Welcome Symposium for the 
International Council for Traditional Music
at the mdw

Musics Matter!
Ethnomusicology and its 
Socio-Political Relevance Today

28—30|09|2017

Program and Abstracts

mdw—University of Music
and Performing Arts Vienna
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Welcome ICTM

The symposium “Musics matter! The Socio-Political Relevance of Ethnomusicology Today” marks the transfer of the ICTM Secretariat from Ljubljana to Vienna. The ICTM is the largest international ethnomusicological society worldwide with a 70-year history. The board is elected by the membership and mirrors the diversity of the ICTM.

The Secretariat is the body responsible for the day-to-day operations of the ICTM, and is the main channel of communication between the Council’s governing body—the Executive Board—and its members, subscribers, partners, and affiliates. Therefore its role is crucial in the governing of the ICTM, and it is a great honour and opportunity for the University of Music and Performing Arts Vienna to host it. The Department of Folk Music Research and Ethnomusicology has longstanding relations to the ICTM, and in my own career at this institution the ICTM has played an important role, especially in establishing the focus on music and minorities. I have learned about the socio-political relevance of this issue and the role that ethnomusicology can play by focusing on such a topic. But it is not only in minority research that ethnomusicology acquires political relevance. There are many more approaches worldwide.

Therefore we have invited scholars who represent this agenda. The program has been constructed around the relevant discourses in ethnomusicology on that topic.

The keynote is intended to give an introduction on to what extent music itself and the study of music matters. An important field connected to political relevance is heritage, either in connection with the UNESCO or with archives. Ontologies of indigenous groups and their relevance in knowledge production is discussed in ethnomusicology nowadays as well as the possibilities of decolonising the discipline. Two papers from ethnochoreology explore dance from the gender perspective and in the post-socialist political structures. Different approaches from applied ethnomusicology deal with social justice, participatory dialogical practice, and the socio-political relevance of performance. Forced migration as well as religion should be seen as comprehensive topics for future ethnomusicology. Finally, we will discuss activism and politics in academia. The program mirrors influential discourses of ethnomusicology today that will definitely shape the future development of the discipline.

Ursula Hemetek
PROGRAM

Thursday, 28.9. | Joseph Haydn-Saal

17:00  Registration
18:30  Opening Ceremony

Welcome address by the Rector of the mdw, Ulrike Sych
Introductory remarks by President of the ICTM, Salwa El Shawan Castelo-Branco
Outgoing Secretary of the ICTM, Svanibor Pettan
Incoming Secretary of the ICTM, Ursula Hemetek

Keynote by Anthony Seeger: How Does Ethnomusicology Matter?
The Socio-Political Relevance of Ethnomusicology in the 21st Century

Music: klezmer reloaded, Lasanthi Manaranjanie Kalinga Dona, Sakina & Mahan Mirarab

Buffet

Friday, 29.9. | Fanny Hensel-Saal

10:00 – 11:30  Paper Session
Chair: Gerda Lechleitner

Salwa El Shawan Castelo-Branco: The Politics and Ethics of Music Heritage
Naila Ceribašić: Policy in the Field: On Brokerage and Other Services to National and International Agencies
Dan Lundberg: Music Archives, Identity, and Democracy. The Role of Archives in New Perspectives

Coffee break

12:00 – 13:00  Paper Session
Chair: Anthony Seeger

Beverley Diamond: How Indigenous Sociopolitical Resurgence and Ontological Encounters Might Change Ethnomusicology
Bernd Brabec de Mori: “Ethno” Constructions in Sound Ontologies of Contemporary Medicine and Therapy: Relevance and Criticism

Lunch break

14:30 – 16:00  Paper Session
Chair: Ana Hofmann

Thomas Solomon: Postcolonialism and Ethnomusicology: Issues, Challenges, and Prospects
Tina K. Ramnarine: Music, Labour Histories, and Decolonising Scholarship
Rasika Ajotikar: Caste-ing Music: Decolonising Knowledge in Postcolonial India

Coffee break

16:30 – 17:00  Paper Session
Chair: Marko Köbl

Cornelia Gruber: The Politics of Women Dancing in Madagascar: Juxtaposing Perspectives on Gender in Ethnomusicology
Selena Rakočević: Practicing Ethnomusicology/Ethnochoreology within Post-Socialist Realities. Some Comparative Experiences from Serbia
19:00   Book Presentation

*European Voices III*

*The Instrumentation and Instrumentalization of Sound*

*Local Multipart Music Practices in Europe*

Edited by Ardian Ahmedaja

Music: Die Tanzgeiger

*Buffet*

**Saturday, 30.9. | Fanny Hensel-Saal**

**10:00–11:30  Paper Session**

**Chair:** Svanibor Pettan

**Samuel Araujo:** Music, Research, and Public Interest – A Dialogical Praxis for Social Justice

**Philip V. Bohlman:** „And from the Ruins of Time They Blossom“ – On the Moral Imperative in Ethnomusicology

**Tan Sooi Beng:** Mediating Inclusion and Intercultural Dialogue through Community Music and the Arts in Malaysia

*Coffee break*

**12:00–13:00  Paper Session**

**Chair:** Marcello Sorce Keller

**Adelaida Reyes:** The Beneficence and the Tyranny of Paradigms: Refugees, Nation-States, and Musical Life

**Svanibor Pettan:** Religions Matter! Exploring Ethnomusicology of Religion

*Lunch break*

**14:30–15:30  Paper Session**

**Chair:** Therese Kaufmann

**Ana Hofman:** All in One Voice: Ethnomusicology of Dissensus

**Britta Sweers:** The Position of University-Based Ethnomusicology from an Interdisciplinary Perspective

*Coffee break*

**17:00  Book Presentation**

*Performing Sexual Identities*

*Nationalities on the Eurovision Stage*

Edited by Magdalena Fürnkranz and Ursula Hemetek

**18:30  Closing Event** at the **Croatian Center** with Buffet & Music
KEYNOTE

Anthony Seeger

How Does Ethnomusicology Matter?
The Socio-Political Relevance of Ethnomusicology in the 21st Century

Music has been recognized as a potent force in many societies over the centuries. Sometimes it has been praised as good and sometimes reviled as leading to evil thoughts and deeds. Men and women have marched to war to the sounds of music and protested wars with music as well. But what about the study of music—does it matter? If so, in what ways does it matter? Do our analyses simply reproduce the power structures from which we undertake them or do they challenge them? Do our activities enable individuals or communities to empower themselves or do they disempower and discourage? Does anyone read what we write or listen to the music we enable, or are they the material artifacts of irrelevant activity? This paper discusses the socio-political relevance of ethnomusicology with an emphasis on the 21st century. It begins with a reflection on what ethnomusicology has been and may become. It continues with a reflection on research, documentation, and analysis and how and whether they have mattered in the past or may matter in the future. And it concludes with reflections on the impact of emerging technologies on the some of the ways ethnomusicology can matter, or not. Music will go on and on; will ethnomusicology? It may if it matters.

Anthony Seeger is an anthropologist, ethnomusicologist, audiovisual archivist, and musician. He has taught at the National Museum in Rio de Janeiro (1975-1982), the Brazilian Conservatory of Music (1980-1982), Indiana University (1982-1988), and UCLA (2000-2013). He was the founding director/curator of Smithsonian Folkways Recordings at the Smithsonian Institution in Washington DC (1988-2000). He served as director of the Indiana University Archives of Traditional Music, Curator of the Folkways Collection, and faculty director of the UCLA Ethnomusicology Archive. His three books, three edited volumes, and over 100 articles focus on the music of Indigenous peoples of Lowland South America, audiovisual archiving, music ownership, and other topics. He is a past president and Secretary General of the ICTM, a past president of the Society for Ethnomusicology, and Fellow of the American Academy of Arts and Sciences.
ABSTRACTS AND CVS IN ALPHABETICAL ORDER
Rasika Ajotikar

Caste-ing Music: Decolonising Knowledge in Postcolonial India

Music as a knowledge system in India is deeply embedded in the structure of the Hindu caste system. Knowledge itself, entangled within the structures of caste, gender and heteropatriarchy, has determined the ways in which musical hierarchies have evolved in colonial and postcolonial India. Controlled by dominant caste or Brahmanical patriarchy, caste determines the gendered, socio-economic and cultural value of musicianship and the music of specific communities. Although colonialists and Indian nationalists contested the function of knowledge, for both the nature of the knowledge of India was essentially religious (Hindu) and caste-specific (Brahmanical). The music of several minorities including oppressed caste communities (Dalits), Muslims and women was appropriated in the process of retaining Brahmanical hegemony on knowledge and further used as a political tool to ensure caste hierarchy, patriarchy and communalism. In postcolonial India, musical knowledge hierarchized on the basis of caste, gender and religion became a cultural property of Brahmanical populations and determined how musical knowledge was disseminated within and outside India. In this paper, I argue that music and musicianship in India, when studied through the lens of caste, operates as a tool to decolonise Brahmanical, colonial and neo-imperial epistemologies in contemporary India. In addition, it presents counter-epistemologies that envision alternative imaginings of women’s liberation, gender, feminism and masculinities. I assert the significance of ethnomusicological approaches by drawing on my field research with cultural activists from the anti-caste movement in Maharashtra state in west India. Although ethnomusicology emerged as a colonial project in India and still carries colonial legacies in its methodology, I attempt to present a decolonial approach of engaging with South-Asian ethnomusicology by placing caste at the centre of examining music performance, practice and discourse, while emphasizing the socio-political relevance of ethnomusicology today.

Rasika Ajotikar is a PhD candidate and a Felix scholar in the Music department at SOAS, University of London. Rasika holds an M.A. in Anthropology (2013) and B.A. in Philosophy (2010) from University of Pune, India. She studied North Indian classical vocal music for a number of years and also has a bachelor’s degree (2010) in the same. Rasika has been a performer and song-writer and has been collaborating with the anti-caste cultural movement in western India. Now into the fourth year of her PhD programme, Rasika’s research focuses on music in contemporary feminist and anti-caste movement in Maharashtra state in western India examined through the lens of postcolonial caste and gender politics.
Samuel Araujo

Music, Research, and Public Interest – A Dialogical Praxis for Social Justice

Debates on social justice have highlighted the difficult and sometimes irreconcilable tensions inherent to public-private relationships, whatever the respective definition for each of the terms. In an assumedly reductionist perspective, some of the major forces at play nowadays are, on the one hand, issues of worldwide dimensions such as the growth of resource privatization, commodification of social life, and a structural job crisis, all of which generate more social inequality plus an unprecedented level of concentration of income and, consequentially, of power. On the other side of this equation, as argued by Fraser (2002) among others, rests the need or urge for effective responses by bottom-up collective action in defense of public interest in both local and global arenas. Halfway from both sides and mediating such disputes stand state policies ideally aimed at maintaining a balance between private and public demands, in not a few cases hindered by the power of capital in dictating the destinies of politics worldwide. Music, soundscapes and imaginaries around them are, as they have been in previous sociohistorical contexts, an integral part of such a process, constituting a rich field of enquiry aimed at political action in defense of concepts of public interest and social justice against the more somber prospects of deepening socioeconomic inequality.

Since 2003, and having to cope with many of these issues on a local level, a small academic unit based on the School of Music at the Federal University of Rio de Janeiro has been carrying out action-research initiatives jointly conceived with residents of Rio’s second largest favela area, Maré, home to a total population nearing 150,000 people, as well as a site which is subject to a high degree of both institutionalized and criminal violence. Since the beginning, the residents’ participation in these activities has differed from conventional roles usually defined in the social sciences as informants or collaborators, terms that usually signal a limited, if existent at all, interest on the part of the subjects in the aims and results of the research, which are usually defined and controlled by outsiders to the contexts under investigation who are positioned in the academic field. In this long-term experience – based on principles derived from fields such as dialogical anthropology/ethnomusicology, critical pedagogy and participatory action-research – the residents, as majoritarian members of this heterodox research collective (self-named Musicultura), maintain autonomous control of the goals, methods, and forms of diffusion of the research results. All of these steps have taken shape in regularly held open discussions, leading to a consensus through some sort of agreement or, under the most difficult circumstances, a vote.

This paper will reflect critically upon the work of the Musicultura collective, addressing the potentials of and obstacles to participatory initiatives not only in redefining goals and strategies in the political struggles around the public-private continuum, but also in radically redesigning the contexts of knowledge production beyond the academic/extra-academic dichotomy.

Samuel Araujo is Professor of Ethnomusicology at the Federal University of Rio de Janeiro and has taught at other institutions in Brazil and abroad such as the University of Chicago (Tinker Visiting Professor) in 2014, the University of Puerto Rico and the Universidad Nacional Autonoma de Mexico, both in 2016. His research on the political and aesthetical dimensions of music and sound praxis has emphasized the role of academic research in the public sphere, and has been published in a number of periodicals and books released in Brazil and abroad. He has developed participatory research initiatives integrating academic and non-academic collaborators, involving activist groups, non-governmental and governmental institutions in Brazil, Portugal and Colombia.
Philip V. Bohlman

“And from the Ruins of Time They Blossom” – On the Moral Imperative in Ethnomusicology

Performance in many forms has historically been central to the ways ethnomusicologists have collected, studied, and taught the musics of other cultures. To various degrees it has been important to demonstrate competence of other musics to understand them and to participate in music making to gain the perspectives of scientific observation. As ethnomusicology increasingly acquires socio-political relevance today, however, performance in the field has moved far beyond the assurances of bi-musicality and participant-observation. Performance today empowers ethnomusicologists to engage directly with ethical and political issues, and transforming them, through performance, to express the moral imperative that is critical to what ethnomusicologists do as twenty-first-century scholars, teachers, and activists.

I begin my consideration of performance and ethnomusicology’s moral imperative historically, looking at four different types of performance and the ways they take socio-political relevance as a point of departure: 1) revival; 2) commemoration; 3) creative and applied pedagogies; 4) activist engagement with endangered communities. The typology I sketch grows from overlapping categories that become dynamic because of their shared commitment to ethical response and responsibility. As a case study for my presentation in Vienna I turn to my own activities and activism as a performer – as the artistic director of The New Budapest Orpheum Society and as a performer who brings music from the Shoah to the stage. By examining the potential for performance in ethnomusicology in Vienna, I make the case for an intensive, everyday engagement with moral imperative as one of the reasons that ethnomusicology can and must fulfill a commitment to socio-political relevance today.

Philip V. Bohlman is Ludwig Rosenberger Distinguished Service Professor in Jewish History in the Department of Music at the University of Chicago, where he is also artistic director of the cabaret ensemble, New Budapest Orpheum Society. His research ranges widely across Europe, North America, the Middle East, and South Asia, and focuses especially on religious, racial, and cultural encounter and conflict. He is Honorarprofessor at the Hochschule für Musik, Theater und Medien Hannover. Among his recent books are Hanns Eisler – In der Musik ist es anders (with Andrea F. Bohlman; Hentrich & Hentrich, 2012), Song Loves the Masses (with Johann Gottfried Herder; California, 2017), and Wie sängen wir Seinen Gesang auf dem Boden der Fremde (LIT Verlag, forthcoming), and with the New Budapest Orpheum Society the Grammy Award-nominated CD, As Dreams Fall Apart: The Golden Age of Jewish Stage and Film Music, 1925–1955 (Cedille, 2014).
Bernd Brabec de Mori

“Ethno” Constructions in Sound Ontologies of Contemporary Medicine and Therapy: Relevance and Criticism

Music therapy is officially recognized as an efficient tool in certain medical treatments and for well-being in some countries: the United States, Norway and Austria, for example. This “modern” music therapy was first institutionalized in the U.S. after positive experience with music in the treatment of war invalids during WWII. In official statements, music therapists generally present a self-understanding of their work as evidence-based medicine or as a psychotherapeutic method. An inherent distancing from “esoteric” or “traditional” techniques (like medieval Islamic, renaissance European, or contemporary non-western ways) marks boundary-work towards establishing an academic, scientific music therapy which is independent of such roots or references. However, by doing ethnographic research among contemporary academic music therapists and freelance practitioners from the “esoteric” sector, it appears that references to what I call “ethno constructions” are repeatedly mentioned: “shamanic healing”, “trance rituals”, or “ancient-oriental music therapy” are used for labelling specific techniques or very general approaches that exploit traditional, indigenous, or non-scientific methods which are most often imported with significant modifications from the respective societies. In the talk some examples will be presented in order to show the relevance of “ethno constructions”, and criticism will be raised; for example: who profits from the application of such techniques? Can source communities be recognized, defined, and compensated? Can such non-scientific references one day be presented by practitioners without being labelled as esoteric?

Bernd Brabec de Mori received his doctorate in musicology from the University of Vienna for his thesis about indigenous vocal music in the Peruvian Amazon lowlands. He has been working at the Phonogrammarchiv of the Austrian Academy of Sciences, at the Centre for Systematic Musicology, and at the Institute of Ethnomusicology in Graz, Austria. He is the (co-) editor of The Human and Non-human in Lowland South American Music (2013), and Sudamérica y sus Mundos Audibles (2015). His areas of interest are indigenous music, indigenous knowledge, sound ontologies, and musical healing among different societies. In 2017, he was appointed guest professor in ethnomusicology at the University of Vienna.
Naila Ceribašić

Policy in the Field: On Brokerage and Other Services to National and International Agencies

This paper builds on experiences related to my involvement in the program of intangible cultural heritage on national and international levels, as well as on several papers that I have presented during the past few years. In one I argued that the ICH program has demonstrated but did not yet acknowledge a great need for cultural translation, where the role of academically trained ethnographers is irreplaceable, and suggested a collaborative-academic ethnomusicology as a workable solution for the discipline in the early 21st century. In another presentation I argued that today’s principal shadows in the field pertain not to the relationship of ethnomusicologists with communities they research and collaborate with, but to the involvement and roles played by ethnomusicologists in top-down decision-making processes. In yet another paper I addressed so-called administrative ethnomusicology, which has remained under-conceptualized in the literature, although it takes up a large part of what an increasing number of ethnomusicologists do. With this presentation, I shall try to further develop these points. A particular emphasis will be given to the notion of brokerage or mediation, a bridgework which, to use the wording of Patricia Atkinson Wells (2006), requires the balancing of “personal ethics and responsibilities to collaborators [people with whom we work] with the obligations and responsibilities to a current employer”.

Naila Ceribašić is an ethnomusicologist, a scholarly advisor at the Institute of Ethnology and Folklore Research, and professor of ethnomusicology at the University of Zagreb. Her research interests and publications include traditional music in Croatia and Southeastern Europe, the history and ethnography of the public practice of traditional music, festivalization and heritage production, cultural politics, war and post-war social developments, gender aspects of music-making, musical expressions of minority communities, ethnomusicological theories and methods, and applied ethnomusicology. For the last fifteen years she has been involved in various ways in the program of intangible cultural heritage, first on a national, and then on an international scale. Since 2012 she has represented the ICTM at UNESCO, and in that capacity served in the body that examines submissions for the international lists, the register of good safeguarding practices and international assistance (2013–2015), followed by her facilitation of capacity-building workshops and participation at several expert meetings organized by the Secretariat of the Convention.
Beverley Diamond

How Indigenous Sociopolitical Resurgence and Ontological Encounters Might Change Ethnomusicology

My title challenges us to consider how Indigenous resurgence might contribute not only to Indigenous studies but to ethnomusicology as a discipline. Recent Indigenous-centred scholarship is already influential, revealing colonial traces that still inform ethnomusicological scholarship: such things as “cultural entrapment” (Moreton-Robinson 2016) and the “cunning of recognition” (Povinelli 2002) that put cultural loss and asymmetrical power relations at the very centre of the Settler colonial definition of being “Indigenous.” We have also already taken note of Indigenous intellectuals (Tuhiwai Smith, Kovach and A. Simpson among them) who define Indigenous-centred research approaches (e.g. methodologies that focus on self-recognition, localized experience and storytelling). Less attention has been paid, however, to the need for intercultural dialogue about the clashes of perspectives when one way of being in the world (i.e. ontology, simply defined) meets another and seems utterly incomprehensible. Sometimes such incommensurability is rooted in fundamental categories: that song or story are “law” for many Indigenous groups in North America (and elsewhere), for instance, is often a confusing notion for Euroamericans. This formulation is already stimulating debates about access to archives, and the responsibilities of redressing appropriation. At other times, forms of relationality are at stake. For instance, many Indigenous expressive cultures assume kinship with non-humans, spirits, and other life-forms in a broad ecological system that differs fundamentally from, for example, those who see the earth’s resources as economic investments, or “creative city” initiatives that see the arts as a vehicle for prosperity and disregard human relations with other life forms. Indigenous ontologies have been studied by ethnomusicologists (e.g. Seeger, Tucker, Roseman) in specific Indigenous contexts, but these studies have not yet instigated dialogue that faces up to ontological divergence. Such dialogue would necessarily recognize that the goal is not a naïve cultural relativism but a recognition of sovereignty / guesthood, a desire to reduce misunderstanding by finding common ground in some cases and, in other cases, recognizing places and purposes where specific belief-based practices should guide the way we do research. Because of its history of putting different (national) perspectives in dialogue with each other, the ICTM would be an ideal forum in which to engage in dynamic ontological encounters.

Beverley Diamond is Professor Emerita at Memorial University of Newfoundland where she served as Canada Research Chair in Ethnomusicology and also founded and directed the Research Centre for the Study of Music, Media, and Place (MMaP) from 2003-15. She previously taught at Queen’s University and York University. She has contributed to Canadian cultural historiography, feminist music research, and Indigenous studies. Her research has explored social constructs of technological mediation, Indigenous theory as it relates to sound worlds, and, most recently, concepts of reconciliation and healing. Publications include Native American Music in Eastern North America (OUP, 2008) and coedited anthologies: Aboriginal Music in Contemporary Canada. Echoes and Exchanges (McGill-Queen’s UP, 2012), and Music and Gender (U Illinois P, 2000), among many others. Diamond has been recognized with a Trudeau Fellowship (2009-12), fellowship in the Royal Society of Canada (2008), the Order of Canada (2013), the Social Sciences and Humanities Research Council of Canada’s Gold Medal (2014) and an Honorary Doctorate from McGill University. She is a Past-President of the Society for Ethnomusicology.
Cornelia Gruber

The Politics of Women Dancing in Madagascar: Juxtaposing Perspectives on Gender in Ethnomusicology

In Madagascar, almost every village seems to have at least one, and sometimes several women’s associations. Most of the associations represent their aims and causes with dancing and singing. In the central Onilahy Valley in the Southwest of Madagascar, one of the most important dances the women’s associations perform is that of the circumcision ceremony, in which several members portray the role of the dancing mothers. Though this celebrates the importance of mothers in society, it simultaneously reaffirms patrilineal descent, excluding women as heirs and successors within a family. How can this be interpreted from an ethnomusicological gender perspective and how does this relate to the question of which acts are conceptualized as political and which are not? On the one hand, being female is experienced and constructed as an interdependent category including issues of age, generation, ancestral affiliation and sexuality in everyday as well as in ritual interactions. On the other hand, it is experienced as an essentialized, unequal gender binary based on patriarchal and patrilineal practices (such as the circumcision ceremony) which comes into play when legitimizing the absence of women in political and ancestral positions of power. Simultaneously, the women draw strength from but also reproduce this gender binary by applying female agency through their associations’ actions, demonstrating the political value of dancing. Further questions of agency arise, knowing that a male politician initiated the official registration of these associations during a regional political campaign. This leads to the issue of which (inter)national interests such as various forms of “development aid” may be involved in this intervention for women’s rights. In this paper, by juxtaposing different local and academic perspectives on gender and questions of gender equality I will discuss what “the politics of dancing” means or what it implies from all these different standpoints.

Cornelia Gruber is an assistant researcher in ethnomusicology at the Hanover University of Music, Drama and Media (HMTMH) in the field of gender and queer studies and dance anthropology, with an interest in questions of decolonizing ethnomusicology. Her doctoral research on music and dance in Madagascar is concerned with issues of gender interdependencies, embodiment and performativity through dancing and was funded by the University of Vienna, the DOC fellowship program of the Austrian Academy of Sciences (ÖAW), and the Marietta Blau-Grant study abroad program of the OeAD.
Ana Hofman

All in One Voice: Ethnomusicology of Dissensus

In this paper, I aim to demonstrate the potentials and limits of theorizing the political capacity of music and sound in the current atmosphere of uncertainty and precarity of global neoliberalism. Through a consideration of the emerging phenomenon of activist choirs worldwide, I discuss the role of affective politics of sound in shaping new political forms and alliances. I aim to theorize the ways sensory experience contributes to our interpretation of political potentialities, particularly in the case of mass-music performance and listening, as a way of creating alternative forms of sociability. Employing the concept of “radical amateurism” I argue for the politicization of a field of leisure as a response to the contemporary reconstitution of the work-leisure relationship through processes of commodification and market-led individualism.

Ana Hofman is a senior research fellow at the Institute of Culture and Memory Studies of the Slovenian Academy of Science and Arts in Ljubljana. Her research focuses on music in socialist and post-socialist Eastern Europe, activism and applied ethnomusicology. She has published many articles and book chapters, including two monographs: Staging socialist femininity: Gender Politics and Folklore Performances in Serbia (2011) and Music, Politics, Affect: New Lives of Partisan Songs in Slovenia (2015). She is an external member of the Laboratory of Ethnomusicology of School of Music of the Federal University of Rio de Janeiro and selected Fulbright fellow in spring 2018 at the Graduate School of City University of New York.
**Dan Lundberg**

**Music Archives, Identity, and Democracy. The Role of Archives in New Perspectives**

Archiving always involves choices – when some objects or cultural expressions are chosen to represent certain traditions, cultures or nations. This is of course at the expense of other objects or expressions. Those that are not collected and will therefore fall by the wayside and eventually disappear.

The collection and documentation of folk music and music-making has most often not been governed by democratic principles of everyone’s equal rights, but by utopian visions of individuals and organizations, and sometimes by state and national interests and needs.

During the past 30-40 years many national archives have tried to change their role and reevaluate their work. Changing from being tools in the creation process of nation states into functioning as democratic resources for their users - everyone’s right to his or her history. But now the pendulum is swinging back the other way.

In their latest budget proposal to the Swedish parliament the Sweden democrats - the right wing nationalist party – which want to close the borders and stop immigration – moved to strengthen the budget for Svenskt visarkiv (The Swedish Centre for Folk Music and Jazz research) with SEK6 million (about €650,000). The money was supposed to be earmarked for exclusively “Swedish” traditions.

In this presentation, I will discuss these oscillations in cultural policies and their effects on music archives. And discuss how we can relate to this.

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**Dan Lundberg** is Chief Librarian/Head Archivist and Associate Professor in musicology at Stockholm University (Sweden) and Åbo Akademi University (Finland). Lundberg’s main areas of research involve questions about music and identity, as well as Swedish and European folk music from an ethnomusicological perspective.

Dan Lundberg is the director of the Archive and Library Department at Statens musikverk, (The Swedish Performing Arts Agency). The department includes three institutions: the Music and Theatre Library, Svenskt visarkiv - the Centre for Swedish Folk Music and Jazz Research, and Caprice Records. From 2004–2007 Lundberg was an adjunct professor in Music and Cultural Diversity at the University of Gävle. He is active within the international ethnomusicological research community and, among other positions, President of the ESEM (European Seminar in Ethnomusicology) for the period 2008–2014.
Religions Matter! Exploring Ethnomusicology of Religion

Religions matter! Thinking about the socio-political relevance of ethnomusicology in our times does not allow us to leave aside religious worldviews, as pretexts in identity formation processes, as music-related practices, and as agents in both conflicts and conflict resolutions. Even though a solid body of ethnomusicological literature about the connections between religions and musics in various geographical, cultural, and musical contexts has been accumulated over the past decades, some important publications in the current decade (e.g. Bohlman 2013, Kidula 2013, Nieuwkerk, LeVine and Stokes 2016, Reily and Dueck 2016) testify to the increased interest in religious topics in our discipline. How is this reflected in the activities of the ICTM and what could the Council do about it?

My presentation uses a selection of cases from various contexts to demonstrate the outcomes and potentials of ethnomusicological research on religious topics for the better understanding of current social divides and for shaping strategies for the improvement of the present circumstances. A case study from Slovenia points to a generally liberal political attitude towards religious communities, and to a number of peculiar juxtapositions of ethnicity and religion that affect the current situation and should thus also be taken into account when exploring the ethnomusicology of religion.

Svanibor Pettan is professor and chair of the ethnomusicology program at the University of Ljubljana, Slovenia. He earned his degrees from the universities of Zagreb (B.A.), Ljubljana (M.A.) and Maryland (Ph.D.), and has conducted fieldwork in Australia, Egypt, Norway, Sri Lanka, Tanzania, Turkey, the USA and territories of the former Yugoslavia. In his studies he examines music in relation to politics and war, multiculturalism, minorities, and applied ethnomusicology. His publications include ten authored or edited books, many articles, and publications in other formats, including a tetralogy on Romani musicianship in Kosovo (book, picture exhibition, film, CD-ROM). Dr. Pettan is the former Secretary General and current Vice-President of the ICTM, former President of the Cultural and Ethnomusicological Society Folk Slovenia, and a member of several international editorial boards. He was the initiator and chair of the ICTM study group Applied Ethnomusicology and is current chair of the study group Music and Minorities.
Selena Rakočević

Practicing Ethnomusicology/Ethnochoreology within Post-socialist Realities: Some Comparative Experiences from Serbia

In most Southeastern European countries the beginnings of ethnomusicology and ethnochoreology as independent scholarly disciplines were inextricably linked with the state institutions of socialist regimes after World War II. In these countries ethnomusicological and ethnochoreological research, grounded in folkloristics, was sponsored under the ideological constraints of socialist systems, and hence had a strong national orientation in the service of the ideological and political agendas of the state parties. After the collapse of the socialist regimes, which caused broad social and cultural transformations, ethnomusicology and ethnochoreology generally continued to be linked with state institutions (universities and academic institutes), but at the same time have been subject to extensive remodeling, including disciplinary orientations, methodological approaches, applicable domains of professional activities, and the broadening of the financial resources available for research and work. The notion that academic work should be market-oriented has become one of the most dominant hallmarks of the current ethnomusicologies and ethnochoreologies in this part of Europe. In this presentation I would like to explore the views of many individual researchers (including myself) about their professional work with the aim of understanding the position of ethnomusicology and ethnochoreology in the contemporary society of post-socialist Serbia, and thus the socio-political relevance of these disciplines from the perspective of the scholars themselves. Based on interviews and questionnaires I will try to compare answers to the following questions: What are the basic attitudes concerning the realities and potentials of our disciplinary relevance within the societies in which we act? What are our experiences in “practicing” ethnomusicology and ethnochoreology in various educational, research-related and applied contexts? What difficulties are we facing? How do we feel about our professional relevance? What efforts are we making to increase and widen our relevance to society? The current experiences of scholars from Serbia will be compared with the attitudes and apprehensions of colleagues from other countries of former Yugoslavia by drawing on connections made during shared socialist pasts. This project will try to provide a platform for critical reflection on the contemporary position of scholars from this part of Southeastern Europe and to reveal the difficulties and challenges they are currently facing, but also to reveal their innovative ideas and professional challenges.

Selena Rakočević is associate professor at the Department for Ethnomusicology, Faculty of Music, University of the Arts, Belgrade and at the Academy of Arts, Novi Sad. Ethnochoreologist and ethnomusicologist, author of the books Interwaving dance structures (2011), Traditional dances of the Banat Serbs (2012) and Vocal tradition of the Serbs from Lower Banat (2002); co-editor (together with Liz Mellish) of the book Dance, field research and intercultural perspectives. The Easter customs in the village of Svinija (2015). Her research focuses on musical and dance traditions in the multi-ethnic context of Banat, music/dance relationships and the history of ethnochoreology and ethnomusicology in Southeastern Europe. Selena has been a board member of the ICTM Study Group on Music and Dance in Southeastern Europe since 2008.
Decolonising scholarship is gaining intellectual currency amongst a new generation of scholars. It draws on a rich intellectual tradition, including the work of writers deeply embedded within post-colonialism’s geopolitical shifts, who have called for the decolonisation of the mind (e.g. wa Thiong’o 1986). This paper traces two converging trajectories in thinking about decolonising scholarship in relation to music and labour histories. The first trajectory relates to music and labour histories in the British Empire, specifically to the system of indentureship (1834-1917). This system of labour is still a largely unknown part of British imperial history, although 2017 marks the centenary of its abolition. The discussion draws on my own ethnographic work within postcolonial theory since the 1990s (e.g. Ramnarine 1996, 2007). The second trajectory relates to the relevance of thinking about music and labour histories for a decolonising scholarship. It highlights some interdisciplinary events organised to mark the centenary in what might be conceptualised as a form of activist scholarship. These events aim to bring the wider community into the spaces of academia in knowledge exchange and creative projects. Both trajectories point to increasingly collaborative and pluralistic models within disciplines such as ethnomusicology as they engage further with postcolonial narratives, curriculum critiques and decolonising discourses on equality. The discussion will be framed theoretically by drawing on Mirza’s (2014) postcolonial and feminist perspectives on the prospects of decolonizing dominant knowledge systems and Rancière’s (1991) approaches to intellectual emancipation to show why music matters within these frames and, in turn, what music researchers can learn from them.
Adelaida Reyes

The Beneficence and Tyranny of Paradigms: Refugees, Nation States, and Musical Life

In the last few decades of the twentieth century, academic communities across the United States and in other parts of the world were provoked into lively and sustained discussions by the publication of Thomas S. Kuhn’s book, *The Structure of Scientific Revolutions* and its subsequent two editions. Prominent in the discussions was a core concept—the paradigm—and Kuhn’s treatment of it. In his view, the power of a paradigm lies not only in its intrinsic merits as a model or example of what Kuhn called “puzzle-solving” but in its use by a community of researchers or investigators whose consensus, implicit in community use, underlies the stability that marks what Kuhn calls “normal science”—the period during which the paradigm yields most of its bounty. The paradigm, however, can be a double-edged sword. It can open doors to new knowledge, but it can also block access. When the use of a paradigm responds more to the dictates of common use or habit than to methodological imperative, the user can become desensitized to anomaly—those departures from paradigm-induced expectations—the awareness of which, according to Kuhn, is key to discovery. This paper aims to explore the continued relevance and applicability of Kuhn’s ideas to migration as an ethnomusicological concern. Grown phenomenally in size, scope, complexity and impact on all levels of human life, global in distribution so that it affects the musical life not only of migrants but also of societies worldwide where migrants resettle, migration offers a wide range of issues that are of ethnomusicological interest. Particular attention will be given to anomaly as a point of entry into discovery and to the factors that sustain a paradigm or effect a paradigm shift. Forced migrants, commonly called refugees, being the category of migrant where anomaly is most likely to emerge, will be the primary unit of investigation. Insights gained in the light of Kuhn’s ideas will then be placed in historical context in the hope that past practice can shed light on the “puzzles” that migration brings to the present. Since anomaly emerges most clearly through contrast with the regularities of the normative, the paper will focus on a category of migrants—forced migrants, commonly called refugees—that is the polar opposite of all the social formations that previous paradigms have taken as a premise. [of what has been considered the normative: the voluntary migrants].

NB: the possibility that the discovery to which anomaly has given access will lead to insights into the creation and reconstruction of musical lives in units where boundaries are fluid, and contexts are local, translocal, and global.

Adelaida Reyes is Professor Emerita at New Jersey City University, with a Ph.D. in Ethnomusicology awarded by Columbia University. She has taught at Columbia University - New York University, the Humanities Faculty at Charles University in Prague - Czech Republic, and the Juilliard School of Music. She is a recipient of a Lifetime Achievement Award from the Society of Ethnomusicology, mid-Atlantic Chapter, and has been awarded Lifetime Membership by the European Society for Ethnomusicology. She is the author of *Songs of the Caged, Songs of the Free* (Temple University Press) which won the Book of the Year award for 2000 from the International Association for Studies of Popular Music (IASPM) - USA, and of *Music in America* (Oxford University Press) and has written numerous articles. She is currently serving as vice-chairperson of the ICTM Study Group Music and Minorities.
**Salwa El-Shawan Castelo-Branco**

**The Politics and Ethics of Music Heritage**

National and local governments, NGOs, private companies and local communities are increasingly calling upon ethnomusicologists to engage with the production of music heritage. Embedded in power relations, heritage production is informed by and often serves political ideologies and systems that exert an influence on how heritage is defined, used and regulated. Following a brief definition of heritage, this paper will focus on the ethics of the production of music heritage with specific reference to issues of memory, political economy, community engagement, social responsibility and sustainability.

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Postcolonialism and Ethnomusicology: Issues, Challenges, and Prospects

Since the turn of the millennium, ethnomusicologists have increasingly become aware of the relevance of postcolonial approaches, not only for making sense of the musics that have traditionally been the field’s object of study, but also to the understanding of the history of and practice within the field itself. Concepts from postcolonial theory such as hybridity, ambiguity, mimicry, and voice have begun to provide a critical vocabulary for the study of the contradictory ways in which music is implicated in the construction of postcolonial subjectivities and histories. The recognition of the complicity of the academic field of ethnomusicology in colonial and neo-colonial regimes of knowledge-making has led to the emergence of what has been referred to as “postcolonial guilt” among contemporary academic researchers on music in decolonizing societies. The desire to decolonize research practice has led to a search for new, more collaborative methodologies and authorship practices. This presentation will provide a brief overview of some of the issues arising from a postcolonial approach to the study of music. It will also suggest some ways in which ethnomusicology can not only draw on postcolonial theory, but also potentially contribute to it.

Thomas Solomon is Professor at the Grieg Academy - Department of Music at the University of Bergen, Norway. He has previously taught ethnomusicology and popular music studies at New York University, University of Minnesota and Istanbul Technical University. He has carried out ethnographic research on music, place, and indigeneity in highland Bolivia, and on place and identity in Turkish rap music and hip-hop youth culture in Istanbul; he has also published on various theoretical topics in ethnomusicology and popular music studies. His publications include articles in the journals Ethnomusicology, Popular Music, European Journal of Cultural Studies, and Yearbook for Traditional Music, as well as numerous chapters in edited volumes. He is also the editor of Music and Identity in Norway and Beyond: Essays Commemorating Edvard Grieg the Humanist (2011) and African Musics in Context: Institutions, Culture, Identity (2015), and co-editor of Ethnomusicology in East Africa: Perspectives from Uganda and Beyond (2012).
Britta Sweers

The Position of University-Based Ethnomusicology from an Interdisciplinary Perspective

The popularity of Cultural Studies promises a broad interdisciplinary exchange and maybe even the formation of new disciplines in which ethnomusicology could play a central role. However, major public discourses are still dominated by the larger disciplines, such as English/American Literature, Sociology, or Anthropology. This not only applies to key themes such as globalization, postcolonial issues, and gender, but also arts and music. Drawing on experiences gained at directing the Center for Cultural Studies and the Center for Global Studies at the University of Bern, this presentation first analyzes the presence of smaller disciplines, such as ethnomusicology, within the interdisciplinary university context, yet also regarding their broader sociocultural and political perception. While it thus seems that smaller disciplines are often overlooked within the larger discourses, ethnomusicology can nevertheless become a strong focus of public interest. This is particularly evident with regard to applied work. For example, recent urban and environmental soundscape projects in Bern have not only attracted the attention of newspaper and radio journalism, but also led to requests by groups as diverse as the Environmental Department, the House of Religions, the Children’s University, and Bern Tourism. To what extent are these two contrasting situations coincidences—and to what extent do they provide an insight into broader mechanisms behind the perception of university-based ethnomusicological work? To what extent can these situations be influenced by the ethnomusicologist—and is this even necessary at all?

Britta Sweers is Professor of Cultural Anthropology of Music at the Institute of Musicology (since 2009) and Director of the Center for Global Studies (since 2015) at the University of Bern (Switzerland). Since 2015 she has also been President of the European Seminar in Ethnomusicology (ESEM). Having studied at Hamburg University (Ph.D. 1999) and Indiana University (Bloomington; 1992/93), she was Assistant (2001-2003) and Junior Professor for Systmatic Musicology and Ethnomusicology at the Hochschule für Musik und Theater Rostock (Germany) from 2003 to 2009. Her research addresses the transformation of traditional musics (particularly in the British Isles, the Baltic countries, and Scandinavia) in global contexts, music and nationalism, gender, applied ethnomusicology, and soundscape. Some major publications include Electric Folk: The Changing Face of English Traditional Music (2005), Polyphonie der Kulturen (“Polyphony of Cultures”) CD/CD-ROM 2006/8, Grenzgänge – Gender, Ethnizität und Klasse als Wissenskategorien in der Musikwissenschaft (“Border Crossing – Gender, Race, and Class as Category of Knowledge in Musicology”) ed.; w. Cornelia Bartsch, 2016). She is co-editor of the European Journal of Musicology and of the Equinox book series Transcultural Music Studies.
**Tan Sooi Beng**

**Mediating Inclusion and Intercultural Dialogue through Community Music and the Arts in Malaysia**

In the past two decades, I have been engaged in activist research advocating for social justice and change in the education, cultural and political systems in Malaysia. Through musical-theatre community and festival projects, I have devised participatory dialogic approaches and provided safe spaces for peace-building among young people and communities of different ages, races, religions, income levels, and gender. These projects have also raised the awareness of young people of all races about their diverse cultural heritage and a passion to keep their musical traditions alive. This paper attempts to elaborate on the strategies and challenges encountered in these projects. Central to the strategies is the collaboration and partnership of the ethnomusicologist with the tradition bearers, students, and the young people of the community in all aspects of research, documentation, and performance. This type of people-centred collaborative research approach strives for more horizontal and equal relations between the researcher and the research subjects and emphasizes the voices of the communities themselves. It also calls for the localization of ethnomusicology methodologies in the research and teaching of the traditional performing arts and music. Nevertheless, the collaborative dialogic process takes time and creates anxieties as it involves negotiation, reflection, and power sharing among those involved.

**Tan Sooi Beng** is Professor of Ethnomusicology at the School of the Arts, Universiti Sains Malaysia, Penang. She is the author of *Bangsawan: A Social and Stylistic History of Popular Malay Opera* (Oxford University Press, 1993), and co-author of *Music of Malaysia: Classical, Folk and Syncretic Traditions* (Routledge, 2017) and *Longing for the Past, the 78 RPM Era in Southeast Asia* (Dust-to-Digital 2013), which won the joint SEM Bruno Nettl Prize, 2014. Tan is the Editor-in-Chief of *Wacana Seni, Journal of Arts Discourse*, serves on the Advisory Editorial Boards of *Asian Music* (USA) and *Ethnomusicology Forum* (UK), and is an elected board member of the ICTM. She is actively engaged in the practice of community theatre for young people in Penang.
BOOK PRESENTATIONS & SOCIAL EVENT
European Voices III
The Instrumentation and Instrumentalization of Sound
Local Multipart Music Practices in Europe

Edited by Ardian Ahmedaja
In commemoration of Gerlinde Haid, CD-ROM with 65 audio and 32 video examples included

This book starts out from the premise that local multipart music practices are based on the intentionally distinct and coordinated participation of music makers in the performing act. Following the rules of interaction while promoting at the same time their personal goals, the protagonists share their own treasure trove of experiences and cultural affiliations and shape sounds and values. Such complex and dynamic processes are central to the investigations of the instrumentation and instrumentalization of sound.

The understanding of instrumentation in music literature has been closely connected for a longer period with instruments, their sound qualities and the opportunities they provide for fusion. Views like those held by Igor Stravinsky, who considered instrumentation to be an inseparable part of musical composition, widen the perspective. Significantly, such a perspective is a matter of course in local practices. Multipart music practices are of particular interest in this context, because they enable us to discern the most diverse ways of creating a common sound and to recognize this process as a “founder” of social interactions, which is more than just an accomplishment in which it would be a pleasure to take part. The instrumentation and instrumentalization of sound thus become particularly important for research.

In this volume, researchers with extensive fieldwork experience explore the main topic from various viewpoints, which extend from the pilgrim’s progress and the musical instrumentation of the Heavenly Host and amalgam (as a combination between the maintenance of individual distinctiveness and mutual merging) to “dirty playing” (created by means of accidental coincidences of musical parts which lead to the emergence of sound structures) and the politics of instrumentation in European folk music revivals and Volksmusikpflege.

More information: http://mdw.ac.at/ive/emm

Ardian Ahmedaja was born in Tiranë, Albania. He first studied composition and the theory of music, and later European ethnology and musicology. In 2003 he initiated the establishment of the Research Centre for European Multipart Music at the Department of Folk Music Research and Ethnomusicology of the University of Music and Performing Arts Vienna. He is the ICTM liaison officer for Albania and Chairperson of the ICTM Study Group on Multipart Music. His main research areas up to now have been local musical practices in Albania and neighbouring countries, maqam, music and minorities, religious and secular musical practice, transcription and analysis, and multipart music and interaction processes in music making. He has conducted fieldwork in several Balkan and Mediterranean countries, in the European Alpine region, in Belarus and in the USA. One of the latest publications is the edited book European Voices III. The Instrumentation and Instrumentalization of Sound. Local Multipart Music Cultures and Politics in Europe. (Wien: Böhlau 2017). An upcoming publication is an entry on multipart music for The SAGE Encyclopedia of Ethnomusicology (Janet L. Sturman, general editor. New York: Golson Media).
Performing Sexual Identities
Nationalities on the Eurovision Stage

Edited by Magdalena Fürnkranz and Ursula Hemetek
Online Publication
klanglese, Vol. 11. Vienna: IVE 2017

It was in May 1956 that Europe saw the first ever Eurovision Song Contest. Today the contest is one of the most typical European television traditions. The contest was intended to promote the creation of new songs in the field of popular music. Nowadays it is the largest competition for popular music and the most successful entertainment programme in Europe, acquiring a huge amount of followers throughout the world. During the last six decades, queer bodies, performances and nationalities have emerged on the Eurovision stage. Eurovision not only transcends nationality, it provides a rare occasion for celebrating both queerness and national identity. The transdisciplinary publication Performing Sexual Identities. Nationalities on the Eurovision Stage takes a closer look from different angles at the aspect of sexual identities presented on the Eurovision stage over the years since its founding. The disciplines combined in this approach are historical studies, ethnomusicology and gender/queer studies – in these disciplines the ESC is rather a marginal topic – and popular music studies.

This volume of the department’s klanglese series is edited as an online publication, which adds to the public awareness of the topic.

See: https://www.mdw.ac.at/ive/klanglese-online

Magdalena Fürnkranz is a postdoctoral fellow at the Department of Popular Music at the University of Music and Performing Arts Vienna. Previously, she studied Theatre, Film and Media Studies and Gender Studies at the University of Vienna. In 2015, she finished her dissertation on the desexualisation of Elizabeth I – England’s Virgin Queen – on film. As co-leader of the Performing Diversity project and leader of the Female Jazz Musicians in Austria project, her recent research has focused on performativity in popular music, gender and intersectionality studies, musicological aspects of cultural diversity, and European jazz cultures.

Ursula Hemetek is the director of the Department of Folk Music Research and Ethnomusicology at the University for Music and the Performing Arts Vienna. In 1987 she earned her Ph.D. in Musicology, 2001 followed her habilitation in Ethnomusicology both at Vienna University. She is professor of ethnomusicology and teaches mainly at the University of Music and Performing Arts Vienna. Her main focus of research is Music and Minorities in Austria. She has published widely in the field of ethnomusicology and Music and Minorities (focus on Roma, Burgenland Croats and recent immigrant groups, refugees). She has been the chair person of the ICTM Study Group “Music and Minorities” since its establishment in 1999 till 2017 and has been appointed General Secretary of the ICTM in 2017.
Social Event

Closing Event at the Hrvatski Centar/Croatian Center Vienna

The Hrvatski centar is the umbrella organization of the Croatian minority in the Austrian province of Burgenland, and is based in Vienna. It serves as a centre of culture, education, communication and information for the Burgenland Croatian minority, as well as the broader Croatian community, other minorities and the so-called majority. Its key agendas are the promotion of language and culture as well as networking with the Burgenland Croats in neighbouring countries and with other minorities on a European level.

As a centre of culture, the Hrvatski Centar provides a space for the transmission and presentation of music and dance oscillating between preservation and further development, which often leads to innovative forms of expression.

The musical frame is provided by the tamburica ensemble Čunovski bećari (rakes of Čunovo) from the Croatian villages of Čunovo and Jandrof in Slovakia. The group was founded in 2000, and today’s formation has been working together for five years now. Having only entered into the musical life of the Burgenland Croats in the 20th century, the tamburica, a long-necked lute predominantly defined as Croatian, is a prime ethnic marker and the most important traditional instrument in Burgenland Croatian musicking. The group’s aim is to promote the Croatian language and to delight their audiences with their musical ideas. Čunovski bećari have a broad repertoire ranging from traditional (Burgenland) Croatian songs to Croatian popular music hits. You are specifically invited to dance!

A buffet and drinks are provided.

For directions to the Croatian Center see map on the following page

Address:
Hrvatski Centar/Croatian Center
Schwindgasse 14, basement
1040 Vienna
Directions from the University of Music and Performing Arts Vienna to the Croatian Center (16 minutes walking distance)
Musicians in Alphabetical Order
Die Tanzgeiger

The Tanzgeiger, meaning Dance Fiddlers, are a seven-member ensemble hailing from the eastern provinces of Austria. This group uses a delightful combination of fiddles and other instruments to produce traditional folk music from Austria. These versatile tunes inspire dancing but are also valued in a concert setting.

Over the three decades of the group’s activity, the instrumentation, repertoire, and arrangements have changed. However, an intimate tie with their own roots and an ear for the new have remained constant. Furthermore, the group continues to depict both rural and urban Austrian musical styles, having gathered multiple perspectives and sounds during their many Austrian and European tours. As a result, the group has a sound that appeals to many, creating an approachable, welcoming language of music.

The Tanzgeiger perform refreshing traditional music on a wide variety of occasions and are therefore able to adapt and change their program. Their repertoire consists of instrumental and vocal music, including folk songs and yodelling. Since the members of the group are all teachers and professors, they enjoy giving workshops for children or students in addition to their typical concerts. The performers have even used their own compositions and Viennese marches and waltzes.

Most importantly, the Tanzgeiger came into existence for the preservation and performance of authentic, traditional Austrian music.

klezmer reloaded

Polish-born Maciej Golebiowski and Russian-born Alexander Shevchenko came to Austria some twenty years ago to study music in Vienna. Their artistic cooperation started in Leon Pollak’s “Ensemble Klesmer Wien”, renowned for its interpretation of traditional Jewish music. Soon, Maciej and Alexander decided to bring their enthusiasm for klezmer music to the stage – klezmer reloaded was born. Inspired by jazz, folk, classical music, funk, tango and oriental sounds, the duo found its very own approach to klezmer. This musical style arises from improvisation that is affected not least by the traditional music of the musicians’ homes.

Lasanthi Manaranjanie Kalinga Dona was a lecturer at the University of Colombo and a certified artist in Indian classical music at the Sri Lanka Broadcasting Corporation (SLBC), while she currently contributes to the teaching of ethnomusicology at the University of Ljubljana, Slovenia. She earned her B.A. degree from the University of Kelaniya, Sri Lanka, her M.Mus degree from the Banaras Hindu University, India, and her Ph.D. in musicology from the University of Ljubljana, Slovenia. She represents Sri Lanka in the International Council for Traditional Music (ICTM). She is a member of the advisory board of the Human Dignity and Humiliation Studies and a member of the jury of the International Ethno Festival-Contest Voices of the Golden Steppe, Astrakhan, Russia from 2011. She is the author of several scholarly publications, including the book Music and Healing Rituals of Sri Lanka: Their Relevance for Community Music Therapy and Medical Ethnomusicology.

Sakina Tenya and Mahan Mirarab

The Kurdish singer Sakina Teyna embodies Anatolian music traditions as different blossoms of a common tree: with tenderness, full of an eruptive power, she sings in Turkish, Armenian and Persian, her own songs and others in all the Kurdish languages. In her adopted home Vienna she has gathered a selected band around her, each one a master and an aficionado of his subject: the Persian jazz wizard Mahan Mirarab on guitars and the setar, the Turkish violinist Efe Turumtay, the Spanish artist Oscar Antoli on the clarinet and the percussionist Jörg Mikula, who has always had an affinity for Oriental music. As a political Kurdish activist from the very beginning, Sakina Teyna embodies contemporary Kurdish consciousness with her timeless chansons, which in the teeth of all obstacles and in a feminine, sophisticated and anti-nationalist way makes the transition from a common Anatolian past to a human future. A future which we can all participate in.
notes
notes
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