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International Council for Traditional Music
University of Palermo

2nd Official Symposium of the
ICTM Study Group on Global History of Music

«An entire ocean in a drop of water»: Island Musics, Performance Identities, and Sound Archives

7-9 June 2023

Antonio Pasqualino International Puppet Museum
Palermo - Italy



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A global history of music, from an ethnomusicological perspective, takes into account many and different sources: figurative, literary, dialogic, sound, audiovisual. We ourselves, ethnomusicologists, have become sources for the youngest musicians and singers, who turn to us, to our memory and to our archives, in order to nourish and renew their tradition. The problem of archives, of their nature and quality, of their arrangement and conservation, in this era of hasty technological innovations is crucial also in terms of methodological reflection and new questions on the roles of the observer and of the observed imposed by contemporaneity.

Such a theme, fruitful and stimulating in itself, is declined in a specific way starting from the idea of an *island*, and from the many ways in which it can be articulated: in a geographical sense, first of all, but also in a linguistic, political, and cultural sense overall. There are *islands* within *islands* and there are networks of routes that connect complex archipelagos, and the latter often act as bridges to continents: small spaces at the intersection of large ones, not «a drop in the ocean» but «the entire ocean in a drop», as the great Persian Sufi poet Jalāl al-Dīn Muḥammad Rūmī (1207-1273) once said. The growing mobility of cultures and the development of a new and more acute awareness of “other musics” and “local soundscapes” today opens up new inclusive and multicultural frames. They start from the learning of vocal and instrumental techniques of oral transmission, also through institutional training courses within the Conservatories, to project themselves into various forms of musical, theatrical, and cinematic performances characterized by a stratified hybridization of cognitive, executive, and compositional skills.

The Palermo days of the second symposium of the ICTM Study Group on Global History of Music will take place under the sign of these preliminary reflections, with special reference to the following main themes:

1. Archives in motion: from the preservation of immaterial memories to their uses and functions in the contemporary world.
2. Global paths of making music? Is difference the “third way”?
3. Islands sounds and the echoes of diasporic cultures.

Wednesday, June 7

I. Archives in motion: from the preservation of immaterial memories to their uses and functions in the contemporary world

Day 1 / Session 1

ANTHONY SEEGER (University of California at Los Angeles, USA)

Keynote presentation: *Audiovisual archives and ethnographic recordings in the age of YouTube*

In 2023 almost every owner of a smartphone is acting like an archivist, acquiring, storing, and sharing images and sounds. Many Local communities are establishing their own “Do-It-Yourself” or “Do-It-Together” archives on a variety of social media. The software platform *YouTube* is a vast and easily accessible source of audiovisual recordings on a scale never-before imagined. There are very few “islands” unaffected by these developments, including established audiovisual research archives and music researchers. What might be the roles of audiovisual archives and ethnographic recordings in this scenario? What is our role in the “archival multiverse” emerging in the 21st century? Based on decades running and writing about audiovisual archives, the speaker will discuss some possibilities and invite the audience to think about and engage in the complexity of sharing soundscapes in this decade and century.

GERDA LECHLEITNER (Phonogrammarchiv, Austrian Academy of Sciences, Vienna), **SUSANA SARDO** (University of Aveiro, Portugal), and **MIGUEL A. GARCÍA** (University of Buenos Aires, Argentina)

Archives in transformation. Recent approaches and interpretations

The word “archive” has become extremely polysemic and metaphorical in recent decades. Currently, the word points to phenomena as diverse as an institution, a building that holds documents, knowledge, a place where the construction of knowledge is analyzed, the life drive (in Derrida's terms), a place of memory, a place where the past is kept, the Web and many others. Against the backdrop of this wealth of meanings, we will discuss three intertwined aspects of archival practices: a) the relationship between preservation, use and appropriation of documents, b) the construction of music histories and the relationship between academic and non-academic researchers, and c) the transformation and challenge of the archive in the virtual environment. The presentation aims to contribute to archival theory as well as to archival practices in dialogue with current discussions in the field of ethnomusicology and related disciplines.

GALINA SYCHENKO (Independent researcher, Rome, Italy)

What should a modern audio-video archive be like? (Regarding the organisation “Archivio Eurasia” named after Romano Mastromattei in Rome)

Each important scholar leaves behind a large cultural heritage, which needs to be organised and made available to the scientific and cultural community. The author of the paper had the difficult, but very honourable mission to systematise and organise the historical and cultural heritage of the outstanding Italian anthropologist, researcher of shamanism and Himalayan culture Romano Mastromattei (02.02.1936 - 23.10.2010). This heritage includes audio, video and photo materials, field notes, interviews, an ethnographic collection, a scientific paper archive, epistolary material, etc.

Work on the archive, the name of which was chosen by the scholar himself, was initiated during his lifetime, with the financial support of the University of «Tor Vergata» and the Rector, Professor Alessandro Finazzi Agrò. In particular, much of the audio, video and photo material has been digitised. The report is intended to inform the public about the current state of the archive, examine some important problems (organisational, legal and ethical) and offer our vision for its future functioning.

Day 1 / Session 2

GIOVANNI GIURIATI (La Sapienza University, Rome, Italy)

Crossing of time scales and global paths between colonialism and nationalism: three case-studies in the XX century history of Cambodian Music

The history of Cambodian music is still to be written. Even if we limit ourselves to the XX Century, very little is known, and the sources are few. In making an attempt to move beyond an essentialistic view, this paper intends to present three case-studies in order to reflect on the converging forces derived from the French colonial approach, and the Cambodian nationalistic agenda that contributed to shape the narrative about Khmer music as we know it today, in a constant dialogue with the mythical past of Angkorean time. The case of the visit of Thai musicians to the Cambodian court in the 1930s, the creation of Apsara dance, and the recent invention of the harp will serve this purpose.

ALLA BAYRAMOVA (Western Caspian University, Baku, Azerbaijan)

Azerbaijani Music Folklore in the Pushkinsky Dom

Often what you are looking for turns out to be in seemingly the most unexpected places. For example, we have found sound recordings of Azerbaijani musical folklore at the Institute of Russian Literature of the Russian Academy of Sciences. Moreover, while the Russian Academy of Sciences itself is located in Moscow, the Institute, known as 'Pushkinsky Dom' (The Pushkin House), is in St Petersburg. But knowing the prehistory, it becomes clear how and why the sound recordings of Azerbaijani traditional music ended up there.

As a result of the work carried out at the Pushkin House, we could establish the following. These materials were collected by folklore expeditions in the third and fourth decade of 20th century in Transcaucasia. Sound recordings of the first of these expeditions, consisting of three persons – Khristofor Stepanovich Kushnarev (leader), Evgeny Vladimirovich Hippus and Zinaida Viktorovna Evald – were made in 1927-1929. The second expedition was done by Krivonosov in 1930s. The Ministry of Culture of the Republic of Azerbaijan acquired the copies of sound recordings of both expeditions, which are now stored in the State Museum of Musical Culture of Azerbaijan.

COSTANTINO VECCHI (Ca' Foscari University, Venice, Italy)

Heritages yet to be unlocked: reflections and proposals on the enhancement of archives in ethnomusicology

Since the 1990s, at the beginning of the digital age, many reflections have arisen around the preservation and enhancement of archives in ethnomusicology and many expectations have been set about the new opportunities offered by the use and dissemination of archival recordings. More than two decades later, many of those expectations remain unfulfilled. The complexity of managing these materials, in terms of media preservation, digitization, definition of cataloguing criteria, and management of ethical, legal issues related to access, has greatly slowed down the process of preservation and enhancement and made it difficult to sustain for many institutions, despite the more advanced technological resources available today. The consequence is that many sound and audiovisual archives around the world hold a large number of recordings that are still difficult to access and whose existence remains largely unknown.

In this paper, starting from the data collected through interviews with the supervisors of more than twenty European sound archives of ethnomusicological interest (with a special focus on the Italian case), I analyze the issues and problems related to the management of this kind of materials and I make some proposals to try to foster their enhancement and their uses in the contemporary world.

SILVIA BRUNI (University of Bologna, Italy)

New media, Moroccan musicians and the changing landscape of spirit possession: an analysis of YouTube videos

In recent years, there has been a proliferation of images of Moroccan Sufi musicians and groups, as well as trancing crowds, circulating on online platforms such as YouTube. Among these groups, gnawa, ḥamadsha, and 'isāwa have gained the most significant global exposure for their music and ritual forms.

Additionally, local musicians and trance practitioners are employing all available media, particularly the internet, to reach out to potential audiences and clients.

This paper aims to examine the recent and unprecedented circulation of videos on Sabbath spirits on YouTube, whose rituals in Morocco are typically performed in secret and the recording and circulation of images is tightly controlled. This paper delves into the role of new media in reshaping the spirit possession repertory and its symbolism of image and sound. Additionally, the paper will explore the ways in which these videos not only serve as memorabilia and are integrated into the personal archives of the musicians and their followers, but also how they are shared with a wide audience. It will also examine how musicians are increasingly using new media to become agents of their own representation and to include new forms of audience participation.

Day 1 / Panel 1

Musical Heritage in Contemporary Audiovisual Narratives by Chinese Experience

Organizer/participant: ZHIYI QIAOQIAO CHENG (Shanghai Conservatory of Music, China).

Participants: XIAO MEI, LIU GUITENG, and YAN DUJUKUN (Shanghai Conservatory of Music).

Audiovisual archives have been strongly related to Intangible Cultural Heritage since their birth. From the famous staged documentary *Nanook of the North* (Flaherty, 1922) to the poetic illustrated ethnomusicological film *Voices of the rainforest* (Feld, 2019), the technology and concept of visually capturing music/sound have changed with the context, function and global development. China is also in the process of history in this area. After being elaborated for over a century, audiovisual tools used by ethnomusicologists have been more than fieldwork images attached to academic research; instead, it has developed into a new subject characterized by interdisciplinary studies.

Toward the vision “*the use of film in ethnomusicology became a matter of central concern to ethnomusicologists*” (Baily, 1989), Shanghai Conservatory of Music held the first China Musics Ethnographic Film Festival (CMEFF) biennially since 2019. After two successful festivals, it co-hosted the “Sinophone Music Film Festival” with National Taiwan Normal University, with 125 original films featuring Chinese musics, 95% of which were themed with Intangible Cultural Heritages and occurring multiple issues and challenges at the same time. How to make traditional musical heritages, performances, rituals, or contemporary musical life interact and be understood through the lens of ethnomusicology? How to address the “cultural voices of the community” and “sonic trails of an individual”? The four presentations in this panel will trace the development of musical ethnographic film in China in various historical periods, we will also compare, dialogue and reflect on these issues by addressing the significance and values of audiovisual archives under the global academic practice perspective exemplified by the musical ethnographic film in China, its history, typical cases, and field shooting.

Day 1 / Session 3

JIASUI LING (Shanghai Jiao Tong University, China)

The Voices of China in Wax Cylinders and Its “Expeditions”

As Jaap Kunst wrote «*Ethnomusicology could never have grown into an independent science the gramophone had not been invented*» (1959:12). As the material carrier, the wax cylinder not only records the immaterial sound and culture of the Other, but also carries the memory and history on global interaction beyond time and space of the ethnomusicologists and regional musical cultures. This paper aims to pursue the implicit global history of interconnection and communication written by several “expeditions” of archival materials and archivists, emphasizes that global history is not only history of human which is referred to as “his/her-story”, as well as of material which is “its-story”.

I participated in the Laufer Project in 2019, which was jointly conducted by the Archives of Traditional Music at Indiana University and the Shanghai Conservatory of Music. The 399 cylinders recordings recorded by Berthold Laufer in 1901-1902 and considered as “first recording from China” have returned back, which filled the gap of the so-called “dumb Chinese music history”. Through further investigation I found that western explorers, missionaries and scholars including Friedrich Weiss, Henning Haslund-Christensen and Laufer came to China at the beginning of 20th century, collected numerous precious Chinese music with nearly 1000 wax cylinders which are currently

preserved in different overseas' archives (Berlin Phonogramm-Archiv, Vienna Phonogrammarchiv, ATM, etc.). The voyage of thousands cylinder has brought Chinese voice to western world, it has become the cornerstone of East Asian Studies. Over the past hundred years, Some recordings have become important research materials for scholars (e.g. Erich von Hornbostel, 1919; Kurt Reinhard, 1956); Some of them were published (e.g. *Sheng* from Peking – *Tuan Chi Chiao Tzi, Flute – Ho Huan Ling*, in *The Demonstration Collection of E.M. von Hornbostel and the Berlin Phonogramm-Archiv*, New York: Ethnic Folkways Library FE 417, 1963) and became the teaching material in the ethnomusicology curriculums of some American universities today (Gong Hongyu, 2018); Some have backed to hometown, for instance the recordings of Weiss returned to hands of the Yi people in 2018. These archives in motion stimulate multiple archival narratives in the contemporary world.

RONGYI TANG (University Sains, Gelugor, Malaysia)

The construction of music inheritance based on enculturation to realize the living sustaining of folk songs in the contemporary era: taking Poya folk songs of China's intangible cultural heritage as an example

Enculturation is a process in which individuals and groups adapt to culture, acquire own culture and inherit culture through interaction and communication in the natural environment. In China, many ethnic groups and individuals pass on their music through cultural immersion and perception in the process of enculturation in the natural environment. However, through observation and semi-structured interviews, we learned that the current music inheritance of Poya village folk songs in Funing County, China is more of a teaching inheritance model carried about by intangible cultural heritage agents in local learning hall or schools. The music sung by the older generation of folk artists is gradually acquired in the immersion of the natural environment and traditional music culture, while the current music inheritance mode of teaching in a fixed place in Poya Village lacks the naturalness of traditional cultural participation.

Hence, this article will take Poya Village, Funing County, China as a case study to explore the advantages of the inheritance model of enculturation in the contemporary environment, and then construct an enculturation model that conforms to the common characteristics of the contemporary environment based on the current situation of music inheritance in Poya Village. This model can enable Poya folk songs to realize the functional transformation from pictorial symbols to living sustaining in contemporary times.

Day 1 / Session 4

YAOSHEN LIANG (University College Cork, Ireland)

East meets West in music as a cultural "island": Matteo Ricci and the Chinese Eunuch musicians in the Ming Court

Eunuchs in Ming Court China have extraordinary power. What transpired when Matteo Ricci presented the emperor Wanli with his *Otto Canzoni per clavicembalo Occidentale* and was rewarded with a musical performance in 1601? The eunuch musicians' knowledge of the world as never-travellers was limited. This paper will explore the collision and compromise between the localized social life of early Chinese eunuch musicians and their trans-local belief systems from a micro-analysis of global music history. At the same time, this musical encounter between East and West is explored as an "island" in a cultural sense. In other words, can the East-West musical exchange be used as a new space to reveal more cultural possibilities? These include philosophical, religious, and linguistic interactions.

KANYKEI MUKHTAROVA (University of Alberta, Canada)

Dungan song – Echoes of the people's soul: an insight into Central Asian Dungan music

The Dungans, a Chinese Hui Muslim minority, migrated to Central Asia from the provinces of Kansu and Shensi in China at the end of the 19th century. Their traditional music, primarily in the form of Dungan song, was passed down orally from generation to generation. During the Soviet era, the music of the Dungans was actively supported through the collection and recording of songs by Russian scholars and the creation of amateur music ensembles. However, in the last three decades of

independence for the Central Asian republics, there has been a lack of research on Dungan music. In this study, I aim to shed light on the topic through my research on Dungan music conducted in Kyrgyzstan. I will analyze the Dungan songs found in the archives of the Kyrgyz radio, as well as the songs performed by my late father, Hussein Mukhtarov, an ethnic Dungan opera singer, using video materials from our family archives.

M. EMIN SOYDAŞ (Çankırı Karatekin University, Turkey)

The nature of Ottoman “court music”: identity, context, and practice

While the term “court music” is appropriate with respect to the Ottoman court, its use to refer to a particular genre should be avoided. Identifying the Ottoman court with art music is a prevalent tendency based on insufficient knowledge or some misinformed assumptions, which are mostly related to the understanding that considers the court to be a place more or less disconnected from the city and the customs of the public. Ottoman court indeed had its own traditions, but was there anything exclusive regarding the music practice that would even enable one to suggest that the court was somewhat isolated in the musical sense? Throughout the whole history of the Ottoman court, music played a notable role in its everyday life. Evidence of the performance of several musical types or genres in various contexts and settings at the court can be found in the sources such as archives, visual depictions and narratives. These historical accounts also indicate that the courtly preferences were to a great extent a reflection of urban musical practices. By discussing the above mentioned issues, this paper will focus on the true character of music at the Ottoman court.

MIKAELA MINGA (Institute of Cultural Anthropology and Art Studies, Tirana, Albania)

Humanizing an artefact: Taqi Delijana’s riddle

During the dictatorial regime, research in ethnomusicology in Albania was particularly focused on recording traditional music practices, through several expeditions every year. The main purpose of these expeditions was creating an *artefact* that had to be safeguarded in the sound archive of the Institute of Folklore, instigated in 1960 (nowadays, the Institute of Cultural Anthropology and Art Studies). In mid-2014, I began a research project focused on the urban music of Elbasan, one of the main cities in central Albania, with a multilayered cultural history back to imperial time. The research in the sound archive of the Institute revealed a large number of sound records from this area from 1960 to the late 1980s, which made me shift the focus from the field to the archive. These recordings represented an aural memory of the city that, with a very few exceptions, had lost contact with the city’s contemporaneity. In this paper, I discuss about the process of “humanizing these artefacts” as Howard Zinn has put it (1977: 14-26), an approach that first, questioned the method, choices, and power that scholars had for creating these records during the communist period, then, to the effort of reestablishing connections with the city. The case I take into consideration is that of an orthodox cantor, recorded in 1977.

Thursday, June 8

II. What are the global paths of music making? Is difference the “third way”?

Day 2 / Session 5

PETER WIEGOLD (Brunel University, Director of The Third Orchestra, London, UK)

Keynote presentation: “*Between two waves of the sea*”: in search of the Third Orchestra’s performance identity

The presentation concerns the work of The Third Orchestra, a new orchestra with musicians from all around the world, drawn from art, folk, jazz and popular traditions. Formed in 2019, at the invitation of the Barbican Centre, London it was co-created with the late John Cumming, for 25 years director of the EFG London Jazz Festival and production house Serious along with Peter, who is the artistic director. It was relaunched at Grand Junction, London in May 2022, with the title “Between

two waves of the sea”, drawing on the poetry of black Philadelphian writer Ursula Rucker and T. S. Eliot, it is now developing many new international projects and collaborations.

Peter Wiegold will discuss the creative and performance practice of the orchestra and present video excerpts of the work. The orchestra is expansive in its membership, and potential membership as it travels, and also in its methods, with the co-creation of material, collaborative realisation in rehearsal and with improvisation, guided by Peter’s signals, in concert. This very fluidity defines the work of the orchestra. Peter’s role is crucial, but he leads from the centre rather than top down as a traditional conductor. He will discuss his leadership methods, and the means on inviting an authentic creative, individual response from a musician.

Noting the theme of the Conference, he will reflect on how a drop in the ocean can make infinite ripples. In the orchestra a single moment from one of the musicians can change the whole course of the music, in creation, realisation or performance. This leads then to a sense in the audience that every performance is unique.

This is 3rdness. Beyond a binary concept of East meets West or classical meets jazz, here every single individual brings their own personal lineage and narrative. The work has been described as unity in diversity, and it is crucial to the ethic of the orchestra to maintain each person’s authentic relation with their past while seeking a genuinely new music for these times.

NICO MANGIFESTA (University of Pavia, Italy)

Looking for the tides and surfing on the waves in search of historical sources of “gamelan elektronik” on the Island of Bali

These surfer metaphors describe the research and the evolution of historical moments of Balinese *gamelan elektronik* on the island of Bali. An artistic phenomenon that appeared between periods of activity and stagnation that recall the “waiting for the tides” and the need to “surf on the waves” as a research metaphor of the events in the music scene and the collection of the few sources scattered over time among archives, artists’ documentations, and online publications. Digital technologies with gamelan in Bali appeared in the Nineties among a few musicians educated in traditional music, at least a decade behind the Javanese experiences, as experiments in their computers or as a technological aid for new works for gamelan. However, these sound practices remained private activities until recent years. Only young Balinese composers of the new music for gamelan scene started performing live or publishing online their *gamelan elektronik*’s works. In this presentation, I will present a first reconstruction of the different “tides” that have allowed the emergence of the sound phenomenon in Bali and the “waves” that I have surfed to study its developments and sources.

Day 2 / Session 6

MARK LOMANNO (Albright College, Reading, USA)

Cosmic stones: sounding guanche and speculative indigeneity in the Canary Islands

This paper explores the performance of indigeneity in the Canary Islands through adaptations of autochthonous sound ecology in contemporary popular music. Named after an interlocutor’s composition, I explore the acoustic, architectural, and musical properties of volcanic rock as archives of indigenous Canarian identity. Case studies include: musical settings of precolonial Guanche inscriptions (first published by Italian architect Leonardo Torriani in 1590); sampled and live performances of precolonial and modern lithophones; and performance spaces hewn out of lava tubes on the island of Lanzarote. As a unique aspect of the archipelago’s ecology, the volcanoes of the Canary Islands figure very prominently in autochthonous conceptions of local identity, especially in contradistinction to peninsular Spain. Music plays a fundamental role in the maintenance of indigenous Canarian identity, giving voice to perspectives that continue to be silenced through epistemic violences like revisionist histories and lack of access to institutional archiving. Drawing on Ana Maria Ochoa’s work on Latin American aurality and Penny Harvey’s research on “lithic vitality,” I discuss how Canarian artists—whether architects, lyricists, instrument-makers, or musicians—continue to build archives for and of indigenous Canarian life amid these erasures.

BERNARD KLEIKAMP (Independent researcher, Leiden, Netherlands)

The biblical flood and its overtones: the opera of Noah with the participation of Tuvan throat-singers

Throat- or overtone singers from Tuva have been giving concerts in The Netherlands since 1991. Like in many other territories, their performances caused a sensation, so much so that policy makers and influencers-avant-la-lettre were keen on incorporating them in multidisciplinary projects. Composer Guus Jansen, a proponent of the use of overtones in his works, was one of those influencers-avant-la-lettre. Jansen in 1993 invited four throat-singers from Tuva to participate in his forthcoming apocalyptic avantgarde opera *Noach* (Noah), an alternative story of the biblical flood, in which a lot depended on musical improvisations. Wind plays an essential role in the opera and the Tuvan singers were performing the fluting of the wind, but also the wind in the metaphorical sense of the soul or the spirit. Their interpretation of the elements of nature incorporated (improvised) overtones. *Noach, an opera off Genesis* premiered in Amsterdam in June 1994. The participation of the Tuvan singers in *Noach* is reconstructed here, based on the materials, the memory so to speak, of the archive of Pan Records: diary notes, photos, audio and video, publicity materials, itineraries, scrap papers, newspaper clippings, libretto, and program book.

KAIXUAN NIU and ZHIAN ZHAO (Communication University of China, Beijing)

From banned to the shared memory of one billion Chinese: The example of the Teresa Teng Memorial Hall

«Where there are Chinese people, there is Teresa Teng singing». Over the past 28 years, nostalgia for Teresa Teng has changed from an initial personal activity to a social trend of thought, and from a social trend of thought to a symbol consumption through commercial packaging and mechanical reproduction. Whether traditional curation and memorial hall can meet modern people's needs for memory preservation and how to balance commercial value and cultural value in the reconstruction of memory are important issues worth thinking about. This paper adopts the in-depth interview research method, from the perspective of Chinese collective memory, through the investigation of Teresa Teng Memorial Hall and Teresa Teng fans in China, to explore the public's unique auditory identity and aesthetic identity, and attempts to explore the feasibility of using the preservation and application of Teresa Teng's sound memory to build a creative city.

III. Islands sounds and the echoes of diasporic cultures

Day 2 / Panel 2

Exiled and re-exiled performance practices from African communities

Organizer/participant: **GISA JÄHNICHEN** (Shanghai Conservatory of Music, China). Participants: **CHINTHAKA P. MEDDEGODA** (University of the Visual and Performing Arts, Colombo, Sri Lanka), **RASTKO JAKOVLJEVIC** (New York Institute of Social Sciences and the Humanities, USA), and **LIN ZHI** (Putra University, Serdang, Malaysia).

Diasporic communities depend on strong ties among each other that are often represented through the way ideas are performed in music, dance, and other staged events. Also, the way of how performing arts are consumed might be specific to some diasporic communities. As researchers in ethnomusicology, the interrogating of performing arts researchers is not yet sufficiently investigated in the context of the African diaspora, it is in many cases replaced by accumulated bias regarding appropriateness.

Some of the professional musicians were either exiled, then placed within difficult living conditions, stayed there or were sent back to their countries. In the meantime, they had to survive. Generational differences are part of their stories. (1) Production and (2) consumption, the (3) questioning role of researchers, and the deep (4) interconnectedness with peers among the host communities, all taking the African continent as a point of departure, will be the four perspectives of this joint panel.

The panel consists of 4 researchers in different positions, each having an independent contribution to the overarching topic and welcoming deeper discussions on the topic: Rastko

Jakovljevic, *Senegal In Heart – Harlem as a Destination: Refractions of New York’s Afro-American Music and Displacement*; Chinthaka Meddegoda, *The Musical Representation of Sri Lankan Kaffirs*; Gisa Jaehnichen, *Exiled Namibian Children’s Music and their Life After a Forced Return*; Lin Zhi, *Musical Expectations of African Medical Students in Yichun* (Jiangxi, China). The topic is fitting the theme given by the program committee. The drop in the sea we refer to is the displacement in controversy with the interconnectedness that keeps these topics fluid and overarching.

Day 2 / Session 7

XIANGKUN LIU (Shanghai Conservatory of Music)

Khen as Boats among the Intercontinental Hmong Archipelagos

The Hmong diaspora scatters in China and Southeast Asia to as far as the US, as refugees and migrants since the ancient times, coherently standing beside the local majorities like intercontinental archipelagos. Khen, their representative mouth organ, retains striking stability in its construct and repertoire across vast distances. As a musical instrument available to almost everyone, it serves as a boat to navigate the archipelagos in search of one’s ancestry, community, and identity. Closely related to oral ritual texts, Khen’s repertoire is a wordless epic centred on Hmong funerals which is even literally understood by members of the diaspora, so much so that Khen music never fails to render a Hmong group silently reminiscent of their life history, even if it’s played by someone on another continent. Indeed, as with other constituents of the Hmong lifestyle, Khen is constantly being modified individually and communally, embodying new strata of identities when faced with different ideologies across the continents. Changes are being made to Khen’s tuning and timbre as new need for musical life emerges, yet crucially, Khen’s repertoire remains unchanged ergonomically and textually, like alternate names given to a durable boat.

FRANCESCO SERRATORE (Zhejiang Conservatory of Music, China)

Cultural Islands and Musical Identities: People and Cultures Flows Among the Chinese Migrants in Europe Today

In the last 5 years I have conducted field research in several Chinatowns in Europe, especially in Milan (Italy) and Amsterdam (The Netherlands). This study focuses on the relationship between musical practices and identity formation in the aforementioned migrant communities, and highlights the dynamism and the eclecticism of community members in their musical choices.

D. Hack-Polay (2019: 429) writes: «In multicultural spaces [...], migrant enclave members are increasingly being confined into small spaces that we referred to as cultural islands, which could have unintended negative socio-economic ramifications by denying social opportunities to vulnerable members because of the limited ability to engage in a dialogue with other communities».

My paper will highlight how music and musical events are used as a sort of “ferry” which, on the one hand pushes some community members out of cultural isolation and on the other hand supplies the “island” with new ideas and cultural elements. This happens both in Amsterdam and in Milan, but in a completely different ways. It will emerge that the life of migrants includes both the society country of origin and the “new” society, and in this transnational and transcultural terrain migrants create “cultural and musical strategies” to improve their social inclusion and their own lifestyle.

Day 2 / Session 8

YAO CUI (York University, Toronto, Canada)

Negotiating Musical and Cultural Spaces within the Chinese Diaspora: The Toronto Chinese Orchestra as Case Study

Canadian cities with large Chinese diasporic populations such as Toronto, Vancouver, Ottawa and Montreal are home to numerous Chinese music ensembles/orchestras. Chinese immigrants in these metropolitan areas have carried their musical traditions with them and now share these with their own communities and broader multicultural audiences. Although Chinese diasporic musical practices in Canada have received some ethnomusicological attention (e.g., Chow-Morris 2009; McGuire 2015; Chan 2015), fewer studies concern themselves with how Chinese-Canadian diasporic musicians

negotiate in both the internal musical and cultural spaces within their orchestras, and in the external musical and cultural spaces in the diverse communities in which they perform. I will be using two theoretical frameworks common to discussions of diaspora – hybridity (e.g., Appert 2016; Draisey-Collishaw 2012; Taylor 2007; Weiss 2014) and transnationalism (e.g., Rao 2016; Tan and Rao 2016; Zheng 2010) to investigate how members of the Toronto Chinese Orchestra (TCO) understand their role(s) within Toronto’s multicultural arts scene. I am interested in how these roles are expressed through choices made about musical notation, repertoire, rehearsal and performance. This participant observer study will be based on interviews with TCO members, together with auto-ethnographic research based on my experiences as a performer in the Toronto Chinese Orchestra.

BAYAN IGILIK and SAULE I. UTEGALIEVA (Kurmangazy Kazakh National Conservatory)
Dombra music of the Kazakhs of the XUAR (Xinjiang Uygur Autonomous Region)

This article is devoted to the research of the traditional instrumental (*dombra*) culture of Kazakhs in the Xinjiang Uygur Autonomous Region (herein after – XUAR) of the People’s Republic of China (PRC), where the Kazakh diaspora lives (more than 1.5 million people). The paper examines the musical instruments of this region (1), gives a brief description of the *dombra* (two-stringed plucked instrument) music of the Kazakhs of the SUAR (2), performing schools (3) that functioned during the XX-XXI centuries. The research materials were audio and video recordings of folk and author's *kuys* (a kind of Kazakhs instrumental piece) published in collections and collected independently in folklore and ethnographic expeditions in Xinjiang.

The *dombra* art of Xinjiang Kazakhs are mainly dominated by the style of *shertpe*, associated with the game of pinching with one or more fingers of the right hand. In addition, folk *kuys* became widespread in the fifth formation. Basically, these legend-*kuys* whose eponymous names are found both in *dombra* and *sybyzgy* (a type of open longitudinal flute) repertoire. Their themes are dominated by images of nature, birds and animals.

JULIA BYL (University of Alberta, Canada)

When the Valiha Meets Valerius: Indian Ocean Flows and the Spectre of Comparison

In recent years, Indian Ocean musicology has aimed to correct longstanding biases of area studies by putting far-flung islands, coasts and port cities into conversation. By recognizing the musical, linguistic or religious affinities between the coastal societies of India and the Swahili Coast, or in the island chains throughout the Indian Ocean basin, we can decenter a land-based primacy all too often linked to ethno-nationalist projects. Theoretically, such attention is a liberatory move, in which marginalized Indian Ocean musical communities are recognized, and the richness of their traditions better featured within an oceanic frame. This paper considers the promises and perils of this move by considering the musical histories of the islands of Flores and Sumatra in Indonesia, and Madagascar, off the coast of southeast Africa. The links between the musical traditions in these places are clear, organologically (Yampolsky)—and yet in practice, many Malagasy and Indonesian musicians find meaning in their practices in local ways, without reference to global scope of their music (Byl, Emoff). In effect, this paper explores an ethical issue that harkens back to the early days of comparative ethnomusicology: how to square the historical evidence of global musical flows, with ethnographic studies rooted in the autonomy of musicians *in situ*, and how to balance both of these rich traditions within scholarly interpretive frames.

Friday, June 9

Day 3 / Session 9

SERGIO BONANZINGA (University of Palermo, Italy)

Keynote presentation: ***The Sicilian sound: overlapping waves in the wide sea of tradition***

Every aspect of Sicilian traditional culture – from its language to material and symbolic heritage, from its cooking to performing arts – is the result of a stratification of elements attributable to each of the different peoples which in turn dominated the largest island in the Mediterranean Sea: Greeks,

Phoenicians, Romans, Byzantines, Muslims (mainly Berbers but also Syrians, Persian, and Egyptians), Normans, Swabians, Frenchmen, and Spaniards. The forms and styles of its traditional music and dance, affected by these processes of hybrid growth, were also in one way or another marked by the contributions of Sicily's successive civilizations, as «People listened to Greek *nomos*, the Byzantine *hymn*, the Arab *maqam*, the courtly troubadour *ballad* and the *lied* of the Minnesänger down to the opulent polyphony of the 16th-17th century!» (Ottavio Tiby, *Studio introduttivo to the Corpus di musiche popolari siciliane* by Alberto Favara, Palermo 1957).

In my presentation I will consider a series of examples to exemplify this “complexity”, highlighting continuity, discontinuity, and inventions, with reference to the following “musical traditions”: the frame drums; the forging rhythms of blacksmiths; the tunes handed down by barbers-players of string instruments; the performances associated with the transport and sale of tuna; the songs of the carters; the Jew's harp between stereotype and reality.

MARIA RIZZUTO (University of Palermo, Italy)

An ocean to be discovered: chants and rites of Christian of East in today's Sicily

The expressions “islands within islands”, “islands of an archipelago”, “archipelago in an ocean” lend themselves well to metaphorically representing the variety and complexity of Christian musical practices of the East, both in their countries of “belonging”, and, perhaps even more emblematically, also in the places of the diasporas, including, significantly, Sicily.

But beyond the simplistic meaning widespread in the West which makes the term “Eastern Christianity” correspond only to the Churches of Byzantine tradition, whether they are Orthodox or Catholic, to which and how many Eastern Christian realities do we actually have to refer? What are they and where do they grow? Which rites and which chants define the specific practices that express an important component of the identity of these communities? What “drops” of this spiritual, ritual and musical “ocean” does today's Sicily bring to our attention?

These and other questions will be developed in my paper which will propose, in particular, some data and reflections about the significant presence of several “immigrant” Eastern Christian communities in Sicily and about how these is now contributing to profoundly change the soundscape of the Island.

Day 3 / Session 10

SALVATORE MORRA (University of the Tuscia, Viterbo, Italy)

From Tebourba to Naples: Sonic Dwelling and Tunisian Diaspora in Mejri's "Fanfara Station"

Examining the relationship between citizenship, belonging and music, this paper challenges and shapes notions of dwelling and homemaking (Beckles Willson, 2019). A central claim is that the integration and transnational musical identification of certain Tunisian musicians under migratory circumstances, provide a useful vehicle through which to examine the dynamics of Uprooting/Regrounding (Ahmed et. al, 2003) in both multicultural and diasporic settings. The argument draws on Sara Ahmed's theory of “strangers” (2013), setting the work of the band Fanfara Station in the context of popularized musical traditions in Italy, and interweaving it with its Tunisian front man Marzouk Mejri's own attempt—as a stranger—to reorientate *mālūf's* revival in Western Mediterranean societies. I argue that it acts as a dynamic association of sounds and places (namely in the calls for an Italian/Tunisian citizenship); and that it functions as a metaphor of dislocation and movement both for the narrative of being at home and for the narrative of leaving home (e.g. sonic dwelling). The interwoven sources prompt consideration of the way that sound, mobility and placement generate multiple identifications in the absence of a shared knowledge or familiar terrain and create spaces for exploring modes of ‘being at home’ that are not defined by postcolonial/global boundaries.

ALBERTO ANNARILLI (Tor Vergata University, Rome, Italy)

The Ghanaian Adventist community in Castel Volturno. Historical repertoire, contemporary practice

In Castel Volturno (Caserta) there is one of the largest and most varied islands of migrants from sub-Saharan Africa in Southern Italy; among the most represented countries of origin are Nigeria,

Ghana, Ivory Coast, Togo and Cameroon. Here we will focus on a Ghanaian community belonging to the Adventist Church (member of the Union of Seventh Day Adventist Churches in Italy).

The hymnodic repertoire of this community makes it an island within an island. The largest island is the community of migrants from Africa, the smallest island is precisely the Adventist community: while the other communities practice a repertoire of Christian pop and praise & worship, the Ghanaian community has a rich hymn repertoire belonging to the tradition of the European churches of historic Protestantism and the American awakened tradition: it is sung by the community in Twi.

We propose the study of some recordings of hymns performed during a Saturday worship, focusing on how their history influences the performance practice (a capella voices and choral singing) and on the reconstruction of learning of this repertoire and the methods of transmission.

JUDITH COHEN (York University, Toronto, Canada)

Diaspora and islands at home, inland: Changing music repertoires and identity in Portuguese Crypto-Jewish communities

Portuguese Crypto-Jews have long lived on an inland island, in a diaspora consisting of their own home. Given the choice of leaving Portugal at the end of 1497, or remaining as Catholics, many chose the latter, for whatever reasons – often related to circumstances. When they were “discovered” in the early 20th century, they had been living in exile – exiled from their co-religionists who had left Portugal, and exiled from their Catholic neighbours by the need to conceal their “judaizing” practices even as they shared physical spaces.

What music was part of their lives before and after the expulsion? What music is part of their lives today? Romantic views of Sephardic songs in Ladino/Judeo-Spanish often present, inaccurately, notions of songs frozen in time. However, most of popular Ladino songs are a diaspora repertoire, developed in Ottoman lands and Morocco, often with influence from late 19th / early 20th century popular tunes of local host cultures, as well as France and Latin America. In this paper I explore the little that is known from historical written documentation about music in medieval and Renaissance, pre-Inquisition Portuguese Jewish life, and in the following periods. This will lead to my 25 years of fieldwork among rural communities, following their journey from secrecy as default to a public presentation, and their adoption of different musical repertoires – including Ladino songs, but as later additions rather than mythical survivals.

LINDA CIMARDI (Martin Luther University, Halle-Wittenberg, Germany)

Non-aligned encounters: musical experiences of African students in Yugoslavia

The paper will deal with the musical production of some performers of African origin in Yugoslavia between the 1960s and the 1980s. Through its leading role in the Non-Aligned Movement, since the 1960s Yugoslavia developed intense economic and cultural relations with several African countries. Through these connections, many African individuals moved to Yugoslavia for their studies and participated in the artistic and cultural climate of the country. Some of them gathered in ensembles performing traditional music and dance from their homeland, others experimented Afro-Yugo musical collaborations or engaged with popular music in bands or as soloists. While some of these experiences, like the traditional music ensembles, seem to be limited to a few performance occasions, other performers, like Ugandan Ahmed Taib or Kenyan Steve Hannington, developed a musical career in Yugoslavia.

Based on my ongoing research on Black music in the (former) Yugoslav region, in this paper I will discuss the various influences (multiple indigenous African traditions, African American popular music, Caribbean music), models (national state companies, African American stars, cosmopolitan elaborations) and the varied outcomes of the African-Yugoslav musical encounter.

Day 3 / Panel 3

History and ethnography of double clarinets in the Mediterranean area: a shared approach between ethnomusicologists and instruments makers and players

Organizer/participant: **Nico Staiti** (University of Bologna, Italy). Participants: **Rosario Altadonna** and **Giuseppe Roberto** (Sicilian makers and players of various pastoral airphones, Messina, Italy); **Daniilo Gatto** (Conservatory of Nocera Terinese, Italy)

In the province of Messina (Eastern Sicily), today's pastoral instrument makers and players are direct descendants of a local tradition that they have absorbed through oral, visual and tactile learning methods within their own community. Their musical interests, however, have forced them to equip themselves with other skills, external to their community of origin: to learn to use musical notation, to read the writings of ethnomusicologists, to discuss with them, to carry out their own research into their own and neighbouring traditions, and to investigate literary and figurative sources from the past. The establishment of bagpipe teaching at the Conservatory of Nocera Terinese constituted a further opportunity for the intersection of skills sedimented within one's own tradition and skills developed externally.

The ethnomusicologists (one a university professor, the other a conservatoire teacher) belong to a generation preceding that of the two players: thus their direct memories of past bagpipers are investigated by the young players. In an interesting reversal of roles, the ethnomusicologists became "informants" of the players. Thus, a research group was formed to investigate the history and ethnography of double clarinets in the Mediterranean area, starting with the concrete expertise on paro bagpipes. The intersection and partial reversal of practices and skills has led to relevant results both in terms of innovation and restoration of segments of local traditions and in terms of historical and ethnographic investigation.

Day 3 / Session 11

IMAMUTDINOVA ZILIA AGZAMOVNA (State Institute for Art Studies, Moscow, Russia)

Musical religious traditions of the Dungan diaspora in Kyrgyzstan: traces of lost ethnic uniqueness

A report dedicated to the idea of the stylistic stratification of the modern religious musical tradition among the Dungan Muslim diaspora in Kyrgyzstan. The basis for the conclusions are recordings and interviews made by the author in recent decades, including in Kyrgyzstan.

The Dungans (Huizu) are an ethnic minority of China, historically formed due to the mixing of the Sinic-speaking population with representatives of Muslim ethnic groups – Arabs and Iranians. Using the Dungan dialect, the Dungans, as adherents of Islam, abandon Chinese characters and use Arabic script. The migration of the Dungans to the territory of Kyrgyzstan (at that stage – Semirechie, an administrative unit of the Russian Empire) was the result of the defeat of the uprising in the northwestern part of the Qing Empire in the 1870s. Despite the epoch-making cataclysms, in particular, that occurred in the Soviet decades of the 20th century (Kyrgyzstan was one of the 15 union republics of the USSR), the Dungan diaspora has preserved its original cultural traditions and genetic connection with the historical homeland. This is found, in particular, in folk music – based on pentatonic structures and a peculiar melody.

These properties historically characterized the religious musical traditions that were preserved by the Dungans under the Soviet regime, despite tough atheistic opposition and reforms related to Arabic writing in the languages of the Muslim peoples of the USSR (transition to the Latin and later Cyrillic alphabet). According to researchers, Dungans, as one of the national minorities, are difficult to assimilate. However, from the point of view of musical characteristics in religious musical traditions, Dungan Muslims in the last three decades (when the old bans were lifted by the new ideological system established after the collapse of the USSR) have lost the ancient Chinese form of intonation. The Dungan community strives to follow the Middle Eastern melodic style as canonical, falling in this regard under the processes of religious unification. This leads to a leveling of the ethnic tradition and a quantitative reduction of the unique pentatonic zones in the reading of the Qur'an on the map of the Islamic world, also represented in Africa (Sudanese Arabs) and among Russian Muslims (Tatars, Bashkirs).

LORENZO CHIAROFONTE (University of Bologna, Italy)

Spirits, diasporic sounds, and digital spaces during the Burmese Spring Revolution

Following the February 2021 military coup, Burma/Myanmar has seen the rapid rise of a Civil Disobedience Movement, followed by an escalation of violence and arrests perpetrated by the State Administration Council (SAC), the military junta. Videos and news concerning the many faces of the "Myanmar Spring Revolution" (*New oo taw hlan yay*) and the violence of the military immediately started to circulate on social media (Facebook, Twitter, Reddit, YouTube etc.), connected by chains

of hashtags: sounds and protests songs, spirit ceremonies and magic rituals reached beyond Burma, triggering a response in the diasporic communities worldwide.

Looking at the strategies of digital activism characterising the 2021 Myanmar Spring Revolution, the paper discusses the mediatic response to the Revolution by burmese diasporic communities. In particular, focusing on Burmese belief in spirits (*nat*), the paper compares a spirit ceremony performed in Burma in 2021 with a spirit ceremony organised by some members of the Burmese community in London in 2022, and their resonance through social media. The paper argues that, through the practice of “hashtag activism”, Burmese protesters worldwide have knowingly aimed at the creation of a fluid and constantly changing online archive, to witness their multi-medial and long-standing engagement with the Revolution.