XXXIV European Seminar in Ethnomusicology

Experience and Expectation

3–7 September 2018

Local Organizer
Jāzeps Vītols Latvian Academy of Music, Riga, Latvia

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Monument to Johann Gottfried Herder at the Riga Cathedral, 2018
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Tamara Turner  
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*Music and the politics of memory: Resounding antifascism across borders*

Ana Hofman  
*Voices of solidarity: Antifascist singing activism on the Balkan refugee route*

Jovana Mihajlović Trbovc  
*‘The loudest were silent’: Music and memorialization of antifascist resistance in Carinthia*

Monika E. Schoop  
*‘A living memorial for the Edelweiss Pirates’: Musical memories of Cologne’s anti-Nazi youth*
Experience and Expectation

The first ESEM hosted in Riga coincides with the 100th anniversary of the establishment of the Latvian state. Considering that important event for the hosting country, discussions about the conceptual semantics of time, which is essential also for music and dance studies, take on particular significance. Johann Gottfried Herder, who lived and worked in Riga from 1764 to 1769, wrote in this context in his *Metakritik* of Immanuel Kant: ‘No two worldly things have the same measure of time… There are therefore (to be precise and audacious) at any one time in the Universe infinitely many times.’ At this ESEM, we propose approaching the question of ‘infinitely many times’, with a focus on the conceptual couple *experience* and *expectation*, which enables a specific perspective on the creation processes of music and dance making.

The historian Reinhart Koselleck defines experience as ‘present past, whose events have been incorporated and can be remembered’ and which also contains alien experience conveyed by generations or institutions. The link between the person-specific and interpersonal is a feature of expectation, too. Expectation as ‘the future made present’ is directed to the not-yet, to the nonexperienced, to that which is to be revealed. ‘Hope and fear, wishes and desires, cares and rational analysis, receptive display and curiosity: all enter into expectation and constitute it.’ This conceptual couple is ‘redoubled upon itself’: Experiences overlap and mutually impregnate one another. In addition, new hopes or disappointments, or new expectations, enter them with retrospective effect. Thus, experiences alter themselves as well, despite, once having occurred, remaining the same. This is the temporal structure of experience, and without retroactive expectation it cannot be accumulated. The gain in experience exceeds the limitation of the possible future presupposed by previous experience. The way in which expectations are temporally exceeded thus reorders the two dimensions with respect to one another. Therefore, it is the tension between experience and expectation which, in ever-changing patterns, brings about new resolutions.

Researchers of music and dance are constantly confronted with such tension in their research work, in their communication and interaction with music and dance makers, competent listeners and viewers, activists, promoters, producers, policy makers, and
other actors in the processes of music and dance making. We invite papers of any kind inspired by the theme, which might include but are not limited to the following issues and questions:

How is experience as ‘present past’ constituted and revealed in music and dance making? How do person-specific and alien experiences overlap and mutually impregnate one another in this context? What do interpersonal experiences mean for individuals, performing groups and/or communities? How is expectation as ‘the future made present’ expressed in music and dance making? What is the not-yet, the nonexperienced in expectation? How do new expectations enter experience with retrospective effect in music and dance making? How do experiences exceed the limitation of the possible future presupposed by previous experiences? How do music and dance researchers act upon and affect experience and expectation in music and dance making? How do these processes impact music and dance cognition?

Programme committee:
Anda Beitâne, chair
Ardian Ahmedaja
Ignazio Macchiarella
Britta Sweers

PROGRAMME

Monday: 3 September 2018
Venue: Organ Hall, Jāzeps Vītols Latvian Academy of Music

8:15 – 9:00 Registration
09:00 – 09:30 Opening ceremony
Prof. Dr. Guntars Prānis, Rector of the Jāzeps Vītols Latvian Academy of Music
Prof. Dr. Britta Sweers, ESEM President
Prof. Dr. Anda Beitâne, Conference chair,
Vice Rector for Research and Creative work of the Jāzeps Vītols Latvian Academy of Music
Laima Jansone, Latgalian kokles player

09:30 – 11:00 John Blacking Lecture: Philip V. Bohlman
Riga Reprise – Resounding song in the ethnomusicological entrepôt
Chair: Guntars Prānis

11:00 – 11:30 Coffee break

11:30 – 13:00 Session I
Chair: Ardian Ahmedaja

Kevin C. Karnes
Travel, listening, and the invention of Eastern Europe in 18th-century Baltic Russia

Martin Boiko
Herder’s experience of Latvian traditional singing and his concept of the “(poetic) tone”

Felix Morgenstern
When discursive othering is refracted in lived musical experience – Herder’s romanticizing of the Celtic European fringe: A recurring narrative of German-Irish musical affinities

13:00 – 14:30 Lunch break

14:30 – 16:00 Session II
Chair: Anda Beitâne

Enrique Cámara de Landa
Memory and revival in the context of migration: Rehearsing and performing coplas in the Northwest of Argentina

Ignazio Macchiarella
Shared experience, negotiated expectations: Associationism in the Sardinian micro-music world

Ardian Ahmedaja
Experience and expectation in the making of a song to a symbol of the diaspora
18:00 Evening event
Notes from Latvia: CD presentation and reception

**Tuesday: 4 September 2018**
Venue: Organ Hall, Jāzeps Vītols Latvian Academy of Music

**09:00 – 10:30 Session III**
Chair: Britta Sweers
Rytis Ambrazevičius
*Manifestations of psychological models of experience/expectation in traditional music: Lithuanian examples*

Ewa Dahlig-Turek
*New life for old repositories. Ethnomusicology and digital humanities*

Rebecca Sager
*Rhythm, learning, and the creative mind: What contemporary cognitive research tells us about music's power to shape time, experience, and expectation*

10:30 – 11:00 Coffee break

**11:00 – 12:30 Session IV**
Chair: Ignazio Macchiarella

Dan Lundberg
*Singing through the prison bars. The isolation cell as a creative premise*

Gaila Kirdienė
*Years of imprisonment dedicated to freedom: Ethnic musical-cultural relationships among Lithuanians and Latvians in Soviet-era Siberia*

Olha Kolomytyes
*Experience and expectation in ‘the rite of passage’: Music in the traditional funeral rituals of the Hutsuls in Ukraine*

12:30 – 14:00 Lunch break

14:00 – 16:00 PANEL
*Music and the politics of memory: Resounding antifascism across borders*

Ana Hofman
*Voices of solidarity: Antifascist singing activism on the Balkan refugee route*

Jovana Mihajlović Trbovc
*‘The loudest were silent’: Music and memorialization of antifascist resistance in Carinthia*

**16:00 – 16:30 Coffee break**

16:30 – 18.00 Guided tour of Riga's Old Town
18:00 Riga Cathedral & reception

**Wednesday: 5 September 2018**

8:30 Suiti region: Excursion and get-together with local musicians

**Thursday: 6 September 2018**
Venue: Organ Hall, Jāzeps Vītols Latvian Academy of Music

**11:00 – 12:30 Session V**
Chair: Laura Leante

Thomas Solomon
*Reflections on music and exile: Experience, aesthetics, and the present-absence*

Tamara Turner
*Ritual trance as collapsed time: Temporality, suffering, and experience*

Marko Kölbl
*Sounds of Afghanistan. Music and the refugee experience*

12:30 – 14:00 Lunch break

**14:00 – 15:30 Session VI**
Chair: Ulrich Morgenstern

Nora Bammer
*Yamái Nampetájai – Now I sing. Concepts of time in Shuar song and singing*

Lea Hagmann
*When expectation transforms experience: Celtification in Cornwall*

Sverker Hyltén-Cavallius
*Jokkmokks-Jokke, Bill Ohström, and Greg Fitzpatrick: An attempt to discern some of the times and experiences present in the headquarters of the Sonet label in 1967*

15:30 – 16.00 Coffee Break
JOHN BLACKING LECTURE

Philip V. Bohlman
Riga Reprise –
Resounding song in the ethnomusicological entrepôt

When Johann Gottfried Herder departed from Riga on 23 May 1769, he embarked on a journey of encounter and discovery, bearing with him an aesthetic of song from his formative years in the Baltic, and endowed music and sound with the epistemological dimensions of global history. Within four years, Herder began collecting,anthologizing, and publishing musical works he called Volkslieder, folk songs, using them to chart a historical journey from the Baltic lands familiar to him to shores of alterity far beyond Europe, quickly rerouting the subject position of music in the history of ideas. As a once and future entrepôt, connected to the world through multiple channels of linguistic, religious, cultural, and musical exchange, the Riga of Herder’s Late Enlightenment provided a foundational moment in the history of ethnomusicology.

In my keynote address at ESEM 2018 I return to Riga, figuratively and historically, choosing to do so in the intellectual company of other figures whose encounter with song was foundational for the history of ideas that we share as modern ethnomusicology and whose lives underwent formative transformation in Riga. In particular, I engage in intellectual sojourn with scholars of Jewish music, Abraham Zvi Idelsohn and Emilis Melngailis, and their gathering of Yiddish song in many forms in the entrepôts of modern Jewish history. I follow the return of song to Riga along other paths as well, especially through the cyclical recurrence of national song and dance festivals in Latvia, the most recent of which will have taken place only months before the ESEM meeting in Riga.

The larger goal of ‘Riga Reprise’ will be to extend the comparative method to musical entrepôts in other global regions, examining the ways in which song and ideas about song circulate between and among them to contribute to a more extensive history of ethnomusicology. Among the regions realized through the presence of entrepôts along their littorals that I bring into comparison are the Ancient Middle East, the premodern and early modern Mediterranean, and the historical longue durée of musical exchange in and around the Indian Ocean. As theory and historiography, the concept of entrepôt for which I lay the groundwork in ‘Riga Reprise’ might lead us to a fuller understanding of song as a chronotope in global history.

Philip V. Bohlman is the 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 ensemble-in-residence, the New
Budapest Orpheum Society. He is also Honorarprofessor at the Hochschule für Musik, Theater und Medien Hannover. His research ranges widely across religious, racial, and cultural encounter in Europe, North America, the Middle East, and South Asia. He has received the British Academy’s Derek Allen Prize, the Jaap Kunst and Bruno Nettl prizes from the Society for Ethnomusicology, the Noah Greenberg Award and the Ruth Solie Prize from the American Musicological Society, and the 2018 Koizumi Fumio Prize of Japan. Among his recent and forthcoming books are Hanns Eisler – In der Musik ist es anders (with Andrea F. Bohlman; Hentrich & Hentrich), Jazz Worlds/World Jazz (co-edited with Goffredo Plastino; University of Chicago Press), Song Loves the Masses: Herder on Music and Nationalism (with Johann Gottfried Herder; University of California Press), Wie sängen wir Seinen Gesang auf dem Boden der Fremde (Lit Verlag), and the CDs Jewish Cabaret in Exile and As Dreams Fall Apart (Cedille Records), which received a nomination for a 2015 Grammy Award.

ABSTRACTS AND SPEAKERS’ CVS

INDIVIDUAL PRESENTATIONS

Ardian Ahmedaja

Experience and expectation in the making of a song to a symbol of the diaspora

The lyrics of the very widespread song ‘O e bukura More’ (Oh, all-embellished Morea) among the Albanian diaspora in Italy, called Arbëresh, are rife with homesickness about the land which has been left and never seen again. Linguistics analysis has revealed that its metric-formal structure belongs to the Arbëresh oral poetry before the diaspora. The exodus took place mainly between the 15th to 18th centuries because of the Ottoman conquest. The name Morea in the song is connected with the exodus of the Arbëresh from Koroni in Peloponnese after its fall to the Ottomans in 1534.

Other recent research connects the song’s performance context with the feast of the dead, which still takes place in some Arbëresh communities on the Saturday before the Sunday of Carnival, showing analogies with the same rites during the period of Pentecost. In his Memorie storiche of 1853, Giuseppe Crispi, the bishop of Lampsacus and a professor of Greek literature at the University of Palermo, took the song from the magical-religious dimension to that of an ‘astorical’ one, transforming it into the nostalgic hymn with which the Albanians of Italy would remember their abandoned fatherland. This interpretation fitted to the time of the Rilindja Kombëtare (National Reawakening) in the 19th century, during which the song grew publicly to a symbol of the romantic elaboration of ‘myths of the origin’. This tendency remains the same in the publication of the melody in L’Antica melurgia Bizantina (1938) by Lorenzo Tardo, who views it as part of the sacred melurgic heritage. The resumption of the relationship between Arbëreshë and official Albania in the 1970s and the migration of Albanians in the 1990s to Italy and other countries have caused new conditions for the song’s interpretations and perceptions also in the meaning of the tension between experience and expectation.

Ardian Ahmedaja, born in Tiranë, Albania, holds a PhD from the University of Vienna, Austria. He is a researcher at the Institute for Folk Music Research and Ethnomusicology of the University of Music and Performing Arts Vienna. In 2003 he initiated the establishment of the Research Centre for European Multpart Music at the same institute. Research areas up to now have been local practices in Albania and neighbouring countries, maqam, music and minorities, religious and secular musical practice, transcription and analysis, multipart music. Fieldwork in several Balkan and Mediterranean countries, in the European Alpine region, and in the USA.
Rytis Ambrazevičius

Manifestations of psychological models of experience/expectation in traditional music: Lithuanian examples

A number of theories and concepts of music perception consider the factor of experience/expectation in the construction of melody and musical emotion. These include, for instance, Narmour’s definition of implication/realization, its review by Schellenberg, Huron’s ITPRA theory on the ‘anatomy’ of musical emotion, and the general notion of implicit memory.

The theories are mostly based on empirical findings in Western art music. It is not very clear to what degree these theories are applicable in the case of other musics. In other words, it would be interesting to know which of the discovered phenomena could be considered as universal and which of them are rather local.

In the present paper, examples of Lithuanian traditional music are analysed in the frame of the abovementioned theories. A particular case is the transmission of traditional music in the contemporary milieu. It is shown how the contemporary soundscape and experience in other musics impacts the process of transmission through the strengthening of certain expectations while inhibiting others.

Rytis Ambrazevičius graduated from Vilnius University as a physicist and received his PhD from the Lithuanian Academy of Music and Theatre. He is a professor at Kaunas University of Technology and the Lithuanian Academy of Music and Theatre. His research interests include ethnomusicology, music and speech acoustics, and music cognition. He has authored or co-authored more than 70 papers and five monographs, approximately 200 entries for the Lithuanian Encyclopedia of Music, and more than 120 conference papers in Lithuania and abroad. He is also active as a folk and folk-rock musician. Ambrazevičius was awarded the Lithuanian National Science Prize in 2017.

Stéphane Aubinet

Circular temporality in Sámi joik

This paper focuses on a Sámi song tradition called joik in order to show how music may open performers and auditors to a circular experience of time. The songs are circular in nature: they can be repeated continuously and start or stop abruptly at any point in the melody. Each song is tied to a person, an animal, a memory, or a place, which is brought back to full presence during the performance, taken from a ‘past’ that always remains accessible.

To sing a joik can thus be a way of travelling in time, reactivating ‘past’ experiences with the same emotional intensity as the original experience induced. This conveys a peculiar conception of life, since a person is considered alive as long as his/her joik remains sung, even if he/she does not breathe anymore. The ‘past’ is therefore not, strictly, past; it retains a virtual presence accessible through the voice.

The joik is also intimately tied to ‘expectations’, as they aim to reach the ‘not-yet-present’. This occurs, for instance, when animals, people, and places lurking behind the horizon are longed for, as well as when political projects, such as the union of indigenous peoples or resistance against national authorities, are brought to sensorial presence during the performance.

The joik therefore deploys a temporality that contrasts in significant regard from the so-called ‘arrow’ model, not merely (as other researchers have noted) because it develops ‘between tradition and modernity’, but because the ‘past’ and ‘future’ are understood as particular instances of ‘presence’.

This research is based on four years of research about the Sámi joik, including eight months of fieldwork.

Stéphane Aubinet is a PhD candidate in the department of musicology at the University of Oslo (Norway). His main research areas include the Sámi joik, social anthropology, and the ‘ontological turn’.
Nora Bammer

_Yamái Nampetájai – Now I sing_

Concepts of time in Shuar song and singing

For the Shuar in southwestern Amazonia, the past and the present are not clearly distinguished nor separated. Narrated or sung myths, for instance, are intertwined with present events in Shuar daily life. Through Shuar songs, singers can transform into ancient mythical figures and therewith convert the past into the present. Songs also help them experience visions of powerful spirits or non-humans. These visions are highly influential to the singers’ lives as well as to their individual performances and aesthetic interpretations of songs. Shuar singing is also a communication form with Shuar non-humans, such as spirits or souls. These and other indicators show that the perception and the structuring of time for the Shuar is not necessarily strictly linear nor circular, but is based on a fluid concept of time and space, which Bernd Brabec de Mori terms as _unfixed past_. How, then, does the Shuar concept of time influence their songs and singing? And, does musical timing represent codes that add to the songs’ lyrics and harmonic meaning?

On a socio-cultural level the question arises as to what extent contexts, singing techniques, and musical timing are changing through the continuous impact of religious missions, colonialization, economy, and media in the daily life of the Shuar.

The aim of this presentation is to show how the concepts of Shuar musical timing in connection with the individual and social construction of time is a crucial factor of change for Shuar singing traditions as they adapt to current music and dance practices. The key aspects related to time and rhythm in Shuar singing will be highlighted by means of analysis and comparison between the singing of elder Shuar or historical recordings and contemporary Shuar singing. The main basis for this analysis is field research material recorded over the past eight years in southeastern Ecuador as well as some comparative historical material.

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Martin Boiko

_Herder’s experience of Latvian traditional singing and his concept of the ‘(poetic) tone’_

The view is widespread that Herder’s Latvian experience was (alongside Macpherson’s production and Percy’s _Reliques of Ancient English Poetry_) one of the main sources of his motivation leading to his _Volkslieder_ project. The analyses of his seminal essay _Auszug aus einem Briefwechsel über Ossian und die Lieder alter Völker_ (1773) and some additional sources show that the matter is more complicated, and his encounter with Latvian peasants’ music-making should be viewed primarily as a factor inspiring his concept of the ‘(poetic) tone’ (or, speaking with Joh. N. Schneider, his _schriftkritische Poetik des Tons_) and his notion of the orality of _Volkspoesie_, both necessary components of Herder’s larger concept of folksong. His Latvian encounter provided him with the real experiences upon which he based these concepts. An attempt to reconstruct the rural musical environment of the Latvian countryside as it could have been experienced by Herder during his time in Riga (1764–69) is the focus of the final part of my paper. This reconstruction is carried out by using evidence from his correspondence and analyses of the descriptive texts he quotes in the Latvian and Estonian sections of Part 2 of his _Volkslieder_ (1779), the results being projected on the larger picture of what is known about the general condition of Latvian traditional music at Herder’s time.

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_Nora Bammer_ is a research and teaching associate in the Department of Folk Music Research and Ethnomusicology at the University of Music and Performing Arts Vienna (mdw). From 2008 to 2016 she was an academic staff member and course manager of the postgraduate masters course in music management at the Center for Applied Music Research at Danube University Krems. Bammer studied ethnomusicology, Spanish, and cultural and social anthropology at the University of Vienna and is currently a PhD candidate at the University of Vienna. Since 2009 she has conducted several field research trips for her dissertation project _Conceptualizing Song and Singing among the Amazonian Shuar._

_Martin Boiko_ (Latvian spelling: Mārtiņš Boiko), Dr.phil., is a musicologist and professor at the Latvian Academy of Music. From 2004 to 2011 he was Head of the Department of Communication at Riga Stradiņš University. His main research area is Baltic traditional music, and his research interests include the Jesuit contribution to Baltic traditional culture, vocal polyphony, music and death, silence and keeping quiet. Boiko has published two monographs (in Latvian): _Techniques of Melodic Formation in Latvian Recitatives (teiktās dziesmas)_ (2003) and _The Lithuanian Sutartinės and Their Baltic Contexts_ (2008).
Experience and Expectation

XXXIV European Seminar in Ethnomusicology

Enrique Cámara de Landa

Memory and revival in the context of migration: Rehearsing and performing coplas in the Northwest of Argentina

The individual and collective singing of coplas – contrapuntos and ruedas – constitutes the most significant musical and literary practice for the inhabitants of northwestern Argentina during Carnival. During the singing of coplas, the code – not verbalized but respected by the singers – is close to one of ‘improvisation’, which in these cases consists of the fast and unexpected selection of texts that generally already exist in the shared tradition, but whose content is selected with a criterion of appropriateness. This principle combines the experience with the capacity for empathy of the senders of the message, and also predictability with the surprise of the recipients. The demands of simultaneous or alternating singing cause the activation of adaptation mechanisms during the performance.

These proposals will be corroborated through the analysis of field recordings made in situ on different occasions. An inter-gender contrapunto of coplas performed in the Argentine city of Salta during the Carnival burial ceremony in 2000 by people coming from rural areas will also be analysed. The singers acted on behalf of the city government at a public party attended by a majority of rural migrants. In this case, the criterion of appropriateness in the choice of lyrics was maintained, but the surprise happened only between the members of the macro-group (that is, those attending the event). Instead, the singers had prepared their interventions during previous rehearsals according to what was established and previously agreed upon. In the analysis of this event, it is interesting to consider several components related to the recreation of identity traits in a migration context.

Enrique Cámara de Landa is a professor of ethnomusicology at the University of Valladolid (Spain). He studied ethnomusicology in Argentina, Italy, and France. He earned his PhD in this discipline at the University of Valladolid with a thesis on the music of bagualas, (traditional songs of northwest Argentina). He has taught at universities in Argentina, Uruguay, Chile, Spain, Portugal, Austria, Italy, France, Taiwan, and India. He has published on the classical and traditional music of Argentina, African-derived musical traditions in Latin America, Spain, India (hindostanic and carnatic styles), Bolivia and Costa Rica, music analysis, Italian tango, music and migration, and music and frontiers, multipart music, the preservation of traditional music, folk music revival, musical nationalism, music and borders, musical analysis, and the history and theory of ethnomusicology.

Yong Jeon Cheong

The musical body tells the evolution of human cognition: A study on the transformative power of instrumental music-making on spatial processing

Music makes our everyday experience special. McAllester (1971) considered this transformative power as one of the most important universals in music. Nettle (2000) noted that music can lead to fundamental changes in human consciousness. Although how music transforms our experience remains unclear, tracing the evolutionary history of music may give us some hints to the way music contributes to human cognition.

In the past decades, the origins of music regained its popularity in many disciplines. Fitch (2006) argued that co-evolution of vocal and instrumental music is a human-specific trait because other animals produce sound either vocally or non-vocally. Morley (2013) argued that instrumental music-making and instrument production contribute to the development of human cognition. De Souza (2017) pointed out that vocalization is grounded in the body alone, whereas non-vocal music involves an interaction between body and instruments. These arguments support Patel’s (2010) theory of music as a transformative technology of the mind.

I focus on the experience of space pertaining to body in music-making, specifically on the difference in spatial experience between vocal and instrumental music-making. I examine ‘body space’ and ‘space adjacent to body (peripersonal space)’. Body space is associated with proprioception and touch while peripersonal space is characterized by multisensory perception and sensorimotor coupling. I propose that use of musical instruments revolutionizes human spatial experience by integrating different spaces. Vocal music involves only body space while instrumental music-making requires interaction between body space and peripersonal space.

Although vocal and instrumental music-making has co-evolved only in humans, instrumental music clearly shows the transformative power of music on our spatial experience. This study may improve our understanding of how each music contributes to the development of human cognition in its own way from the evolutionary perspective.

Yong Jeon Cheong is a doctoral candidate in cognitive ethnomusicology at The Ohio State University. She earned her BM and MM in composition at Ewha Womans University. Her education at Ewha made her wonder how music transforms our experience, which led her to Ohio State, where she focused on how we memorize rhythm that is integral in music-making. She is currently developing her ideas on the creation of time and space in music-making. She has presented her work at various conferences, including the East Asian Regional Association of the International Musicological Society, the International Conference on Music Perception and Cognition, Neurosciences and Music, etc.
Ewa Dahlig-Turek

New life for old repositories. Ethnomusicology and digital humanities

Despite constantly changing paradigms of ethnomusicology, in Central and Eastern Europe we still have been working on huge repositories archived in research institutions, as our forerunners did. What we used to call ‘folk music’ in Europe has been documented at least from the beginning of the 19th century. Although collecting methods of that time are far from today’s standards, such resources preserve their fundamental significance as a reference material to study traditional music.

These are usually colossal repositories which human memory is unable to grasp, therefore attempts have been made for decades to develop quantitative methods that enable effective searching and processing of information contained in such collections. Music Information Retrieval and Computational Musicology, relatively new research branches belonging to the broad category of Digital Humanities, are located at the intersection of musicology and other disciplines.

Considered a Polish national treasure, Oskar Kolberg’s (1814–1890) collection of nearly 20,000 folk tunes remains invaluable for research, education, and culture in Poland, but its significance – like that of similar repositories in other countries – exceeds the borders of a single ethnos or nation. Guided by the strong conviction that crucial historical sources have importance going beyond the interests of individual researchers or institutions, at the Institute of Art of the Polish Academy of Sciences we started a project to make this repository ready for advanced open use. We transfer Kolberg’s work to the EsAC (Essen Associative Code) format and develop a web application which enables thorough research on this impressive material and its wider recognition and use for artistic, educational, or any other purpose. Since IT algorithms are a mere reflection of the research goals, it is the musicologist’s challenge to go deeply into the material and pose questions leading to analytical procedures that can reveal relevant musical information.

Ewa Dahlig-Turek earned her PhD in ethnomusicology in 1990, with habilitation in 2007. Since 1982 she has been working in the Musicology Department at the Institute of Art of the Polish Academy of Sciences (ISPAN) in Warsaw, and since 2003 she has been a deputy director of the institute. Her ethnomusicological research focuses on the Polish folk music tradition, e.g. the folk practice of fiddle playing in Poland, historical transformations of folk chordophones, the folk music revival in Poland. She also concentrates on electronic databases and computer-aided rhythm analysis (especially related to the rhythm of Polish folk and historical dances). Lately, she has also been studying the so-called ‘Polish dances’ in Scandinavia.

Lea Hagmann

When expectation transforms experience: Celtification in Cornwall

Music revivals are social movements which aim at representing music of the past. However, what happens instead is that revivals tend to stage music of an imagined past, which is being transformed by expectations for the future. As Owe Ronström accurately describes: ‘The past is activated for something that is yet to be’. In Cornwall, the most southwestern part of the British Isles, the music revival, which started in the late 1970s, was designed to be a ‘Celtic’ rather than an ‘English’ revival. Informed by the political Cornish Movement and the poor economic status of the county, the ‘Celtic’ model was much more attractive for the revivalists than the ‘English folk music’ model.

This paper investigates how in a first stage of the Cornish music revival, expectation transformed experience, i.e. how local music traditions were transformed in order to constitute a Celto-Cornish repertoire. The aim of the early revivalists was to prove Cornwall’s ‘cultural distinctiveness’, which would grant them more political rights and self-determination for the future.

Furthermore, the paper analyses how in a second stage of the Revival, in a new movement called Nos Lowen (Happy Night), this Celtification became the inspiration for artistic production that was aimed at defining a new Cornish trad sound. By doing so, Nos Lowen aimed at mirroring globalization and transcultural processes, which stand in harsh contrast to the nationalism and protectionism employed by the former revivalists. Nos Lowen’s ambition was to create a new experience for Cornwall’s youth which would raise their self-esteem and unfold their creativity. In that sense Nos Lowen mirrors Stuart Hall’s description of creating identities that, rather than returning ‘to the roots’, constitute a ‘coming-to-terms-with new “routes”’ (Hall).

Dr. des. Lea Hagmann studied English linguistics and literature as well as ethnomusicology and comparative Romance languages at the University of Zurich. She is especially interested in the area that lies between music and speech, such as the overlapping fields of sociolinguistics and sociomusicology. This is also reflected in her master’s thesis, in which she examined speech rhythm and intonation cues in various languages. In 2008–2009 Hagmann spent a year in Cornwall, where she got involved in the Cornish folk music and folk dance revival scene. This is the topic of her PhD thesis, which she submitted to the University of Bern in 2018. She is currently working at the Lucerne University of Applied Sciences and Arts, developing a research project on undergraduate refugees and their ways of coping with music.
Gertrud Maria Huber

‘As long as it sounds different ..’ – a post hoc design of zither identity

This paper explores the effects of the concepts of experience and expectation on the building of the Alpine zither. As a product of only the last two centuries, this European instrument is a very young instrument. From the first attempts at chromatic development to recent innovations in the 21st century, issues of sound and playability have shaped efforts in zither building towards innovative as well as odd changes. As part of the zither’s establishment in academic education, the sound of the instrument became an important attribute for articulating zither identity and strengthening zither music in Western classical music genres. Contrary to its tonal heritage, contemporary zither music repudiates the characteristic tonal feature of the instrument.

My paper focuses on the intersection of experiences, expectation, hopes, and disappointments in characteristics of the zither ‘in Psalterform’, in particular instruments by the makers Clemens Kleitsch and Ernst Volkmann.

Based on ethnographic fieldwork and sound analysis, this paper asks about the role of the zither’s sound as part of an identity in the ‘present past’ and expected future: Why is it a main concern to deny the tonal past of the zither? Does a sound-related stigmatization of zither music exist? Do individuals recall negative zither experiences or are these patterns stored in a collective memory? How can a new sound shape the future of zither music? Further, can the new sound generate a stigma of traditional zither music?

Drawing on the literature in the fields of organology and sound concepts, social identity (Greverus), and theories of memory (Assmann), I thus address the aspirations and contradictions in altering identity by changing the tonal characteristics in zither music.

Gertrud Maria Huber studied music education at the University of Music Nuremberg-Augsburg and the Richard Strauss Conservatory Munich. In 2014, she finished her Ph.D. thesis at the University of Music and Performing Arts Vienna (‘The zither in America. How the “modern mountain zither” is played in the USA, based on four case studies’). Her research and teaching topics range widely, with particular emphasis on European folk music in social and political movements, cultural policy and communication developments, education and gender studies. Huber is an active performer and directs several ensembles. Among other performances, she played the zither solo from ‘Tales of the Vienna Woods’ with the New York Philharmonic Orchestra under Kurt Masur (www.gertrud-huber.com).

Sverker Hyltén-Cavallius

Jokkmokks-Jokke, Bill Öhström, and Greg Fitzpatrick: An attempt to discern some of the times and experiences present in the headquarters of the Sonet label in 1967

The aim of this paper is to look into the question of ‘infinitely many times’ with reference to both the many-layered quality of history discussed by Koselleck (Assmann 2003) and the problem of generational experience (Mannheim 1952). In my interview with Greg Fitzpatrick (born 1943), a key figure in modern Swedish popular music not least for his role in introducing synthesizers in the 1970s and 80s, he mentions a situation in the main office of the Swedish record company Sonet in 1967. A situation in which Greg Fitzpatrick, born in Los Angeles and a newcomer to Sweden with musical aspirations leaning to folk and rock music, Bill Öhström, a musician in various R&B combos and doing A&R work for Sonet, and Jokkmokks-Jokke, at the time the most famous of the three with his popular songs and what Fitzpatrick refers to as his “Sámi outfit”, were present in the same room. This moment constitutes a keyhole through which modern Swedish popular music history can be viewed. In the paper I will discuss the different life-histories of Fitzpatrick, Jokkmokks-Jokke, and Öhrström, momentarily converging in that office, in terms of a multitemporal event, perhaps an early example of a significant aspect of late modern music-making, namely, the convergence of geographically and generationally separated music worlds. The presentation is a part of the project ‘Creative shifts – musical flows in 1960s and 70s Sweden’.

Sverker Hyltén-Cavallius is a research archivist and research coordinator at the Svenskt Visarkiv and an associate professor in ethnology at Stockholm University. He is a board member of the Swedish national section of ICTM and IASPM-Norden. His dissertation, Minnets spelrum (A Margin for Memory, 2005), dealt with music, memory, and the formation of pensionerhood in Sweden, and his latest book, Retrologier (Retrologies, 2014), is a study on how different pasts are formed and negotiated in transnational networks focused on popular music from the late 1960s and early 1970s. Hyltén-Cavallius has also published articles in English, e.g. in Popular Music, Ethnologia Scandinavica, and IASPM@Journal.
Kevin C. Karnes

Travel, listening, and the invention of Eastern Europe in 18th-century Baltic Russia

In his landmark study Inventing Eastern Europe (1994), the historian Larry Wolff documented the first attempts to partition the continent imaginatively into Western and Eastern domains. This partitioning, he argues, was undertaken by writers from Europe’s 18th-century hubs of Enlightenment, who travelled into Imperial Russia and wrote about their experiences abroad. In their accounts of travel, these writers ‘intellectually combin[ed]’ easterly geographies and peoples ‘into a coherent whole,’ and then ‘compar[ed]’ that whole with westerly spaces, thereby ‘establishing the developmental division of the continent.’ In this way, they conjured an image of Eastern Europe to contrast starkly with life in the West.

While scholars have widely embraced Wolff’s analysis, I suggest that its picture of Europe’s imaginative partitioning is limited by its ocular-centric readings of Enlightenment texts: Wolff is principally concerned with what travellers reportedly saw as they ventured east. A different picture emerges, I argue, if we consider what travellers heard alongside what they saw. Focusing on accounts of listening in Russia’s Baltic provinces by such travellers as Johann Gottfried Herder, the naturalist Alexander von Humboldt, the Hebraist Johann Joachim Bellermann, and the grammarian Gotthard Friedrich Stender, I explore how the aural registers of experience alternately enriched and confounded ocular-centric accounts of Europe’s imaginary division. Where these travellers saw foreign peoples and scenes, they sometimes heard familiar musics; where they saw an undifferentiated mass of individuals, they often heard a diversity of voices. Drawing on theoretical work in sound studies, ethnomusicology, and media studies, I argue that travellers’ habits of listening deeply inflected their ethnographic imaginings, and vice versa. And I suggest that attuning to those habits of listening reveals the invention of Eastern Europe to have been a far more complex and conflicted project than widely acknowledged today.

Kevin C. Karnes is a historical musicologist who studies sounding expressions of identity, difference, and belonging in central and eastern Europe from the 19th century to the present. His work explores archives and ethnomusicalological fields, engaging projects in such domains as philosophy, anthropology, sound studies, Baltic Studies, and Jewish Studies. His books include Arvo Pärt’s Tabula Rasa (2018), Jewish Folk Songs from the Baltics: Selections from the Melnagalis Collection (2014), Baltic Musics/Baltic Musicologies: The Landscape Since 1991 (2009), and Music, Criticism, and the Challenge of History (2008). He is presently writing a new book on musics of the 1970s Soviet underground.

Gaila Kirdienė

Years of imprisonment dedicated to freedom: Ethnic musical-cultural relationships among Lithuanians and Latvians in Soviet-era Siberia

This presentation focuses on ethnic musical-cultural relationships among Lithuanian and Latvian political prisoners and/or forced deportees in Siberia between 1939 and 1959. They are explored as part of a broad, complicated phenomenon of interethnic relations under the severe conditions of Soviet oppression and terror. The investigation aims to reveal the humanistic and ethnic musical-cultural expressions of Lithuanian and Latvian interaction, as well as their significance. The data were gathered through fieldwork and archival research in both Lithuania and Latvia.

During the first period of forced deportation to Siberia, even people from different regions of the same country were very hesitant to celebrate their traditional festivals and perform traditional music and dancing together. Only in the 1950s did informal musical-cultural communication and interchange become more possible.

One striking example of Latvian and Lithuanian cultural consolidation is a unique collection of 105 Lithuanian folk songs, professionally and precisely notated by Latvian composer Jānis Līcītis (1913–1978) in 1950 in the Vorkuta concentration camp. Lithuanian prisoners wrote down the lyrics of the songs, and Līcītis translated some of their fragments into Latvian. The collection comprises traditional Lithuanian songs of various genres, starting from historical war and orphans’ songs and ending with wedding and children’s songs. Though it was a strictly prohibited and risky activity, the composer managed to preserve this collection and bring it home to Latvia. Initial analysis of the collection reveals that these songs were highly relevant and acquired new meanings for prisoners, becoming a secret form of spiritual resistance for both Lithuanians and Latvians.

Consequently, ethnic musical-cultural communication and consolidation among Lithuanians and Latvians in Soviet-era Siberia was a significant means to preserve and strengthen their national identities, Baltic self-awareness, and spiritual resistance. It may also be considered a precursor to the Singing Revolution in the Baltic countries.

Gaila Kirdienė is an associate professor and a senior researcher at the Lithuanian Academy of Music and Theatre in Vilnius. She holds master’s degrees in violin performance (1990) and ethnomusicology (1992) from the Lithuanian Academy of Music and Theatre and a PhD in ethnology from Vytautas Magnus University (1998). Her research emphasizes Lithuanian instrumental folk music making, fiddling, and music making by Soviet deportees and political prisoners in Siberia and Lithuanian emigrants in the USA. She is the author of Fiddle and Fiddling in Lithuanian Ethnic Culture (2000), Traditional Wedding Music of Eastern Aukštieji (2009), and the co-author of Lithuanians and Music in Siberia (2013).
Marko Kölbl

Sounds of Afghanistan. Music and the refugee experience

In recent years, contemporary forms of migration have become a prime topic of public and media interest in Europe. Refugees from war-torn countries find new homes, or at least try to do so, whereas political restrictions and hostile public attitudes await them in the supposed place of refuge.

Given these conditions, this paper aims to discuss music and dance in the lives of Afghan refugees in Austria. During the last three years, Afghans consistently make up the biggest number of migrants in Austria, developing a respectable community. Experiences of trauma and conflict as well as a difficult and long migration to Europe are life realities that most Afghans are not eager to remember but are still confronted with regularly. These experiences then again form the basis for hope and expectations for both refugees’ personal futures and their homeland’s political situation. In this regard, experiences and expectations are highly linked to sounds and body movements. Music and dance prove to be of major importance in connecting with often vague ideas of ‘home’, reiterating experiences of the past. However, music and dance simultaneously help to construct cultural and ethnic identity in the diaspora and thereby establish a positive image of the future. The paper focuses on musical identifications and modes of music reception as well as musicking, the situation of Afghan musicians and the various scenes of Afghan music in Austria. Next to traditional forms of Afghan music, I will specifically discuss Afghan pop and its most prominent figures in Austria.

This paper is based on original fieldwork in Austria and Iran and is located in the field of ethnomusicological minority research.

Marko Kölbl is a postdoc research and teaching fellow in the Department of Folk Music Research and Ethnomusicology at the University of Music and Performing Arts Vienna. After studies in classical piano education, he wrote his PhD thesis on Burgenland-Croatian and Croatian laments (2017). Fieldwork in Austria, Croatia, Herzegovina, and Iran. His main research areas include the music of minorities, in particular the Burgenland Croats; music and migration/refugees, in particular Afghans; voice; dance; gender and queer theory. Kölbl serves as the vice chair of the ICTM Study Group on Music and Gender.

Olha Kolomyyets

Experience and expectation in ‘the rite of passage’: Music in the traditional funeral rituals of the Hutsuls in Ukraine

There is an old Ukrainian saying: ‘There are three times when a person can be truly extraordinary: at the moment of their birth, while being joined in holy matrimony, and on their death bed.’ All these phenomena are linked together because they embody one and the same course of life – passage from one state to another. Of these three states, the third one seems to be the most important because it summarizes the entire life of a person, and the special value of this ‘moment’ appears in the unusual behaviour of a community during funeral rituals.

At a traditional Hutsul funeral the music, as an integral component of this ritual drama, has a special power to create and to maintain a state of worry (based on the experience) and expectation. Hutsul funeral music exists in the form of symbolic leitmotifs that overlay on the action at a certain moment of the composition, playing a significant role in the ritual creation of the process of passage. Music performers – specially invited musicians and professional lamenters – are thereby among the most important participants in this ritual action.

In this presentation, based on archive materials and my personal fieldwork studies, I would like to discuss the following: What kind of ‘experience’ should traditional professional performers of funeral music possess to be able to express the ‘expectation’ as the ‘future made present’ in this rite? What is the measure of person-specific, interpersonal, and alien in the performers’ practices during the course of the rite and how deep is the tension among these experiences? In what musical forms, where, and for what reason do the performers reveal ‘the expected experience’ and implement the time of ‘passage’?

Olha Kolomyyet, PhD, is a Ukrainian ethnomusicologist and associate professor in the Musicology Department of the Faculty of Culture and Arts at Ivan Franko National University of Lviv, Ukraine. She has given lectures at numerous universities, including the University of Wroclaw, the University of Chicago, and ITC Sangeet Research Academy in Kolkata, among others. Her research interests range from Ukrainian folk music (traditional rites in family life, in particular) to Hindustani classical music (vocal, Kirana gharana, khyal), comparative analyses of Ukrainian and world traditional cultures, methodological questions of ethnomusicology, and issues of ‘music and minorities’. She is ICTM Liaison Officer for Ukraine.
Experience and Expectation

Gerda Lechleitner

Experience in the creation of ‘archives’ (collections) and the expectation of their significance

Why is the past in music of interest? According to Caroline Bithell, the aim has been to explore the ways in which echoes and legacies from the past can still be heard in the present, and to consider the extent to which musical practices in the present have been shaped not only by experiences of former times but also by ideas, feelings, and beliefs about the past. Consequently, if we agreed with the notion that experience and expectation could enable a specific perspective on the creation process of musical practice, we should also scrutinize how to discover, measure, and find the result of such a process. On the basis of such a paradigm, audio-visual ‘documents’ (i.e. sound or video recordings) could be considered as a possible premise and a point of reference.

Preserved collections of papers, sheet music, and music recordings will represent a special starting point for a discussion about experience and expectation. The question is how to recognize experience and expectation in a creation process, and how such a creation process might become comprehensible in archival stocks. Archival work might be ascribed to experience, namely, in the sense of the ‘present (preserving) past’ as one angle of a historical point of view manifested in the sound documents preserved in archives. The other point of view will concern expectations referring to issues like special sound features, well-known melodies, and historical or practical aspects found in the holdings.

Taking experience (the ‘rules’ of archiving in the practical work) and expectation (the knowledge production) as the poles in this intellectual game, it will be shown to what extent such a conceptual idea manifests itself in archival recordings. Questions to be discussed include: Do expectations comply with sources perceived as ‘constructed facts’? How far do expectations develop any clarification or knowledge production? Is there any bridge between experience and expectation?

Gerda Lechleitner works in the Phonogrammarchiv of the Austrian Academy of Sciences as the curator of the archive’s historical collections. Her key activities comprise research on the historical collections and their publication in a commented source edition (CD edition). She is a member of the editorial board and editor of the Phonogrammarchiv’s yearbook, International Forum on Audio-Visual Research.

Dan Lundberg

Singing through the prison bars. The isolation cell as a creative premise

It has been pointed out in interviews with prisoners that isolation cell penalty could actually have had a positive effect on the inmates’ creative activities. For those who were not broken down by frustration, sadness, and loneliness, there was time for reflection and, for example, writing poetry or song texts. Even after 1945, when the isolation of prisoners was no longer the customary start of a prison penalty in Sweden, there was plenty of time to read and write. The social interaction that occurred also meant that prisoners could learn songs from each other.

Prison songs is a diverse song category. In broad terms we usually count songs dealing with life as a prisoner as the core of the genre. But it also extends to include other types of songs sung in prisons. Most informants that have been recorded for archival purposes in Swedish prisons have a fairly broad repertoire of broadsides, folk ballads, and other types of popular music. Yet, there is undoubtedly a central repertoire of songs with lyrics that describe conditions in the prison and others that express longing and desire – for love, for mother and father, and not least, for freedom.

Several studies show that isolated collective communities seem to stimulate creative processes. Examples of this are handwritten song books from recruits, sailors, rallies, and firefighters. In the collections of the Centre for Swedish Folk Music and Jazz Research there are nearly a thousand handwritten song books in original or copy.

The aim of this paper is to discuss the prison cell as a creative premise for song writing. The sources for the presentation are field recordings from Swedish prisons as well as autobiographical publications by prisoners from the early 20th century.

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

Lundberg is the director of the Archive and Library Department at Statens musikverk, (Swedish Performing Arts Agency). From 2004–2007, he 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 others positions, served as the ESEM president from 2008 until 2014.
Ignazio Macchiarella

Shared experience, negotiated expectations: Associationism in the Sardinian micro-music world

In Sardinia, making traditional music is something really serious. Compliance with musical/grammatical rules goes hand in hand with the observance of some ethical, social behaviour rules. Many things can be communicated through a music performance to people who are able to understand them.

Many of the actors (both music makers and competent local listeners) state that they have a dim view of the future of their traditions due to the impact of globalization. This is a sort of commonly reiterated statement that is (more or less consciously) projected in the long term, because today, traditional musics are, so to say, in good health, and a lot of actors are actively involved in them.

However, many actors feel the need to do something for the next generations; and to do it collectively. On this basis, in the last two or three decades, a widespread phenomenon of associationism has emerged in an impressive way in Sardinia, in a dimension that finds no equivalent in other Italian regions (at least). Associations (sotzius in Sardinian) of singers/players have been founded pretty much everywhere. Local associations (such as the launeddas players of Sinis) or associations projected in a regional dimension (the Sotziu Tenore Sardinia), and there is even an Association of Associations (called Campos – Coordination of Musical and Poetical Arts of the Sardinian Oral Tradition).

All these associations are considered spaces for collective discussions/negotiations on music experiences and for forward-looking thought. They are mostly formed of traditional music players, who reject any external participation/influence of academic scholars, researchers, cultural mediators, politicians, and so on. Their activities have a relevant impact on music practices as far as both contexts and behaviour, as well as performance sound, are concerned.

After a short presentation of the phenomenon, my paper focuses on some representative cases – including Campos – which I deal with in the light of the two key concepts of the meeting: experience and expectations.

Ignazio Macchiarella is a professor of ethnomusicology in the Department of History, Cultural and Territorial Heritage at the University of Cagliari. He is the vice-chairman of the ICTM (International Council for Traditional Music) Study Group on Multipart Music and a member of the Co-ordinating Committee of ESEM (European Seminar in Ethnomusicology). His main interests are: multipart music as a mode of musical thinking, expressive behaviour, and sound; music / ritual /religion; the analysis of oral music patterns; and music and identity construction. He also studies the relationship between scholars and music-makers, trying to develop an approach focused on a systematic dialogism through which to deepen both the formal and technical music features and the shared meanings conveyed by sounds, their representations, cognitive elements of music production, and so on. Macchiarella has published about one hundred works, including books and essays in specialized journals in Italian, English, French, Spanish, and German.

Felix Morgenstern

When discursive othering is refracted in lived musical experience – Herder’s romanticizing of the Celtic European fringe: A recurring narrative of German-Irish musical affinities

Published in 1773, German philosopher and theologian Johann Gottfried Herder’s seminal essay on Ossian, James Macpherson’s Celtic myth hero, grounded much of his later theorizing on folk song and its liaison with language and the nation. At a moment of transition in his life, after leaving Riga and firmly establishing himself in German lands, Herder encountered an Ossianic Other in all its ‘wildness’ and sensitivity. Gazing upon the mythic heroes of the Celtic European fringe, he hoped to eventually identify a comparable creative and sensitive bard, who would enrich the spirit of the German people and who could provide evidence for their own beautiful epic form (Herder, translated in Bohlman 2017: 140-41). Focusing on the historically recurring German draw towards the vernacular music of Europe’s Celtic fringe, Ireland and Scotland respectively, this paper proposes that Herder’s romantic engagement with Ossian connects past and present musical experiences. Drawing upon the author’s ethnographic research among members of the German-Irish traditional music scene, the paper argues that the German attraction to a domain of ‘Celtic’ sensitivity, most vigorously expressed in music and song, forms part of a periodically resurfacing discourse of othering, imagination, and romantic idealization. Perhaps most significantly, this discourse has recursively shaped the musical practice itself. In fact, it appears to have underpinned the avid reception and performance of Ireland’s vernacular music by German folk music revivalists in the 1970s and resonates currently, directing German practitioners’ attention to Irish music’s sonic iconicity and its affective capacity. Peeling away the various layers of meaning attached to the music of the Celtic European fringe, both in their discursive guise and in terms of recursively related lived musical experiences, moves us closer to understanding routes that Irish musical practices have taken in the German context.

Felix Morgenstern is an ethnomusicologist and Irish traditional musician from Berlin, Germany. After immersing himself in Berlin’s Irish music scene, he moved to Ireland in 2012 to pursue a bachelor’s degree in Irish music and dance at the Irish World Academy of Music and Dance, housed at the University of Limerick. He completed this degree with first-class honours in 2016 and recently received a master’s degree in ethnomusicology (first-class honours) from the institution. Morgenstern is currently conducting his doctoral research in ethnomusicology at Limerick. His PhD dissertation explores historical and current narratives of Irish music making in Germany.
Issues of experience and expectation are fundamental to European folk music research. Social formations whose musical needs do not depend or depend less on fixed opuses reveal different modes of expectation than audiences used to composed pieces of music. In general, genres of folk instrumental music – on different structural levels – are more dynamic and less predictable than vocal ones. In the former, improvisation is a driving force while in the latter the text, particularly in more or less fixed strophic forms, appears as a main structural orientation.

In the proposed paper I am going to analyse briefly how experience and expectation are discussed in European folk music research and in ethnomusicology (Boris Asafiev, Ludwik Bielawski, Oskář Elschek, Timothy Rice) as well as in theoretical folkloristics (Henry Glassie). This raises the question of the significance of the theory of time for ethnomusicology and of the way how experience and expectation are interrelated with actual performance.

Any aesthetically satisfying musical performance requires the experience of contrast. This can be achieved by the opposition of larger musical sections, as in classical' variation forms or in potpourris. In earlier layers of instrumental folk music, particularly in repetitive forms of dance music, contrast is provided on a lower structural level – as microvariation. Microvariation can take many different forms. Sometimes a main melodic movement can be temporarily but constantly changed in limited sections of the piece. These are variations in the true sense of the word – as related to a main theme. No less often microvariation occurs only on a lower level, as ornamentation, rhythmization, articulation, and phrasing of a generally unchanged melodic pattern.

The paper will show how in local styles of soloist instrumental music (fiddle, bagpipe, accordion) microvariation can meet specific aesthetic expectations of the experienced listener as well as of the skilful performer.

Ulrich Morgenstern is Professor of the History and Theory of Folk Music in the Department of Folk Music Research and Ethnomusicology at the University of Music and Performing Arts Vienna since 2012. He obtained his master’s degree in systematic musicology and East Slavic studies in 1993, a PhD in systematic musicology in 2003, and his habilitation at the University of Hamburg in 2011. He has been a visiting professors at the universities of Frankfurt am Main (2009–2011) and Cologne (2012).

Areas of research: European folk music and folk music instruments; multipart instrumental music; the European history of folk music research and music anthropology; revival movements in Europe; folk music research, ethnomusicology and political ideologies.

Since 1989, Morgenstern has done fieldwork in European Russia, Belarus, Hungary, Croatia, Austria, Romania, Turkey and Georgia.

Ulrich Morgenstern

Expectation and performance. Instrumental folk music and microvariation

Alberts Rokpelnis

The useful troubadour

Alfrēds Vinters (1908–1976) was one of at least a dozen musicians of the emerging schlager genre who struggled to find their audience in 1930s Latvia. Following the collapse of the tsarist social order, the fragmented market of the newly formed multiethnic and poly-linguistic society of Latvia was challenging for the striving singer-songwriter.

Vinters found his supporters particularly in the Latvian-speaking audience, producing popular dance music (waltz, polka, foxtrot, tango) and selling records and sheet music. The popularity of the naïve and patriotic lyrics was further enhanced by ethno-nationalist propaganda following the coup d’etat by Kārlis Ulmanis in 1934. Vinters became one of the most noticeable Latvian schlager musicians and composers of the 1930s and onward. Somewhat controversially, during the Second World War under the Nazi occupation, Vinters’ schlager music was often performed to Latvian legionnaires in the Nazi army as sentimental entertainment and to keep up patriotic morale. His performances at Riga Radio, gramophone records, and behaviour as an entertainer were recognized and perceived as ethno-patriotic. Consequently, he had to flee the country before the Soviet occupation. Immediately after the Second World War and under the Soviet occupation, his music found its reception only in Latvian domestic home-singing repertoires, but in the late 1950s the Soviet Latvian authorities even invited Vinters, a resident of Sweden at that time, to perform in Riga after 15 years of exile.

This leads to the conclusion that Vinters’ music was well adapted to and in some way suitable to the particular political turning points.

This presentation analyses the reception of the national-patriotic, nostalgic, and sentimental schlager music of Alfrēds Vinters, raising the question of whether the primary source of his popularity in particular periods emerged out of the consumers’ previous musical experience or whether it emerged primarily from propaganda channels with the purpose of engaging consumers’ expectations.

Alberts Rokpelnis has a master’s degree in history from the Faculty of History and Philosophy at the University of Latvia (2012). He has been a doctoral student of historical musicology at the Jāzeps Vītols Musical Academy of Latvia since 2015.

Scientific interests: history of Latvian popular music and composers; musical, social, cultural, and other contextual aspects of entertainment in Latvian popular music of the 1920s and 1930s; history of sound records, particularly the Latvian sound record company Bellaccord – Electro. Doctoral research topic: ‘Schlager Music in 1920s and 1930s Riga: Composers, Infrastructure, Music’.
Rhythm, learning, and the creative mind: What contemporary cognitive research tells us about music’s power to shape time, experience, and expectation

This presentation addresses the theme of musical time, experience, and expectation in the creative process by offering an overview of the most relevant insights that recent research findings in cognition and music psychology provide to ethnomusicology. Since 2000, rapid advances in neuroscience have provided amazing insights into how the musical brain and body work. By contrast, and despite ethnomusicology’s roots in systematic musicology, ethnomusicological publications since 2000 rarely suggest but a tangential awareness of what constitutes the physical basis of music in the human mind-body. I argue that ethnomusicologists can no longer ignore what our scientific peers can teach us about cognition and the physical, embodied, embrained basis of music, action, memory, and imagination. Our relevance as a discipline depends upon embracing and taking advantage of the contributions that this new-found knowledge can make in the ethnomusicologist’s pursuit of more accurate interpretive ethnography or in advocating for music’s positive power in human life and culture. For this reason, this presentation is an exploration into how ethnomusicologists can make insights relevant to our discipline more widely known within our discipline.

The element of time has a special role in music as well as in structuring all manner of experiences (which cause learning). Indeed, expectation and attention are themselves rhythmic processes deeply implicated in both learning, future planning, and creativity. Thus, this presentation expands upon ESEM’s discussion of time psychology and entrainment that culminated in Clayton, Sager & Will (2005). I present an overview of the most useful ideas I first gleaned from the music cognition and psychology review provided in that publication and those I have encountered and used constantly since. This includes an overview of how memory systems work and music’s awesome and unique powers to make humans smarter (more flexible, more creative) for everything we do.

Rebecca Sager holds a PhD in ethnomusicology from the University of Texas at Austin. Presently an assistant professor of musicology at Florida Agricultural and Mechanical University in Tallahassee, Florida, Sager resided in Istanbul from 1999–2001, during which time she began participating in ESEM. After returning to the United States, Sager has continued to participate regularly in the European Seminars and her work, including this presentation, has been profoundly inspired by the work of fellow Seminar participants and the unfolding discussions engendered during ESEM meetings. Music and transcendence in Haitian vodou ritual is the focus of Sager’s ethnographic work.

Reflections on music and exile: Experience, aesthetics, and the present-absence

In his 1984 essay ‘Reflections on Exile’, Palestinian literary scholar and cultural critic Edward Said discussed some aspects of the politics and aesthetics of exilic cultural production. Said drew primarily on examples from literature (novels, poetry), with the result that the aesthetic issues he discussed remained primarily at the textual level. This paper puts some of Said’s ideas in dialogue with questions more specifically related to the musical production of exilic subjects. As deeply embodied forms of cultural expression combining sound, language, and moving bodies in performance, musical evocations of exile offer other kinds of possibilities for the aesthetic exploration of the condition of exile. Musical performance events can be sites for the constitution of exilic subjects and subjectivities, sometimes in unexpected ways, as when exiled musicians are absent from performances of their music in the homeland from which they have been exiled and displaced. In such cases, one can speak of a present-absence which powerfully, if paradoxically, embodies the exile condition. This presentation uses the music of Metin and Kemal Kahraman as a case study to explore these issues. The Kahraman brothers are from Dersim, a region in southeastern Anatolia that was historically largely autonomous, though it is now incorporated into the Turkish state. For much of the past two decades, Kemal Kahraman lived in stateless exile in Berlin, unable to return to Turkey or Dersim. In the music he makes with his brother, Kemal’s personal experience of exile is closely articulated with collective historical exiles and displacements his people have experienced. The brothers’ music explicitly reflects upon and aestheticizes the exilic experience of displacement and longing for home. The paper explores how their music translates the experience of exile into aesthetic form, drawing on the Kahraman brothers’ sound recordings, videos, and a concert the author attended in Istanbul.

Thomas Solomon is a professor of musicology in the Grieg Academy–Department of Music at the University of Bergen. He has done field research in Bolivia on musical imaginations of ecology, place, and identity, and in Istanbul on place and identity in Turkish hip-hop. He has also published on various theoretical topics in ethnomusicology and popular music studies. Solomon’s publications include articles in the journals Ethnomusicology, Popular Music, European Journal of Cultural Studies, the world of music (new series), and Yearbook for Traditional Music, as well as numerous chapters in edited volumes. He is also the editor or co-editor of three books.
Ritual trance as collapsed time: Temporality, suffering, and experience

In Algerian *diwan*, a Sufi ritual, various trance states are musically cultivated in order to grapple with human suffering. In order to do this, trance processes bring the past to bear on the present so that, through an individual's ‘experience’, other subjectivities and temporalities are cultivated in the trancing body: ancestral suffering, intergenerational memory, stories and legends of the community, hagiographies of saints, and one's own interpersonal suffering in the present. ‘Experience’ is a nuanced concept here, given the varieties of agency loss that define trance and in which many degrees of conscious awareness fluctuate. This exploration of trance temporality productively complicates how we think about time and experience, about what it can mean to inhabit – *in bodily ways* – ‘infinitely many times’. Through ritualized, musicked trance, the territory of an ‘elsewhere’ and a ‘here’, is practised over and over. This co-presence of ‘then’ and ‘now’ is crucial to the goal of trance in the management of pain and suffering: a kind of temporalintersubjective integration. Moreover, expectation is a key component of how trancers react to music; trancers have particular songs that bring about their altered states, and these ‘reactions’ are cultivated. Quite importantly, trance, here, is an *affective* territory where pain is agentive (Asad 2003) and, in this religious context, reveals the nature of existence (Bowker 1970) for this Sufi order: that suffering bridges space-time and subjectivities. Drawing on eighteen months of fieldwork in Algeria, recent anthropological scholarship on the nature of ‘experience’ as it attends to suffering (Desjarlais 1992, Davies 2011, Throop 2010, Pinto 2014), music and trance studies (Jankowsky 2010, Becker 2004, Rouget 1985), and cross-disciplinary engagements with affect theory (Slaby 2011, Venn 2010, Wetherell 2012, etc.), this paper proposes that the utility of ritualized trance is due to the collapsing of time and multiplicities of ‘experience’.

Dr. Tamara Turner is an ethnomusicologist specializing in North African popular Islam, trance rituals, and affect studies with supporting areas in philosophy of consciousness and the medical humanities. Her doctoral thesis was the first research to document the musical repertoire, practice, and history of Algerian *diwan*, a nocturnal trance ritual of the Bilalyya Sufi Order, winning an Elsevier Outstanding Thesis prize in 2017. Analytically, Turner’s work investigates the critical role of emotions and affects in ritual as they pertain to ‘consciousness’ and suffering. Turner is now based at the Max Planck Institute, Center for the History of Emotions in Berlin.
Ana Hofman

Voices of solidarity: Antifascist singing activism on the Balkan refugee route

In this paper, I focus on two activist choirs – the ‘29th of November’ choir from Vienna (founded in 2009) and the ‘Homeguests’ (Domaći gosti) choir (founded in 2016) situated in Zagreb – which are unique both in their horizontal structure and strategies for revitalizing Yugoslav partisan songs. Self-characterized as a ‘participation-oriented type of migrant self-organized collectives’, these choirs serve as one of the important channels for voicing migrant and refugee experiences (such as those of Yugoslav guest workers and refugees from the Yugoslav wars in the 1990s, but also the current struggles of migrants and refugees from various countries and generations). By analysing their internal structures, performance strategies, and repertoire politics, I examine the potentials and limits of the political mobilizations of the Yugoslav partisan sonic legacy in the context of global migrations and particularly of the Balkan refugee route, which started in 2015. Methodologically rooted in my long-term, multi-sited ethnographic research as a choir member and participant-observer, my analysis highlights why and how evoking the revolutionary, rebellious, and emancipatory nature of antifascism serves as a tool for political engagement against racist and anti-refugee politics and in creating new audio-social alliances on local, regional, and global scales. Looking at the past not just as a spatio-temporal and cultural but also as a sonic category, I observe the role of collective sound-making in constructing, reconfiguring, and contesting the memory of antifascism. This approach aims to demonstrate why and how the resounding cultural memory of antifascism acts as an affective trigger for establishing new transnational networks of solidarity in the region of former Yugoslavia today.

Ana Hofman is a senior research fellow at the Institute of Culture and Memory Studies of the Slovenian Academy of Sciences and Arts in Ljubljana. Her research interests lie in the intersection between memory and music and sound studies, with a focus on activism and the social meaning of resistance in the past and present. 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). Hofman was a post-doctoral Fulbright Fellow at the Graduate Center of City University New York in the spring semester of 2018.

Jovana Mihajlović Trbovc

‘The loudest were silent’: Music and memorialization of antifascist resistance in Carinthia

On the Austrian side of the Austrian-Slovenian border, a former farm called Peršmanhof has been for more than 40 years a place of annual commemoration of the WWII antifascist resistance fighters (‘partisans’) of Carinthia, who were mostly of Slovenian ethnicity. Memorializing the massacre of Slovene civilians perpetrated in 1945 by an SS unit in retaliation for having provided shelter for the partisans, this commemoration epitomizes the complex dynamics of memory politics in which local, national, and transnational collective memories intersect. Based on ethnographic research, this paper explores the cultural and sonic aspects of this unique commemorative event and situates it within local historical and contemporary political contexts. While early commemorations at Peršmanhof were attended only by Carinthian Slovenes, nowadays they attract a more diverse range of participants: the Association of Carinthian Partisans, representatives of the Slovene ethnic minority, the Partisan Association of Slovenia, and young antifascist activists from Austria. For each of these groups the commemorative event has different meanings. The paper explores how this multiplicity of perspectives is reflected in the soundscape of the commemoration at Peršmanhof. Particular attention is given to the song ‘Drei rote Pfilfe’, composed by the 1970s Austrian folk band Die Schmetterlinge. While the song narrates the fight of a female Carinthian partisan, it also declares that ‘the loudest’ voices in post-war Austria were in fact silent about the Austrian participation in Nazi crimes. The paper analyses how the re-presentation of the song at the Peršmanhof commemoration embodies shifts in memory politics of the borderland and in the meanings different mnemonic agents ascribe to antifascism, both past and present. The paper thus aims to examine the soundscape of the commemoration in its linguistic and contextual plurality in order to show the ways different layers of collective memory overlap in a combination that is unique to this locality.

Jovana Mihajlović Trbovc is a postdoctoral researcher at the Research Centre of the Slovenian Academy of Sciences and Arts (ZRC SAZU), Institute of Culture and Memory Studies. She has been awarded the 2015 Jean Blondel PhD Prize for the best thesis in politics issued by the European Consortium for Political Research. She has been publishing on the social impact of the war crimes trials in former Yugoslavia as well as the reproduction of the historical narratives in school textbooks. Her research focuses on memory politics, memory reproduction in media, memory activism, and history teaching.
Monika E. Schoop

‘A living memorial for the Edelweiss Pirates’: Musical memories of Cologne’s anti-Nazi youth

‘Unangepasste Jugendgruppen,’ groups of young people who refused to conform to the Nazi regime, existed in every urban area of Nazi Germany between 1933 and 1945. During WWII, they came to be referred to as Edelweißpiraten (lit. Edelweiss Pirates) in many cities of the Rhine and Ruhr areas. Evading compulsory membership in the Hitler Youth, they faced imprisonment in jails and concentration camps and in some instances even execution. This paper explores music as a medium of memory of the Edelweißpiraten in the city of Cologne, a main centre of their activities. It does so by looking at the Edelweißpiratenfestival, a yearly music festival, conceptualized as a ‘living memorial’ for the youth opposition, and its connected multimedia publications. Drawing on participant observation, interviews, and analysis of the multimedia publications, I probe the following key aspects: First, I inquire into the changing role of the eye witnesses since the festival’s inception in 2005. While the surviving members of the Edelweißpiraten (and their active role as musical performers) played an important role in the initiation and the early years of the festival, their presence has gradually faded and come to an end in 2016. I show how the continuing presence of their voices is secured through performances of the Edelweißpiraten’s songs at the festival and through the mediatization of testimonies and musical repertoire. Second, I discuss how the ideals of the youth groups as reflected in their music – most importantly the close connection to nature, cosmopolitanism, and the desire for freedom – are addressed at the festival. In the process of the discussion, the paper shows how the memory of the Edelweißpiraten plays into contemporary controversial issues in Germany and is used to counter xenophobia and promote an inclusive society.

Monika E. Schoop is a postdoctoral researcher in ethnomusicology and popular music studies at the University of Cologne, Germany. Her research interests include music and memory, protest music, music industries in the digital age, and music scenes as well as gender and queer studies. She has conducted fieldwork in the Philippines and in Germany. Her current project examines contemporary popular music as a medium of memory of persecution by and resistance to the Nazi regime.

Federico Spinetti

Punk rock on the Gothic Line: Resounding the WWII antifascist Resistenza in contemporary Italy

Based on ethnohistorical work with the seminal Italian punk-rock band Consorzio Suonatori Indipendenti (C.S.I.), this paper inspects the band’s thirty-year history and present endeavours as an entry point to illuminate the broader movement of Italian popular musicians who, since the 1990s, have brought the memory of the WWII antifascist Resistenza and the Italian Civil War (1943–1945) to the core of their creative activity and intellectual reflection. Considering music as a communicative medium, an affective experience, and a social practice hatched within networks of engaged citizenship, I set out to probe its contribution to public debate about the Resistenza and its contested legacy in today’s Italy. Recapturing perspectives from memory and media studies, I highlight processes of mediation and remediation of the past as foundational strategies of musical memorialization and elucidate the complex reformulation of representational referents and memory signs in Italian popular music through intertextuality, irony, and formal experimentation. I further address the discursive and affective dynamics that intimately tie together songs, their performance, and the materiality of places. In particular, I show how C.S.I.’s memorialization of the Resistenza offers a powerful catalyst for the inscription of memory into local territories and landscapes – especially those along the WWII frontline known as Linea Gotica (Gothic Line) – and at the same time conjures up translocal and transnational memoryscapes. In dialogue with critical historiography and political philosophy, I argue that the musical mobilization of antifascist memories provides an avenue of active vigilance over the present. Here, the legacy of the WWII Resistenza serves as an ethical and existential point of reference for interrogating contemporary inequalities and emancipatory struggles, and as a resource for critical reflections on and affective engagement with revolutionary desire and new horizons of civic morality.

Dr. Federico Spinetti is a professor of ethnomusicology at the University of Cologne, Germany. His main research interests include music and politics, music and memory, auditory cultures and architecture, and documentary filmmaking. His study areas have included Tajikistan, Iran, and Italy, where he is currently undertaking research into the musical memorializations of the WWII antifascist Resistenza. Among his recent publications is the volume Music, Sound, and Architecture in Islam (2018), edited with Michael Frishkopf. An active filmmaker, Spinetti has directed several documentaries, including Zurkhaneh – The House of Strength (2011) and The Enemy – A Partisan Hymnbook (2015).
POSTER

Martin Clayton, Tuomas Eerola, Laura Leante, and Simone Tarsitani

The breath of music: Investigating respiration as the embodiment of musical performance

This poster presents the findings of an interdisciplinary project investigating the breathing patterns of instrumental musicians. While embodied aspects of performance such as gesture and movement now form an important branch of music research, respiration has to date received very little attention. Breath control can be important in singing and recent research has focused on pedagogy; altered breathing patterns may be taken as an index of affective states in rituals and laboratory studies; and a link between breathing and phrase structure has been suggested. However, research in this area is at a very early stage, and respiration has yet to be integrated into the embodied music cognition paradigm.

Questions addressed in this project include:

- What happens to musicians’ respiration over the course of a musical performance?
- How does breathing relate to musicians’ reports on aspects of the performance (e.g. relaxation or excitement)?
- How is respiration related to the structure of the music (phrase, metre, tempo)?
- How is respiration related to interpersonal coordination?

We have focussed on respiration pattern in North Indian classical music, a new albeit rich area for research given its variety of metrical and phrase structures. Performances of instrumental duos featuring a plucked-lute player and a drummer were recorded in conditions as close to a normal studio session as possible (to maximize ecological validity). The respiration amplitude and pace of both performers was also captured using a dedicated system and synchronized with the audio and video recordings. The time-frequency analyses of the respiration patterns suggest systematic links between respiration cycles and the phrases as well as the overall position in the structure in the performances.

Martin Clayton is Professor of Ethnomusicology at Durham University. His research interests include North Indian classical music, rhythmic analysis, musical entrainment and embodiment, comparative musicology, and British-Asian music and Western music in India. He currently directs the project ‘Interpersonal Entrainment in Music Performance’ (funded by the UK Arts and Humanities Research Council) and leads the Leverhulme Trust-funded project ‘The Breath of Music: Investigating Respiration in Indian Music Performance’. For many years, he was a committee member for the British Forum for Ethnomusicology (BFE) and ESEM, and he serves on several editorial boards, including the journals Music Analysis and Music Performance Research.

Tuomas Eerola is Professor of Music Cognition and currently Head of the Music Department at Durham University. He has led several major research projects (including ‘Sweet Sorrow’ funded by the Academy of Finland) and is currently a co-investigator in the projects ‘Interpersonal Entrainment in Music Performance’ (funded by the UK Arts and Humanities Research Council) and ‘The Breath of Music’ (funded by the Leverhulme Trust). Eerola has published more than fifty journal articles in the past ten years. He has been the president of the Finnish Musicalological Society and serves on several editorial boards, including the journals Psychology of Music and Psychomusicology.

Laura Leante is Associate Professor of Ethnomusicology at Durham University. Her research interests range over Indian classical and folk music, music of the South Asian diaspora, performance analysis, music and globalisation, and popular music. She has directed the ‘Reception of Performance in North Indian Classical Music’ and ‘Khyal: Music and Imagination’ projects (funded by the UK Arts and Humanities Research Council) and is a co-investigator in ‘The Breath of Music: Investigating Respiration in Indian Music Performance’ project (funded by the Leverhulme Trust). Leante is currently the secretary general of ESEM and serves on the editorial boards of the journals PULS and AAWM.

Simone Tarsitani is an ethnomusicologist and audiovisual specialist who has worked in academic teaching and research as well as artistic and music production contexts. He is currently Research Technician in the Music Department at Durham University, where he manages the Music and Science Lab (MSL) and the Audiovisual Documentation and Analysis Lab (ADAL). His research interests span over music technology, audiovisual documentation and analysis, digital archives, African music, ritual music, and popular music. He is currently working as a consultant for ‘The Breath of Music: Investigating Respiration in Indian Music Performance’ project (funded by the Leverhulme Trust).
EVENTS

**Monday: 3 September 2018**

18:00 CD presentation and reception

*Anda Beitāne: Notes from Latvia. Multipart Music in the Field.*

European Voices: Audiovisuals 1.

Venue: Organ Hall, Jāzeps Vītols Latvian Academy of Music

**Reception and get-together with singers and musicians from Riga and northern Latgale**

Venue: Stone Hall, Jāzeps Vītols Latvian Academy of Music

The double CD *Notes from Latvia. Multipart Music in the Field* is the first publication of the series *European Voices: Audiovisuals* of the Department for Folk Music Research and Ethnomusicology of the University of Music and Performing Arts Vienna. The concept of notes which underlies the compilation of the recordings and the booklet will also determine its presentation. Over the course of the evening, some recordings from the CD will be heard, the stories behind them will be told, and live music will be performed. Furthermore, the musicians will invite the audience to join in the performance of some dances. Some notes from the field concerning specific regional drinks and food specialities will also be offered during the reception after the presentation.

*Anda Beitāne* is a professor and the founder of the Department of Ethnomusicology (2006) and Vice-Rector for Research and Creative Work at the Jāzeps Vītols Latvian Academy of Music. She has been invited for lectures at music universities and music academies in Astana, Budapest, Minsk, Vienna, etc. She also performs local music on the violin and sings, often with local musicians and singers from northeastern Latvia. Since 2014 she has been the Latvian Liaison Officer at the International Council for Traditional Music (ICTM). Beitāne’s main research areas are local practices in Latvia and neighbouring countries, multipart music, religious musical practices, and intangible cultural heritage: between music makers and cultural policies. She has published books, sound recordings, and articles on issues of historical sources and fieldwork in Latvian ethnomusicology, multipart music, portraits of singers and musicians, terminology in research and local communities, war songs, and intangible cultural heritage in theory and practice. She has conducted fieldwork in Latvia, Russia (Siberia), Belarus, and Greece.

**Oskars Patjanko** is a computer engineer, folk musician, and researcher. He works as a software developer at Exigen Services Latvia, teaches the diatonic accordion at the Department of Ethnomusicology, and is in charge of the Digital Archive of Traditional Music at the Jāzeps Vītols Latvian Academy of Music. Patjanko performs on the kokles and different kinds of diatonic accordion and sings at weddings, concerts, and festivals together with his group *Kaktu baļles muzikanti* (musicians for back-room balls). He has taught Latvian traditional dances at dance festivals in Latvia, Estonia, and Lithuania.

His research areas are traditional dance music and traditional types of accordions in the Baltic region. He has published a book about the *levinos*, a Latvian diatonic accordion, and has conducted fieldwork in various regions of Latvia.

The group *Atzele* from Viļaka (northern Latgale) was established in 1988. In the 1990s this region of eastern Latvia was a place of significant discoveries concerning research on multipart singing, and it is still an area with many active local music practices.

Latgale became a part of the Polish-Lithuanian Commonwealth after the dissolution of Livonia (a confederation founded by the Teutonic Order in the 13th century that covered nearly all of modern-day Latvia and Estonia). After a long period of Polish rule (1562–1772) it was incorporated into the Russian Empire in 1772. In 1918, when the independent Republic of Latvia was proclaimed, Latgale became its easternmost region.

The name of the group Atzele has a double meaning – this is the historical name of the region, but the verb *atzelt* also means ‘to grow, flourish, renew’. According to the singers, they have a couple hundred folk songs and religious songs in their repertoire. The musicians often perform at a variety of events not only in the Viļaka area but also abroad.
During the reception by the rector of the Jāzeps Vītols Latvian Academy of Music, Professor Guntars Prānis, music for organ, bagpipes, and whistles will be performed by Ilze Reine and Ieva Nimane. An insight into the Riga Cathedral vaults will also be offered.

On 25 July 1211, during a solemn ceremony, Bishop Albert laid the foundation stone of Riga Cathedral. Unfortunately, very little is known about the initial construction stage of the cathedral. It is generally considered that construction of the present church gathered speed in spring 1215, after the first cathedral church in the inner city burned down. Around that time the building materials were also changed from natural stone to bricks. Stone blocks were used only in designing the outer corners of the building.

In 1266, Bishop Wilhelm of Moden, the Pope’s legate, held a council in the newly built Riga Cathedral. It is thought that by that time the choir and the cross-nave were completed and separated by a wall from the unfinished part of the church.

The simple and laconic forms of the Romanesque style were characteristic of the first construction period. According to studies carried out by art historians, Riga Cathedral was initially envisaged as a basilica, but later the design was changed and a hall church was built instead. At the end of the 14th and beginning of the 15th century, Riga Cathedral was enlarged by building the western cross-nave and side chapels and elevating the side walls of the central nave, thus making the church into a basilica.

At that time the tower walls were also raised and an octagonal pyramidal spire was added. This tower can be seen in the oldest picture of Riga Cathedral, in Sebastian Münster’s cosmography dating back to 1559. According to V. Neimanas, the supervisor of Riga Cathedral renovation works in the 19th century, the Riga Cathedral Tower was the highest spire in the whole city of Riga at that time.

Riga Cathedral kept its appearance up to 1547, when on a Sunday before Pentecost a great fire broke out in the inner city and the Gothic spire of the cathedral burned down. A new tower with a pyramidal spire and two galleries were built by 1595. The Riga Cathedral rooster dating back to that time can still be seen in the cloister of the cathedral.

During the city siege in 1710, the cathedral roof was seriously damaged. Later, during reconstruction works, the roofs of the side naves were rebuilt, too, by changing their slope and covering up the round rose windows. The choir obtained a Baroque roof and the central nave its eastern pediment with the year 1727 on it.
Apart from being an organist and a choir conductor of St. John's Church in Riga since 1996, Reine is a well-known musician giving concerts on a regular basis and an educator at the Luther Academy of the Evangelical Lutheran Church of Latvia and the Jāzeps Vītols Latvian Academy of Music. In addition to solo organ recitals, Reine collaborates with soloists and professional groups – such as the Latvian Radio Choir and the State Academic Choir 'Latvija' – and participates in performances of Baroque music in the basso continuo group of the Sinfonietta Riga chamber orchestra. Reine has performed in Latvia, Germany, Hungary, France, Sweden, Spain, and Russia.

Ieva Nīmane is Riga-born musician. She studied modern oboe (2003) at Jāzeps Vītols Latvian Academy of Music. In subsequent years, she developed an interest in early music and historically informed performance, leading her to take up recorder and complete her master’s studies in early music at JVLMA (2008). She has also studied recorder and modern oboe at the Grieg Academy of the University of Bergen (2011). To accomplish the historical practice of musicians playing more than one instrument, Ieva turned to Baroque oboe and finished her master’s studies in 2017 while also studying in the historical oboe class at the Royal Conservatoire in Den Haag, Netherlands.

Nīmane is a musician in the Baroque orchestra Collegium Musicum Riga and the historical wind instrument ensemble Stadt-Hautboisten Riga; she also plays with the Fabella Ensemble and the early music ensemble Inégalité Mystique. She is a participant in numerous early music projects in Latvia and abroad.

Nīmane’s other great passion is folk music. She has mastered a number of traditional wind instruments, such as bagpipes, whistles, overtone flutes, etc. As a traditional wind instrument player, she has participated in many projects, playing with the Latvian National Symphony Orchestra, the Sinfonietta Riga chamber orchestra, and the Latvian Radio Choir. Nīmane has a special relationship with the Schola Cantorum Riga vocal group, where traditional music and improvisation blends with Gregorian chant in a magnificent soundscape.

Nīmane teaches traditional wind instrument performance at the Jāzeps Vītols Latvian Academy of Music and the Jānis Ivanovs Rēzekne Music High School.

Suiti region: Excursion and get-together with local musicians

Kurzeme used to be a part of the Duchy of Courland and Semigallia (Herzogtum Kurland und Semgallen), which was founded in 1562. It experienced an impressive cultural and economic blossoming in the 17th century, during which it established colonies in Tobago (1639–1693) and The Gambia (1651–1661). In 1795 it was annexed by the Russian Empire. With the independence of the Republic of Latvia in 1918, Kurzeme became the country’s westernmost region.

The Suiti region is a Catholic island within Protestant Kurzeme, a “small Latvian Catholic community inhabiting the Suiti region, its 2800 inhabitants living on 402 square kilometres in the western part of Latvia. The Suiti people are very proud of their distinct identity and character” (“Welcome to the Suiti!” In https://www.suitunovads.lv/en/, accessed 13 January 2017).

The history of the Suiti goes back almost 400 years to a romantic story from 1623. The reformation in the Grand Duchy of Courland took place in 1561. In that year Duke Gotthard Kettler abandoned the Catholic religion to become a Protestant (Lutheran), and the whole population of Courland had to do so as well. Practising the Catholic faith from 1561 until 1617 was a criminal offence. But in 1623 the owner of Alsunga region, Johann Ulrich von Schwerin, agreed to re-convert to the Catholic faith in order to marry Barbara Konarska, who was a lady of the Polish court. After the marriage, Schwerin had to live in exile in Lithuania and Poland until 1632 and was able to return to Alsunga only after his father’s death. In 1634 Schwerin invited the Jesuits to establish a mission in Alsunga to help him convert all of his peasants back to Catholicism. He donated land to the Catholic congregation and, with the help of the Jesuits, forcibly removed a Protestant minister from Alsunga.

When trying to expand the Catholic influence to the surrounding area, Schwerin ran into violent opposition from neighbouring Protestant land owners, which led to the poisoning of Schwerin in 1637. This brought about a major conflict between the Protestants and Catholics, and King Władysław of Poland himself had to intervene in order to calm things down.

The Schwerin family sold their property in 1738, but by then the area was already a strong Catholic island surrounded on three sides by traditionally Lutheran areas; on the fourth side it bordered the Baltic Sea. Even though the region is not a true island, for several centuries it has practically functioned as one. Marriages across religious boundaries were strongly discouraged. The region lived to a certain degree in religious, cultural, and to some extent also economic self-isolation. (“Welcome to the Suiti!” In https://www.suitunovads.lv/en/, accessed 13 January 2017)
The Suiti community today connects its name with the word svīta, meaning a “suite” or “entourage”, and explains its origin as “the entourage of Schwerin”. Historical sources describe how Johann Ulrich von Schwerin worked to convert the locals to Catholicism. For example, in order to distinguish between Catholics and Protestants, he forbade his peasantry from wearing their earlier folk dress and made them wear different clothing. Catholics in Alsunga were given many privileges, for example, they could opt to not give way to Protestant carts coming towards them on Schwerin property and thus force them into the ditches. They were also allowed to beat and insult Protestants at any opportunity. ("History": In https://www.suitunovads.lv/en/suiti_history/, accessed 13 January 2017).
All this increased the isolation of this region from the surrounding areas, the preservation of old traditions, and the development of a powerful, conservative local identity.

Alsunga is the centre of the Suiti region. The town’s medieval castle was built in 1372, and the Catholic church dates to 1625. There is a secondary school, a kindergarten, and a music school in Alsunga. The first school here was established already in 1567. (Beitāne, Anda. 2018. Notes from Latvia. Multipart Music in the Field. European Voices: Audiovisuals 1. Vienna: Department for Folk Music Research and Ethnomusicology of the University of Music and Performing Arts Vienna / Riga: Jāzeps Vitols Latvian Academy of Music. 155–156.)

Suitu sievas (Suiti Women) was formed in 1955. Their repertoire consists mainly of the heritage left by Suiti traditional singers, learnt through first-hand experience by singing together with the older-generation singers for many years. One of the group’s main tasks is to maintain and improve drone singing traditions. Suitu sievas is an essential participant in the International Drone Singing Festival, which takes place in the Suiti region, and the International Folklore Festival ‘Baltica’ as well as the Latvian Song and Dance Festivals and other significant events. Suitu sievas has also performed abroad, participating in folk music festivals in Germany, Poland, Estonia, Russia, Japan, France, Hungary, Lithuania, and USA. There are currently about 17 singers in the group.

The group Suitu viri (Suiti Men) first began singing together in November 2013. The group’s main task is to honour and popularise long-forgotten Suiti songs. Ten men currently sing in Suitu viri.

Ilga Leimane (leader of both groups)

The ensemble Gudenieku suiti (Suiti from Gudenieki) was formed in 1965 by Lidija Jansone, who still leads it to this day. The singers have accumulated their Suiti cultural wealth through direct inheritance. This cultural wealth includes the art of folding the linkainis (bride’s headdress), old traditions of ‘flower crown dancing’, and also very interesting christening traditions. The Gudenieki singers are aware of the importance of Suiti drone singing and appreciate the possibilities of passing ancient Suiti cultural treasures on the next generations through it. The children and grandchildren of some of the oldest singers in the group have also become members of the group.

Lidija Jansone (leader of the group)

Suitu dūdenieki (Suiti bagpipers) first performed publicly at the 4th International Drone Singing Festival in June 2014. Since then, the group has also performed at several festivals in Latvia and abroad. The group’s main task is to revive and preserve the bagpipe playing tradition in the Suiti region by playing bagpipe melodies recorded locally. The group has six members.

Juris Lipsnis (leader of the group)
Organized by
Jāzeps Vītols Latvian Academy of Music