Teramo). Specialization: theater history (2012, Rome). Presentations in International Conferences: Presentations in the USA (University of Omaha 2009, 2010, 2011, 2012), Spain (University of Madrid 2010, University of Oviedo 2011), Australia (University of Sydney 2010), Romania (University of Iasi 2012). Research: Member of international research groups: Belgium (2010), Romania (2011-2012). University Teaching: Lecturer in History of musical instruments at the Conservatorio di musica "L. D'Annunzio", Pescara (Italy), AY 2010-2011. Lecturer in Music history at the Accademia di Belle Arti, Bologna (Italy), AY 2014-2015.

IBÁN MARTÍNEZ CÁRCELES - UNIVERSITAT AUTÒNOMA DE BARCELONA (SPAIN)

El canto colectivo de las mujeres obreras en las fábricas de conserva vegetal de la región de Murcia durante el primer franquismo

La siguiente propuesta pretende abarcar la práctica de cantar trabajando por parte de las mujeres obreras en las fábricas de conserva vegetal de la Región de Murcia durante el primer franquismo. Todo ello teniendo en cuenta que durante el período estudiado el canto era una actividad cotidiana, una situación común que se convertía en un elemento de interpelación crucial entre las mujeres y los hombres de las fábricas. La práctica de cantar trabajando que analizamos se ha reconstruido desde la memoria orla todavía activa. Los testimonios oculares nos relatan el canto como un modo de socialización de diversas problemáticas dentro de las fábricas, principalmente reivindicaciones laborales así como acciones performativas de género. El canto colectivo de las mujeres obreras era una práctica con un modelo de organización sonora “a voces” que estaba a disposición común. Todo ello siendo muy conscientes que estos elementos tradicionales convivían y se nutrían de diversos medios de comunicación como la radio y el cine. Tras la etnografía, hemos constatado que el tamaño de las fábricas, el modelo de producción y la procedencia de las trabajadoras marcan diferentes tendencias en cómo se produce el canto y qué se canta en las diversas fábricas. Estos diversos el-

ementos en el transcurso del primer franquismo marcaran una tendencia hacia un cambio de mentalidad respecto al hecho de cantar trabajando. De ese modo, el canto colectivo pasa de ser un elemento vehicular del modo en el que se interpelan colectivamente las mujeres obreras, a un elemento que se potencia para disciplinar a las obreras y obtener una mayor productividad. Con el paso del tiempo la práctica cae en desuso, en parte porque se considera una actividad contraproducente dentro de las fábricas. Por último, toda la descripción etnográfica se enfrentará con los usos y abusos de la memoria y el olvido del presente a la hora de construir un patrimonio cultural popular por parte del marco político en la Región de Murcia.

Ibán Martínez Cárcelos es candidato doctoral de la UAB. Posee el título de Grado Medio en el Conservatorio Profesional “Narciso Yepes” de Lorca. Ha tocado en la Big Band de Lorca, de la Universidad de Salamanca y de la ESMUC. Titulado en Etnomusicología en la ESMUC (2011), Máster de Investigación en Musicología en la UAB (2012), realizando la tesina “Voces de taberna, voces de almacén” sobre la construcción de género a través de diversas situaciones sonoras en Totana durante la posguerra.

PABLO A. MOLINA PALOMINO - PONTIFICIA UNIVERSIDAD CATÓLICA DEL PERÚ (PERÚ)

¿Eso es tradicional? - Trayectorias musicales como espacios de construcción e incorporación de nociones sobre lo que es “tradicional” al interior de circuitos musicales urbanos. El caso del Trío de Música y Canto Popular “Los Cholos” en Lima.

Esta investigación profundiza en los procesos de construcción e incorporación de significados al interior de circuitos musicales en la ciudad de Lima, tomando como referente el concepto de entramados culturales. En ese sentido, problematiza la noción de lo ‘tradicional’ como un principio abstracto, desligándola del ámbito de los estudios de folklore para aproximarse a ella desde la experiencia de los intérpretes, reconociendo su protagonismo en adjudicar sentidos propios y generar identidades musicales alrededor suyo. Para ello se exploraron las trayectorias musicales individuales y grupales de un conjunto de intérpretes, contemplando sus prácticas musicales así como los circuitos culturales y contextos de performance en que estas se desarrollaron. El caso elegido fue el Trío de Música y Canto Popular ‘Los Cholos’, formado en 1999 y caracterizado por interpretar múltiples géneros de música popular afroperuana, andina, y criolla; así como manejar un formato instrumental compacto de quena, guitarra, charango y voz. Entre agosto y octubre de 2011 se acompañó al grupo en presentaciones, ensayos y tertulias haciendo observación participante, entrevistas a profundidad para construir las historias de vida de sus integrantes, y sesiones controladas de exposición musical para recoger sus percepciones sobre lo ‘tradicional’. Asimismo, entre

2011 y 2012 se aplicaron entrevistas semi-estructuradas a otros intérpretes y actores vinculados a la práctica musical de ‘Los Cholos’. De este modo se pudo mapear las trayectorias musicales de estos, observando cómo sus etapas iniciales fueron marcadas por el contexto de performance de la nueva canción latinoamericana, e identificando los puntos de quiebre y actores clave que provocan su giro progresivo hacia un repertorio que empezó a conceptualizarse como ‘peruano’ y ‘tradicional’. Asimismo se pudo determinar cómo este giro responde, a nivel subjetivo, al establecimiento de puntos de referencia alrededor de patrones sonoros así como la generación de representaciones de lugar, reales o imaginados.

Pablo A. Molina Palomino es Graduado en Ciencias Sociales con mención en Antropología de la Pontificia Universidad Católica del Perú. Es investigador de la Dirección de Patrimonio Inmaterial del Ministerio de Cultura en Perú. Participó en la organización del ciclo de videoconferencias “¿Qué es la etnomusicología? Su campo de estudio, teorías y métodos, y los debates disciplinarios contemporáneos”, Instituto de Etnomusicología de la Pontificia Universidad Católica del Perú .

RODRIGO A. DE LA MORA PÉREZ ARCE - UNIVERSIDAD JESUITA DE GUADALAJARA (ITESO, MÉXICO)

Marcos espaciales como referentes para el estudio social de la música

En una primera parte, en la ponencia se dan claves para comprender de qué forma diferentes dimensiones de lo espacial han sido asociadas a lo musical, en el interés de comprender problemas sociales tales como las configuraciones identitarias, regionales y territoriales o los procesos de articulación entre localidad y translocalidad. De esta manera, se revisan trabajos que desde diferentes disciplinas como la geografía humana (Connell y Gibson, 2003), la musicología (Leyshon, Matless, y Revill, 1998; Bombi, Carreras y Martín, 2005) o la etnomusicología (Stokes, 1994, 1997, 2005; Turino, 1993, 2003; Miñana, 2008), se han aproximado al estudio de la relación entre música y espacio, y se discute si los enfoques teóricos y metodológicos empleados por sus autores se oponen o se correlacionan en tanto vías para la comprensión de la interrelación entre lo espacial, lo musical y en última instancia, lo social. En una segunda parte de la ponencia, a partir de la revisión del concepto de marco -propuesto por Gregory Bateson (1972) y retomado por Erwing Goffman (1959) y diferentes estudiosos del performance en antropología (Turner, 1985; Schiefelin, 1996, 1998) y en etnomusicología Herndon y McLeod (1980), Behague (1984), Kapchan (1995) y Turino (2009)-, y en correlación con el modelo teórico de producción del espacio

aportado por Henri Lefebvre (1974), se propone un modelo para el análisis e interpretación de diferentes dimensiones de lo musical (prácticas, espacios y representaciones) en tanto elementos fundamentales en la configuración de lo social.

Rodrigo A. de la Mora Pérez Arce es Doctor en Ciencias Sociales con especialidad en Antropología social. Centro de Investigaciones y Estudios Superiores en Antropología Social (CIESAS), Unidad Occidente. Guadalajara, Jalisco. Tesis: Yuitiari-ka huyeiyarite. Los caminos de la música: espacios, prácticas y representaciones de la música entre los wixaritari. Maestría: Ciencias Musicales en el área de Etnomusicología, Universidad de Guadalajara. Licenciatura: Letras Españolas. Universidad de Guanajuato. Profesor investigador, Departamento de Estudios socioculturales, ITESO. / Coordinador de la Unidad académica básica Producción social de sentido y prácticas socioculturales (PSS y PSC). Unidad académica básica: Producción social de sentido y prácticas socioculturales (PSS y PSC). Líneas de investigación: Música y relaciones sociales, estudios del performance, música indígena, música urbana, cultura y sociedad wixárika. Pertenencia al Sistema Nacional de Investigadores: Nivel Candidato (desde enero de 2014).

IVÁN CÉSAR MORALES FLORES - UNIVERSIDAD DE OVIEDO (SPAIN)

(Neo)afrocubanismo de principios de siglo XXI: música académica, religión e identidad transnacional. Tres compositores de la diáspora musical cubana

Desde la primera mitad de paso siglo hasta el presente el afrocubanismo vertebró una de las tendencias estéticas más características de la creación musical académica cubana. Lejos de sus iniciales trazas nacionalistas como expresión necesaria de una supuesta modernidad americana -allá por las décadas de 1920 y 1940, con autores como Amadeo Roldán y Alejandro García Caturla-, y acorde con las dinámicas migratorias y estéticas postmodernas vigentes, su hacer responde a realidades cada vez más híbridas, sincréticas e interculturales. Realidades que, permeadas por la escisión de una identidad diásporica, revelan en sus creadores migrantes contemporáneos complejas necesidades de conciliación y (re)territorialización artística y espiritual. Los tres compositores de la diáspora musical cubana seleccionados para esta propuesta son Ailem Carvajal (radicada en Parma, Italia), Eduardo Morales-Caso (Madrid, España) y Louis Aguirre (Aalborg, Dinamarca). Tres creadores cuyos estilos musicales evidencian diversos modos de acercamiento e interpretación de un hacer musical afrocubano, como expresión identitaria, cultural y religiosa (santería) en permanente interacción y diálogo. La carga de fragmentación, *différance*, hibridez y cruce de fronteras que encierran sus obras, concita una variedad significativa de

posicionamientos y estrategias creativas. De ahí que su análisis musical se aborde en los marcos de esta presentación desde un enfoque intertextual, procurando un mayor interés por los espacios simbólicos que articulan sus tramas divergentes de tipo local/global, pasado/presente y reinención/asimilación.

Iván César Morales Flores es Doctor en Musicología por la Universidad de Oviedo (2015), con el trabajo: *Música, identidad y diáspora. Jóvenes compositores cubanos en el cambio de siglo (1990-2010)*. De 2006 a 2008 es director y profesor del Departamento de Musicología de Instituto Superior de Arte de La Habana, miembro del Consejo Científico de la Facultad de Música y la Comisión Nacional de Musicología del Ministerio de Cultura de Cuba. Es galardonado con el Premio de Musicología Argeliers León de la Unión Nacional de Escritores y Artistas de Cuba (2006), con la obra: *Ebbó: análisis musicológico de una ópera de Louis Aguirre*. Entre los años 2004 y 2008 formó parte del Taller Musicológico Multitemático Abierto (TMMA) dirigido por el Dr. Danilo Orozco. Ha publicado en revistas musicológicas como: *Clave*, *Revista de Música Cubana*, *Boletín Música de Casa de las Américas*, *Musiker*. *Cuadernos de Música*, y *Sociedad Española de Musicología*.

LUIZ MORETTO - KING'S COLLEGE LONDON (UNITED KINGDOM)

Batuku and Folia: aesthetics of rhythm, syncretism and fragmented subjectivities

In this paper I am focused on the musical practice of two communities in Brazil and Cape Verde, considering the relevance of their distinct, yet sometimes similar, cultural areas. On one side there are contrasting points of afro-catholic and profane rituals, on the other side there are similarities of aural narratives both performed on percussion and fiddle instruments as African derivations genres of cultural practices in fragmentation. Notwithstanding their rural experience, the batuku tradition from the island of Santiago is recognizable in the transnational spaces of the diaspora while the tradition of *bandeira do divino* in the quilombo of Morro Seco in southeast Brazil is a regional practice outside the musical mainstream in this country. Bearing in mind all these elements in a political approach of the African diaspora as a non-nation area would be possible to discuss once more the concept of hybridization within cultural syncretism. The musical practices covered in this study are a result of resistance and negotiation between the colonial economy of plantation, the Catholic order toward oppressed people gathered together from different cultural background. How-

ever, today this music is the interbreeding of what remained from African elements and the appropriation of the European imaginary, enabling people to reconstruct new subjectivities. In this musical analysis I will bring some data of a fieldwork carried on in these areas through interviews, musical recordings. Despite the high number of interviews, I have chosen to focus on two musicians whose life trajectories are representative of their communities. Both are musicians and leaders on their practices, able to play the drums and the fiddle *cimboa* and *rabeca* also comprehending the structures of their musical practices but beyond the repertoire and performance inside rites of music, dance, choreography and communal celebration.

Luiz Moretto is PhD Candidate in Portuguese and Brazilian Studies Research, main subject ethnomusicology: African and Brazilian music at King's College London. His Joint Supervisors are: David Treece (Spanish, Portuguese and Latin American Studies Department) and Frederick Moehn (Music Department). He completed a Degree in Music at Udesc – Brazil (1998)

ALBA NEBOT RODRÍGUEZ - UNIVERSITAT AUTÒNOMA DE BARCELONA (SPAIN)

Les Proses de Puebla de Arenoso

En aquest estudi etnomusicològic es pretén comprovar com la història i societat d'un poble ha afectat a una activitat musical i com a conseqüència, aquesta s'ha anat transformant en el llarg del temps. Concretament parlem de les Proses, uns cànctics dedicats a la Verge del Loreto i a Santa Bàrbara a la Puebla de Arenoso (Castelló de la Plana, Comunitat Valenciana), que es celebren dins el pont festiu de la Constitució i Puríssima (del 6 al 8 de desembre). Aquestes peces són d'origen religiós, cantades pel poble dins una celebració pagana. Per poder profunditzar més en el tema del treball hem acotat la recerca en el període de 1930 fins al 2015. Avui dia aquesta festivitat té un valor de preservació de la tradició per la Puebla de Arenoso i hem volgut detectar si en temps anteriors aquesta rellevància social ja era vigent o posseïa un altre significat per la societat. A part d'explicar les diferències formals, estructurals i executants que tenia la prosa des de 1930 fins a l'actualitat, i observar quines funcions hi intervenen com la temàtica de gènere, de classes socials i les institucions (alcalde, església...).

Per poder dur a terme aquesta investigació s'ha emprat un model basat en l'entrevista a tres perfils diferents de població: de 15 a 29 anys, de 30 a 59 anys i de 60 cap endavant, per poder obtenir la màxima informació. S'han entrevistat un total de 30 persones repartides equitativament en els tres grups d'edat. En conclusió, aquest estudi mostrarà com els fets històrics, socials i culturals en una petita població pot acabar modificant el significat i motiu per el qual es va iniciar una activitat musical.

Alba Nebot Rodríguez és estudiant de darrer curs del Grau de Musicologia a la Universitat Autònoma de Barcelona (UAB). Té el títol de Grau Professional en flauta travessera pel Conservatori de Sant Cugat del Vallés. Compagina la seva activitat acadèmica amb la docència, impartint classes de flauta travessera i llenguatge musical a l'Escola Catalònia (Bac de Roda, Barcelona) i a l'acadèmia Estudis Musicals Haro (Hospitalet de Llobregat, Baix Llobregat). És membre de la Jove Orquestra de Sant Cugat del Vallés (JOSC) com a flautista.

DANIEL M. NEUMAN - UNIVERSITY OF CALIFORNIA (UCLA/LOS ÁNGELES, UNITED STATES OF AMERICA)

Mirasi: The Natural History of Natural Musicians

In earlier work, I have focused on the relationship between India's classical traditions and the manner in which musical specialists have been organized. For this paper, I shall consider the archetypal communities of hereditary musicians collectively referred to as *Mirāsī*. *Mirāsī* is the name for groups of hereditary musicians and genealogists found throughout North India from Rajasthan through Bihar. The groups are formed from local and regional lineages and are found both in the countryside as well as urban areas. They are important to the history of Hindustani music since many of the important musicians of the late 19th and 20th century were *Mirāsī*. But the term, particularly in urban areas, has been stigmatized because *Mirāsī* musicians were often the accompanists of professional women singers and dancers who were similarly stigmatized. I have taken the rather old-fashioned subtitle because *Natural History* has the biological and evolutionary sense of ethnography I wish to consider today. And "natural musicians" is distinctly how *Mirāsīs*, whatever type they are, see themselves as inheritors and conveyors of their musical specializations. In recent years, accompanying the feminist turn in Indian music scholarship, courtesans have been the object of in-

creasing attention and respect. Works by Morcom (Morcom 2014), Maciszewski, Qureshi, Sachdeva and Babiracki (Maciszewski. 2006, Qureshi 2006, Sachdeva 2008) (Babiracki 2004) have pointed to the challenges courtesans have faced as well as the respect they deserve. This paper is intended as a similar corrective regarding *Mirāsī* musicians.

Daniel Neuman has written and co-edited four books: *The Life of Music in North India: The Organization of an Artistic Tradition* (1980, 1990) and *Ethnomusicology and Modern Music History* (1991) and *Bards, Ballads and Boundaries: An Ethnographic Atlas of Musical Cultures in West Rajasthan* (co-authored with Shubha Chaudhuri) (2007). His most recent work is a volume of selected articles titled "*Studying Indian's Musicians*" (Manohar 2014). Neuman had earlier also been active in multimedia development, such as of the World Music Navigator, a computerized ethnographic atlas of the early 1990s. He is currently Professor in the Department of Ethnomusicology at UCLA and holds the Sambhi Chair in Indian Music. His Ph.D. is in Anthropology from the University of Illinois.

DARD NEUMAN - UNIVERSITY OF CALIFORNIA (SANTA CRUZ, UNITED STATES OF AMERICA)

Genealogy, Oral History and Musicology: Heterodox Appropriations of Classical Sources

While modern notions of the classical in India have been largely determined by elite investments in Indic recoveries, this paper will explore how certain non-elite musical communities accessed “classical” sources and grafted its rational structures onto modern performance practices. In particular I will demonstrate how through family genealogies, musical analysis and oral history we can trace how certain hereditary Muslim musicians and their offspring and students re-introduced and propagated a popular classicism to the modern repertoire of Hindustani music. By popular classicism I do not mean a “classical music for the masses”; rather I mean an approach to pedagogy and performance that made musical learning available to those who did not have access to esoteric family knowledge and moreover, whose principles derived from classical Sanskrit treatises. In particular, we will explore how lower-caste musicians, who were outsiders to elite musical lineages, were motivated by Sufi and Bhakti ideologies to disseminate musical knowledge to other outcaste communities, women and aspiring musicians from non-hereditary and non-elite lineages. These outsider communities eventually redefined the repertoire of Hindustani music for post-Independence India. As such, this paper also suggests an alternative to discussions

of “alternative modernities.” That is to say, we consider a socio-musical “movement” that broke from established traditions by widening access beyond elite lineages, but did so in ways determined more by heterodox Sufi and Bhakti ideologies and practices in South Asia than emancipatory traditions derived from Enlightenment traditions. Through lineage-based genealogy, oral history and music analysis, we can posit and illuminate a different historical itinerary to classical sources, one that was neither Orientalist in ideological scope nor elitist in agenda.

Dard Neuman is the Hasan Endowed Chair in Classical Indian Music and Associate Professor of Music at the University of California, Santa Cruz. Receiving his Ph.D. in Anthropology from Columbia University in 2004, he joined the music faculty at University of California, Santa Cruz in 2005. He has studied the sitar for almost four decades. His research interests concern the musical cultivation, transmission and performance of Hindustani music in twentieth century North India as well as the role of music in social action. He has published articles for SEM and Asian Music and his book, *Hindustani Music, Heterodoxy and Modern Traditions* is forthcoming with Wesleyan University Press.

ELISA PAIVA DE ALMEIDA - UNIVERSIDADE FEDERAL FLUMINENSE PPGA – UFF (BRASIL)

Prácticas musicales, construcciones identitarias y transculturaciones entre grupos occitanistas del Sur de la Francia

Esta comunicación parte de la experiencia de cuatro grupos musicales originarios de Francia que están conectados entre sí y a un gran movimiento occitanista que ocurre principalmente en ciudades del Sur de este país. Son ellos: Les Fabulous Troubadors, originario de Toulouse, La Talvera, de Cordes-sur-Ciel, Massilia Sound System, de Marsella, y Nux Vomica, de Nice. Desde la década de 1980, estos grupos promoven el uso y la valoración de la lengua occitana mientras transitan entre una circulación comercial más convencional y actividades orientadas a las poblaciones de los lugares donde viven, involucrándose, en diferentes niveles, en debates sobre la identidad cultural en su país y en diversos proyectos y acciones políticas de estímulo a la convivencia en colectividad, haciendo lo que Appadurai (2004) nomea 'la producción de localidad'. En sus prácticas, la música es una herramienta para integrar y establecer lazos de pertenencia a una comunidad o lugar y también materia para reflexionar sobre sujetos como la cultura popular, el folklore, la tradición y la creación. Como característica común en sus trayectorias, los grupos mencionados establecen interacciones creativas con músicos y géneros musicales de otros contextos culturales diferentes de su realidad inmediata, como el Nordeste brasileño, la Jamaica y los Estados Unidos. Estas relaciones

afectan a las representaciones de sí mismos y de los otros presentes sus discursos, así como a los sonidos elegidos como diacríticos en sus producciones. Con base en datos etnográficos preliminares, esta presentación objetiva esbozar una reflexión sobre estas prácticas musicales pensando los procesos de construcción de identidad en este contexto de fuerte flujo de significados y formas significativas, destacando las flexibilidades y acomodamientos realizados tanto en la música, como en los discursos nativos racionalizadores acerca de las creaciones musicales (Carvalho y Segato, 1994) de cada uno de estos grupos.

Elisa Paiva de Almeida es estudiante de doctorado en el Programa de Pós-Graduação em Antropologia da Universidade Federal Fluminense PPGA – UFF, máster en Antropología Social por el Programa de Pós-Graduação em Antropologia Social da Universidade Federal do Rio Grande do Norte PP-GAS - UFRN (2010) y graduada en Comunicación Social / Radio y TV por la misma universidad (2006). Participa del Grupo de Estudos Sobre Culturas Populares de la UFRN y del Núcleo de Estudos em Arte, Ritos e Sociabilidades Urbanas - NaRua de la UFF. Tiene interés por los siguientes sujetos: música, identidad, transculturación, cultura popular y tradición.

MARIA ROSA PAMPILLO RETANA - UNIVERSIDAD DE AVEIRO (PORTUGAL)

The inter-celtic festival of Costa Rica: can we speak about 'places in transit'?

Since its inception, October, 2012, the Inter-Celtic Festival of Costa Rica has created a musical place with musicians from around the world. I have chosen this event as the subject of my study due to its particular characteristics. It defines itself as an Inter-Celtic Festival, but it is located in San José, a city that is not the epicenter of "Celtic Music" and does not belong exactly to the space where this music circulates. Musicians from Mexico, Costa Rica, Ireland and Galicia performed in the most recent Inter-Celtic Festival of Costa Rica, October, 2014. These geographies can be defined as places in transit, due to the continuous transit these territorial representations carry out through these musicians. Furthermore, this Festival displays a strong territorial dynamism. The concept of places in transit had a preponderant role in this study, as far as the mobility of musicians and the geographies to which they represent (frequently in a mutant way). This term evokes concepts related to the people and the dynamic mobility of cultures, above those of local, global and transnational concepts, which refers to a territorial base.

As a reference, I have studied authors like Martin Stokes, Philip Bohlman, Ulf Hannerz, Tim Creswell and James Clifford, who value mobility as a source of knowledge, and defy the traditional methods of study. The geographic and dynamic characteristics of this investigation have made me choose the Ethnographic Method and specifically multi-sited fieldwork as (they are) the most adequate methodological approaches for this study. The study of the musicians in transit was of vital importance for this investigation. I have studied the principal organizers of this Festival: bagpipers Abraham Fernández (Galicia) and Eduardo Oviedo (Costa Rica), two musicians in transit who, thanks to their mutual musical and personal identification, bypassed geographic distances and joined forces, knowledge and passion for the Celtic universe in order to give shape to this Festival.

M^a Rosa Pampillo Retana. She graduated in History and Sciences of Music, at the Universidad de la Rioja (2014). She is currently studying her Master in Music focused on Ethnomusicology at the Universidad de Aveiro (Portugal), under the supervision of professor Rosário Pestana.

RAQUEL PARAÍSO - UNIVERSIDAD VERACRUZANA (MÉXICO)

Festival Son Raíz: Building Community and Signifying Identity and Culture Ownership Across Mexican Regions

Social changes in Mexico during the beginning of the second half of the 20th century contributed to the disappearance of social contexts and conditions for the performance of traditional music. By 1980s, governmental institutions, musicians and cultural promoters started to organize music festivals in different regions as a way to overcome the abandonment of musical traditions and traditional culture. Festivals functioned as platforms for gaining back social places and spaces for the music, as well as to create new ones in which to share, experience, promote, and revitalize music cultures legacies. Creating community and reinforcing identity within and across regions were particularly important at these festivals. For six years (2005 to 2010), Son Raíz stood out as a festival interplaying between institutional sponsorship and non-governmental initiatives. It showcased different Mexican musical traditions, cutting across regionalisms to signify a larger Mexican cultural identity and to bridge a community of musicians and cultural promoters. The festival also served as a cultural medium in which traditional music was utilized as a powerful tool for social change, a means of dialogue among cultural regions, and a banner of ownership of one's culture. Building community and signifying cultural identity took place not only through music performances, but

also through theoretical dialogues in roundtables intended to come up with effective plans of action to empower communities to have more control over their own cultural property, and to give traditional culture a more central place in society.

Raquel Paraiso holds a master in violin performance from the University of Wisconsin-Madison, as well as a master and a Ph.D. in ethnomusicology from the same university. Her areas of interests focus on cultural politics of music, and musical production of place, identity, and ethnicity in Latin America at large, and Mexico in particular. Her latest research deals with the re-contextualization of musical traditions and the performance of identity in festivals of Mexican sones. She has written several articles. : "La música calentana en el Balsas" (2007), "Las redes de la globalización y su efecto en las músicas folclóricas: el caso de los sones mexicanos" (2011) and "Recontextualizando tradiciones alrededor de la tarima: un fandango en Huetamo." (2015) She has presented her work at international meetings and congresses such as those of The Society for Ethnomusicology (SEM), Latin American Studies Association (LASA), and The Association for the Study of Popular Music-Latin America (IASPM-AL).

MAURICIO REY GAREGNANI - INVESTIGADOR INDEPENDIENTE (ARGENTINA)

Los juegos de mesa musicales: un documento olvidado

Desde sus orígenes la evolución de la disciplina musicológica ha ido abriendo su perspectiva hacia otros ámbitos de investigación. Así, la música popular, la educación, la infancia o los estudios de género han comenzado suscitar la atención de los investigadores quienes han indagado sobre las características de dichos ámbitos y, en algunos casos, también sobre las causas de su olvido. Con referencia a las prácticas lúdicas musicales a partir de la segunda mitad del siglo XX hemos observado el surgimiento de una multiplicidad de estudios que abordan las relaciones entre juego y música. Aún así, en este amplio abanico que comprende estudios centrados en el juego de tradición oral como los realizados por John Blacking, las observaciones sobre el juego musical como elemento educativo de Kathryn Marsh o los estudios de las relaciones entre juegos musicales y tecnología de Kiri Miller, observamos que el juego de mesa musical permanece sin ser abordado dentro del ámbito musicológico. El presente trabajo se centra en dilucidar cuáles son las causas de dicha omisión ya que a pesar de ser un testimonio relevante sobre las prácticas musicales del último siglo los juegos de mesa musicales han permanecido como un material invisible para la musicología. Observar al juego es observar una cultura y particularmente los

juegos de mesa musicales poseen unas características que los transforman en un elemento idóneo para la transmisión de la ideología y el mantenimiento de un paradigma transformándose en una fuente fundamental para entender la conceptualización social y las prácticas musicales del siglo XX.

Mauricio Rey Garegnani (Argentina, 1976). Musicólogo, educador musical y músico. Graduado en Musicología en la UAB (Universidad Autónoma de Barcelona) actualmente se desempeña como responsable del departamento de lenguaje musical del Aula de música de Vilassar de Mar y como profesor de guitarra dentro del Plan de desarrollo Comunitario del Ajuntament de Vilassar de Mar. Como investigador independiente ha realizado una comunicación en el II Congreso de música y cultura audiovisual organizado por la universidad de Murcia. Sus ámbitos de investigación se vinculan en las relaciones entre música y educación, el juego de mesa musical y los hábitos de audición de los nativos digitales. Como músico cuenta con 3 discos editados y ha formado parte, ya sea como cantante, guitarrista o arreglador vocal de diversas agrupaciones ligadas tanto a la música tradicional uruguaya, como al reggae o al folclore argentino.

DANIEL RIBEIRO MEDEIROS - UNIVERSIDAD FEDERAL DE PARANÁ (BRASIL)

El rock underground pelotense de los 90: la alteridad entre el ayer y el hoy

En el contexto del proyecto de tesis *Rock pelotense nos anos 1990: cena, memória e identidades de uma prática roqueira no extremo Sul do Brasil*, este trabajo tiene como objetivo reflexionar acerca de las representaciones factuales y semánticas (Candau, 2011) respecto a las evaluaciones/comparaciones que los entrevistados hacen acerca del ayer y del hoy. Las hemos comprendido como procesos que establecen una alteridad basada en una relación entre el ayer (tiempo/espacio) y el hoy (tiempo/espacio). O sea, un eje en el que los entrevistados narran y se representan a sí mismos en el hoy a partir de sus experiencias musicales del ayer (un proceso de diferenciación). La base de nuestra metodología está en las historias de las vidas de colaboradores que participaron de la escena rock underground en la ciudad de Pelotas (Brasil) en los 90. Enmarcan memorias individuales/colectivas que remiten a experiencias concretas del pasado (Jovchelovith; Bauer, 2002; Lindón, 1999; Alberti, 2000; Ricouer, 2000). En sus trabajos de memoria hacen emerger representaciones identitarias acerca del yo/nosotros (del ayer) en comparación con los otros (del hoy) – una identidad que se construye en referencia a los otros (Pollak, 1992). Además, dichas comparaciones están en la base dialógica de la nostalgia (Pickering; Kinghtley,

2006; Sedikides et al, 2004), la cual permite a los sujetos articular sus identidades y continuidades (Sedikides et al, 2004). Basados en las perspectivas de la descripción densa de Geertz (2008) y de la antropología de la memoria de Candau (2005; 2011), presentaremos algunas representaciones factuales y semánticas tales como la escucha/apreciación musical, aprendizajes musicales, adquisiciones de materiales, etc que son utilizadas en la construcción de la memoria social de la comunidad rock pelotense de los 90 y que remiten a un compartir en que la nostalgia enlaza memoria social y identidad cultural.

Daniel Ribeiro Medeiros se ha formado en el curso Superior de Música de la Universidad Federal de Pelotas (UFPel) en el año de 2004 y obtuvo su Master en análisis musical, composición y interpretación musical en la Universidad Federal del Paraná (2010). Ha sido profesor temporal/sustituto en cursos universitarios de música entre los años de 2006-2008 y 2011-2013. Actualmente sus investigaciones están dirigidas a su tesis doctoral que dialoga temáticas que envuelven el rock, escenas, undeground, practicas musicales, música popular, etc a través de marcos teóricos ligados a la etnomusicología, musicología, antropología, sociología.

SUSANA SARDO - UNIVERSIDADE DE AVEIRO (PORTUGAL)

Prácticas de investigación compartida en y sobre la música: una propuesta de reflexión

Los contextos contemporáneos de investigación en etnomusicología y en otras disciplinas interesadas en la música están cambiando drásticamente. Esto se debe, por un lado, al fuerte crecimiento de la presencia de la música en la academia –que requiere investigación– y, por otro, a la conciencia creciente de las personas que hasta ahora han constituido el “objeto de estudio” de los investigadores, sobre la importancia imprescindible que tienen sus contribuciones para la investigación. Esta situación es válida en contextos muy diversos como lo son las sociedades indígenas de Brasil y los grupos fragilizados residentes en medios urbanos, o los estudios desarrollados por intérpretes de músicas eruditas sobre los trabajos de compositores vivos. En todos los casos, el investigador representa un sujeto de autoridad, empoderado académicamente, cuyo trabajo contribuye a la promoción de los sujetos involucrados pero, sobre todo, a la validación del propio investigador como titular de un saber socialmente mejor calificado. Esta situación, propiciadora de profundas asimetrías ha sido problematizada por diferentes autores que intentaron revertirla proponiendo metodologías y actuaciones basadas en prácticas de “pesquisa-acción participativa”. Es el caso, por ejemplo, de Orlando Fals-Borda en Colombia (1991, 2003) y de Paulo Freire en Brasil (1970, 1990, 1996). Esta ponencia propone una mirada crítica

sobre las prácticas canónicas de investigación en música y etnomusicología. Parto de mi experiencia de investigación junto a grupos de inmigrantes goeses y cabo-verdianos residentes en la región del Gran Lisboa, a cantautores portugueses de música popular y, también, de mi acción como orientadora de trabajos de doctorado en música y etnomusicología de los últimos 10 años. Propongo que es posible legitimar nuevas prácticas de investigación, que designo como investigación compartida –como fue sugerido por Jean Rauch–, basadas en la articulación de saberes y experiencias individuales (académicos y no académicos, performativos y composicionales, prácticos/teóricos) para la construcción de un saber común. En este sentido, la investigación compartida puede generar una des-jerarquización de los saberes y, por consecuencia, definir una condición de posibilidad para la construcción de relaciones más ecológicas entre los diferentes sujetos involucrados.

Susana Sardo is Associate Professor of Ethnomusicology at the University of Aveiro, Portugal. She is the author of the book *“Guer-ras de Jasmim e Mogarim: Música, Identidade e Emoções em Goa”* (2011) which received the 2012 Culture Award from the Lisbon Geographical Society. Susana Sardo is the director of the Aveiro branch of the Research Centre for Ethnomusicology (INET-MD).

ILARIA SARTORI - INDEPENDENT RESEARCHER (ITALY)

Ethnomusicology and sound anthropology in Harar and Barcelona: contexts, cultures and technologies shaping methodologies and theories

The aim of this paper is to reflect how interdisciplinarity and methodological perceptiveness to the specificity of cultures and contexts may benefit the study of music as human behavior and vehicle of identity. Two case studies will be brought in order to exemplify this approach: on one hand, research on Harari music in Ethiopia and the diaspora; on the other, investigation on sound, memory and identities in Barcelona, notably in the Barceloneta neighborhood and among Asian communities and intercultural groups. Fieldwork on Harari music started in 2002 as documentation of yet unstudied repertoires. Recordings were initially meant for transcription, analysis and depiction of a musical system; however, in Harari perspective, traditional repertoires exist either as ritual acts (zikri) or as sung poetry (faqar), texts and melodies are permeable and blend as a whole, while the concept of music is as imported as radios and guitars. Definition of appropriate parameters for analysis therefore required a more interdisciplinary approach: ethnography, linguistics, philology, history, demography and Islamic studies eventually revealed more about Harari repertoires than musical analysis, while popular music studies, political sciences and intercultural and diaspora studies supplied approaches to Harari “pop”, born

in the 1960s, prohibited during DERG and presently thriving on diaspora stages and through the net. In migratory, transnational and intercultural contexts, technology development and the resulting global circulation of recordings quickly turned into one of the main tools of reinforcement of centripetal cultural values, concurrently conveying identity messages and mirroring hybridity as a positive and long-standing habit. The acts of listening, recording and sharing music as well as the connections between sound, territory, memory and identities therefore emerged as priority objects of study, eventually becoming the axis of new Barcelona-based researches where technology allowed methodological innovations to the point of transcending emic-etic boundaries and redefining concepts and theories.

Illaria Sartori is PhD in History and Analysis of Musical Cultures at Rome la Sapienza University in 2008. Member of the UNESCO project “Ethiopia: traditional music, instruments and dance”. Since 2010, she leads the sound anthropology and art project Barceloneta Sonora and coordinates, in collaboration with Phonos and the Music Technology Group (UPF), the intercultural sound mapping of Barcelona at Freesound.org (project The Sound of Cultures).

JULIETA SILVA - UNIVERSITY OF AVEIRO (PORTUGAL)

El Museo Nacional de Etnología de Lisboa y la emergencia de una nueva “fórmula” performativa

La colección de instrumentos musicales populares portugueses que ha sido reunida por Ernesto Veiga de Oliveira en la década de los sesenta del siglo XX, depositada en el Museo Nacional de Etnología (MNE) de Lisboa, ha encontrado, a partir de la mitad de la década siguiente, un pequeño “núcleo” de músicos muy permeables a una cultura “oriunda de la tierra”. Uno de esos músicos es Carlos Guerreiro, artista sobre el cual estoy construyendo una historia de vida. Guerreiro ha integrado el Grupo de Acção Cultural (GAC) - Vozes na Luta, formado en pleno proceso revolucionario: un período de fuertes movimientos sociales y políticos, activada por los partidos y organizaciones de izquierda y de extrema-izquierda entre la Revolución del 25 de Abril de 1974 y el golpe de estado reaccionario del 25 de noviembre de 1975. El estudio demuestra que estos músicos han encontrado, en la documentación producida por antropólogos y etnólogos del Museo, una prueba de la “verdad” de la música portuguesa, que serviría para contestar como “falsas” las representaciones de las tradiciones musicales vehiculadas durante el régimen dictatorial (1926-1974), reaccionando a una folclorización (CASTELO-BRANCO 2003) que los miembros del GAC han designado como una tendencia “populista” que han inten-

tado evitar. Este colectivo va a inaugurar una determinada “fórmula” performativa, a partir de la utilización de la documentación disponible en el MNE, que otros grupos van a adoptar un poco más tarde, actuando como precursores de una refolclorización, caracterizada por el cuestionamiento de la autenticidad (Ibid.), en una voluntad pionera de construir “otro folclore”, más “auténtico”, libre de lo que era considerado como siendo una herencia estadonovista (Ibid.). Este estudio pretende revelar el importante rol de mediación (RONSTRÖM 1996) que el MNE ha desempeñado en el campo de la revivificación de la música tradicional en Portugal, en la medida en que ha producido la documentación necesaria a la existencia de un conocimiento sobre la música tradicional portuguesa, que va a servir de base de trabajo y de inspiración a toda una generación de músicos.

Julieta Silva has participated in the creation of various musical shows constructed in rural areas, involving local communities in order to cross musical languages. In 2009 she edited “A Festa dos Montes” a ethnomusicological study within the Post Graduation in Popular Music Studies at FCSH-UNL. Currently she is attending the Master in Musicology at the University of Aveiro (Portugal).

GARETH DYLAN SMITH - INSTITUTE OF CONTEMPORARY MUSIC PERFORMANCE (LONDON, ENGLAND)

Experiencing Drum Kit Performance: An “Autoethnomusicosophical” Approach

This presentation explores ongoing research in two under-developed areas of ethnomusicological scholarship – drumming studies, and an autoethnographic, philosophical approach to the study of music performance. The presentation looks at insights, opportunities and challenges afforded the field of ethnomusicology, incorporating notions of embodiment and embodied experience (Merleau-Ponty 1945, Berger 1999, Voegelin 2012, Johnson 2007, McPhee 1965), and deeply reflexive, phenomenological, autobiographical autoethnography (De Rond, Goodall, Sudnow, 1978). Aside from a few key studies, ethnomusicology scholars have tended to approach their research as third parties, interpreting data through several hermeneutic layers, thereby necessarily resorting to making assumptions or to posing unanswered questions. It is proposed that perspectives gained from such an “autoethnomusicosophic” approach could enrich and inform understandings and provoke debate in ethnomusicology and beyond, into public discussion around the human experience. Presenting and analyzing video footage, field notes and voice recordings collected from over 100 hours of drumming performances in musical theatre, classic rock, and electro-pop performance contexts, this paper explores and invites discussion of the value and meaning of these types of

data. Areas for discussion in and following this paper include:

- Types of new insights that can be afforded through such an approach
- Application of similar approaches beyond the drum kit
- The place of practitioner-researchers in the academy
- Valuing practice-as-research beyond the academy
- Effective and appropriate dissemination of findings from research on embodied experience

Gareth Dylan Smith is a drummer, educator, and academic. Gareth teaches at the Institute of Contemporary Music Performance in London, Boston University in Boston and the University of Michigan. He works as an external examiner in Malaysia, Australia and Scotland. In 2013 Gareth's book *I drum, therefore I am: Being and becoming a drummer* – the world's first sociological study of drummers – was published by Ashgate. Gareth's research interests include embodiment in performance; music and leisure; intersections of music, education and entrepreneurship; and gender, democracy and social justice in music education. Gareth's work is widely published in peer-reviewed journals and books, in trade magazines.

EURIDES DE SOUZA SANTOS, MARILIA CAHIINO BEZERRA - FEDERAL UNIVERSITY OF PARAÍBA (BRASIL)

“Canta quem sabe cantar”: performative processes in the art of embolada

The present article describes the embolada performative processes. The embolada comprises the process of singing the coco-de-embolada, a musical-poetic form found in Northeastern Brazil. The universe of the embolada singing (cantoria) involves not only those who produce this musical practice and those who care for it, but also anyone who is present in places where it happens. These places are: the public markets, busy streets and the beaches. The embolada is also present at popular music-poetry and religious festivals. Based on the analysis of the tune, “o carão” (a bird), composed by the “emboladoras” (singers) Terezinha and Lindalva, the present paper highlights some of the performative processes considered crucial to the singers’ success. These performative processes represent: (i) the systematization and improvisation on the lyrics; (ii) the instrumental accompaniment, especially the use of the pandeiro (a Brazilian tambourine); (iii) and the idea of ‘enchantment’, involving both performers and audience. The analysis of this idea is based on a hypothesis, raised by ethnomusicologist Elizabeth Travassos, of the existence of some kinds of vocalizations found in the cocos-de-embolada, “which can be seen

as enchantment processes” (2001, p.17). In this paper, we make use of theories on cultural performance practices derived from ethnomusicology, anthropology and sociology, besides research on the embolada’s literature, focusing on studies carried out by Mário de Andrade (2002) and Elizabeth Travassos (2001). In the same way, the paper is based on the analyses of the recorded music and on interviews with singers. We have concluded that these performative processes contribute both to the success of the singers’ performance and the preservation of the embolada tradition.

Eurides de Souza Santos received her PhD in Ethnomusicology from the University Federal of Bahia, Brazil, in 2001 and is currently Professor of the Postgraduate Programme in Music at the Federal University of Paraíba, Brazil. Her research has centred on Brazilian popular culture of northeastern Brazil. Marília Cahino Bezerra received her Master’s degree in Piano Performance from University Federal of Rio Grande do Sul, Brazil, in 1993. She is a lecturer in Piano at the University Federal of Paraíba, Brazil. Her research has centred on Brazilian popular culture of northeastern Brazil.

CARLA SUÁREZ SIERRA - ESCOLA SUPERIOR DE MÚSICA DE CATALUNYA (SPAIN)

Música Gospel y reconciliación. El caso del himno nacional sudafricano

Sudáfrica había vivido desde mediados del siglo XX un régimen legal de segregación racial denominado apartheid, que en sus últimos años se caracterizó por la explosión generalizada de violencia interracial e interétnica. Sin embargo, la forma en la que el país alcanzó la democracia y articuló la convivencia es tremendamente llamativa; de hecho, los analistas políticos de principios de los 90 habían augurado un desenlace de la historia bañado en sangre, añadiendo aún más víctimas a las que ya cargaban a sus espaldas. Por el contrario, y frente a todo pronóstico, el país entero logró la reconciliación a través de un proceso pacífico sorprendente. De este modo nació una nueva Sudáfrica marcada por el respeto y la convivencia de las diferentes culturas, hasta entonces enfrentadas, adoptando unánimemente determinados símbolos identitarios. Uno de los más trascendentales es el himno nacional. El objetivo de esta propuesta es analizar el actual himno nacional, Nkosi Sikelel' i Afrika, a partir de su origen como antiguo himno evangélico y, consecuentemente, la influencia que tuvo

la música gospel tradicional sudafricana en todo este proceso. Para abordar este preciso estudio contaremos con: la documentación oral recogida sobre este tema en nuestra investigación desarrollada en el curso 2014 como proyecto fin de master, las conclusiones del investigador sudafricano Sipho Malembe y bibliografía específica.

Carla Suárez Sierra nace en Ourense, Galicia, en 1987. Inicia sus estudios musicales de oboe en su ciudad natal, finalizándolos en 2009 en el Conservatorio Superior de Música de A Coruña. En el ámbito de la musicología, realiza el Màster de Musicologia, Educació Musical e Interpretació de la Música Antiga en la UAB en 2014. Actualmente cursa el Màster de Interpretación de instrumentos orquestales en la Escola Superior de Música de Catalunya, en la especialidad de oboe, y es coordinadora del área Protestantismo y Arte del proyecto V Centenario de la Reforma Protestante.

NAOMI SUNDERLAND, LAUREN ISTVANDITY, ALI LAKHANI & CAROLINE LENETTE - GRIFFITH UNIVERSITY (QUEENSLAND, AUSTRALIA)

'They [do more than] interrupt us from sadness': Exploring the impact of participatory music making on the health and wellbeing of refugees and asylum seekers in Australia.

Participatory music making activities like group singing, song writing and recording are increasingly recognised as supportive, therapeutic, and empowering for marginalised and culturally diverse populations. This presentation will discuss the outcomes of an exploratory narrative study on the impact of participatory music making on the health and wellbeing of a group of refugees who have experienced detention in Brisbane, Australia. A key component of this exploratory research was to map out the health and wellbeing outcomes of music participation using an existing Social Determinants of Health (SDOH) framework developed by researchers in the field of health promotion (Schulz & Northridge, 2004). This presentation will focus on reported health and wellbeing outcomes for five refugees and asylum seekers who were actively engaged as members of a participatory music initiative, The Scattered People. The themes were categorized using Schulz and Northbridge's SDOH continuum ranging from the individual through to macro levels.

This discussion adds an important sociocultural dimension to the broader field of music and health and wellbeing. Practitioners and researchers acknowledge the importance of SDOH and the role of the arts in addressing health inequalities, and there have been promising developments in recognizing the contribution of music participation as a social determinant of health such as poverty. Based on the themes that emerged from this exploratory narrative study, we see music participation as an activity that can act as a positive SDOH in and of itself and as an activity that can affect the social conditions that shape health and wellbeing. The importance of the themes to participants also suggests that music and wellbeing studies involving culturally diverse groups and from a SDOH perspective may need to consider broader, more relevant concepts to fully convey the complexity of lived experiences. The presentation includes recommendations for future music and refugee health research.

Dr Naomi Sunderland

Naomi Sunderland is Senior Lecturer, School of Human Services and Social Work, and Coordinator, Music, Health, and Wellbeing Research Stream, Queensland Conservatorium Research Centre at Griffith University, Queensland, Australia. Naomi has published widely on health promotion partnerships, and music and wellbeing amongst other topics. Naomi is currently collaborating on several arts and health research projects including a social determinants of health evaluation of The Scattered People asylum seekers and refugee music group.

Dr Lauren Istvandy

Lauren Istvandy completed her doctoral studies on music and autobiographical memory at Griffith University, Queensland, Australia. She has completed a Bachelor of Music Studies with Honours in the faculty of Popular Music at the Queensland Conservatorium. Her research interests lie in the areas of music sociology and memory studies.

She currently researches within interdisciplinary teams in the area of music and wellbeing at Griffith University.

Mr Ali Lakhani

Ali Lakhani is a PhD candidate with the School of Human Services and Social Work at Griffith University, Queensland, Australia. His research interests include using the arts for health promotion and education and integrated practice for early childhood development and care.

Dr Caroline Lenette

Caroline Lenette is Lecturer in Social Research and Policy in the School of Social Sciences at the University of New South Wales, Sydney, Australia. She uses participatory visual methods to explore the mental health and wellbeing of refugees in diverse contexts. Caroline currently researches how participation in artistic activities like music can enhance refugee mental health and wellbeing.

ANTÓNIO ALBERTO RUIVO VENTURA MARTINS - UNIVERSITY OF AVEIRO (PORTUGAL)

Festa de Santa Bebiana, Paúl, Covilhã, Portugal: An example of a distinctive cultural practice in an ancient celebration

The Festa da Santa Bebiana is a celebration that takes place every year in the town of Paúl, Covilhã district. Held in the first weekend of December, it is considered a tribute to Saint Bebiana, to wine and to the local wine-based spirit, jeropiga, being its origins remote and unknown. Observant participation in 2014 confirmed that the celebration is marked by a pronounced communal spirit and exercises a strong power of attraction beyond Paúl, managing to attract thousands. This research consists in the observation of the above mentioned, a detailed characterization and an ethnographic analysis of the structure and the musical practice of the celebration. My aim is to contribute to the study of sociocultural practices in Portugal and to the knowledge of its musical traditions. It is apparent from the observation and from interviews conducted that ancient traditions have given way to a more profit-driven approach, with the consequence that the internal coherence of the musical and gastronomic aspects seems to be increasingly disregarded. This is consistent with phenomena of transformation of folk culture (influenced by globalization) and with postmodern reconfigurations of cultural practices (Appadurai). Notwithstanding, the Festa da Santa Bebiana remains relevant

to the preservation of sociocultural tradition and builds an important factor in preserving local dynamics and identities in a region that, like many others in the Portuguese interior, has been undergoing a process of population decrease and aging. In particular, the study – based on bibliographic research, participant observation, ethnographic fieldnotes and interviews with local inhabitants – will address questions such as the following: What is the impact of the Festa in the local life? What is the role of traditional music in this celebration? What kind of repertoire is performed? What is the cultural logics behind the integration of non-traditional elements in the Festa?

António Alberto Ruivo Ventura Martins was born in Aveiro, Portugal in 1992. He completed his Graduate in Artistic Studies in the Faculdade de Letras of the University of Coimbra and is the founder and member of progressive rock band Strange Coats, having debuted 2 albums so far. In April of 2015 he is presenting a paper in the VIII Jornadas de Jóvenes Musicólogos, in Madrid. He is currently taking a Master's degree in Ethnomusicology in the University of Aveiro.

LUCAS WINK - UNIVERSITY OF AVEIRO (PORTUGAL)

Musicians and Transience: rethinking culture in the Post-Modernity

We live in a post-modern context marked by new modalities that drive us to question and rethink culture and its cultural subjects. Some considerations on this topic can be found, for instance, in Gutiérrez (2011) and in Clifford (1997). The first author alludes to the outbreak of a “third cultural setting” – marked by the advent of “digitalidad” – which he calls “transcultural”. Clifford, who suggests rethinking culture “in terms of travel”, shows himself contrary to the understanding of culture as a body that rises, lives and dies in a given physical and stable territory. For both, the culture and their cultural subjects are no longer spheres subordinated to an alleged territorial, spatial or temporal order. From these considerations, I propose a look at the musicians that move inside the Brazilian-European core in the 21st century as cultural subjects that contradict the static vision of culture, thus providing new ways of understanding culture in a post-modern context.

As a methodological approach adopted to carry out this study, based on reflections found in Brandão (2003) and Porrier et al. (1999), I decided to trace the life-story of Felipe Vargas, a Brazilian composer and performer currently living in the city of Oporto, in Portugal, whose trajectory is marked by transitory

movements in countries such as Brazil, Ireland and Portugal. Some results obtained through this study show that these “figures of mobility” (Nóvoa 2011) carry a range of specific cultural and musical traits during their transience throughout Europe that enables us to contradict, for instance, the assumption that certain musical practices – like samba and/or forró practiced by many of them – are deeply rooted in specific territories.

Lucas Wink is Brazilian, drummer and researcher. He studied at EMESP - Escola de Música do Estado de São Paulo - and at Faculdade Integral Cantareira, where he obtained the degree of Bachelor of Music in 2012. In the same year, when approved to serve as musician of the Orquestra Jovem Tom Jobim, he received a scholarship from the State's Government. He played along with important figures from the Brazilian Jazz and Bossa Nova scenes such as “Os Cariocas”, Fernando Corrêa, Roberto Sion, Rogério Bottermaio e Tiago Costa and performed in jazz festivals around Brazil with nonet “Birth of the Cool Tributo”. He has published articles at Thesis, an online magazine. He is currently student of Master's Degree in Musicology at University of Aveiro, in Portugal.

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