

THIRD MEETING OF THE STUDY GROUP "MUSIC AND MINORITIES"
OF THE INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC
ROČ (CROATIA), AUGUST 27TH - SEPTEMBER 3RD, 2004

PROGRAMME
AND
ABSTRACTS OF PAPERS



Institute of
Ethnology and
Folklore Research
Institut za
etnologiju i
folkloristiku

INSTITUTE OF ETHNOLOGY AND FOLKLORE RESEARCH
ZAGREB 2004

PUBLISHER:

Institute of Ethnology and Folklore Research

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PRINT: ac.novel d.o.o.

**THIRD MEETING OF THE STUDY GROUP "MUSIC AND MINORITIES"
OF THE INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC
ROČ (CROATIA), 2004**

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FINANCIALLY SUPPORTED BY:

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ADMINISTRATIVE DEPARTMENT FOR CULTURE AND EDUCATION OF THE ISTRIAN COUNTY

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ISTRIAN COUNTY TOURIST ASSOCIATION

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AUSTRIAN CULTURAL FORUM, ZAGREB

KRAŠ D.D.

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austrijski kulturni forum^{zag}

PROGRAMME

INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC
3RD MEETING OF THE STUDY GROUP "MUSIC AND MINORITIES"
AUGUST 27TH - SEPTEMBER 3RD, 2004
ROČ, CROATIA

PROGRAMME

FRIDAY, AUGUST 27, 2004

ARRIVAL OF PARTICIPANTS

REGISTRATION AT ELEMENTARY SCHOOL IN ROČ

INFORMAL GET TOGETHER AT NEARBY *ROČKA KONOBA*

SATURDAY, AUGUST 28, 2004

9.30-11.00

OPENING OF THE CONFERENCE

URSULA HEMETEK AND GERDA LECHLEITNER (AUSTRIA)

"Manifold Identities": Presentation of the Proceedings of the 2nd Study Group Meeting in Lublin

 COFFEE-BREAK

11.30-13.00

THEME: REGIONAL, CROATIA

NAILA CERIBAŠIĆ AND VIDO BAGUR (CROATIA)

Musical and Dance Heritage of National Minorities in Croatia: An Overview of the Current Situation

JERKO BEZIĆ (CROATIA)

Croatians of Zadar, Performers of Italian *Canzoni Zaratine, Triestine* and West-Istrian Urban Songs: The Issue of Multiple Identities

RUŽA BONIFAČIĆ (CROATIA)

Multiple Identities of Italians and Croats in the Town of Krk (the Island of Krk, Croatia)

LUNCH

15.00-16.00

THEME: REGIONAL, FORMER YUGOSLAVIA

VESNA ANDREE ZAIMOVIĆ (BOSNIA AND HERZEGOVINA)

Conception of "Domestic" Music among Bosnian Diaspora

ANA HOFMAN AND ALEKSANDRA MARKOVIĆ (SERBIA AND MONTENEGRO)

Role of "Cultural-Artistic Societies" in Emphasizing Identity of *Bunjevci*

☕ *COFFEE-BREAK*

17.00-18.00

THEME: MULTIPLE IDENTITIES, RELATED TO THE FORMER YUGOSLAVIA

PIOTR DAHLIG (POLAND)

Migrations in Austria-Hungary after 1878 and Poland after 1945: Music as a Therapy for Cultural Minorities

PHILIP V. BOHLMAN (USA)

Minorities of One, and Other Traces on the Postcolonial Musical Landscape

IVAN LEŠNIK (SLOVENIA)

Prospects of an Individual Minority Musician: The Case of Slavo Batista

18.30

ORGANIZED SIGHTSEEING OF ROČ

DINNER

20.00

MUSICAL EVENT – DALMATIAN KLAPA SINGING

PARTICIPANTS

FEMALE KLAPA "DIŠPET" (ZAGREB)

MALE KLAPA "FORTUNAL" (RIJEKA)

SUNDAY, AUGUST 29, 2004

10.00-11.30

THEME: ROMA

SPERANTA RADULESCU (ROMANIA)

Parallel Communities, Identities, and Musics: The Case of the Gypsies and Roma from Gratia Village (Romania)

VICTOR STOICHITA (FRANCE)

A Matter of Attitude: Self-definition of Identity in a Village of Gypsy Professional Musicians (Zece Prăjini – Romania)

KATALIN KOVALCSIK (HUNGARY)

Romani Musicians in the Environment of Wedding Music

☕ *COFFEE-BREAK*

12.00-13.00

THEME: ROMA, EMIC/ETIC

SACHIKO TAKIGUCHI (JAPAN/AUSTRIA)

Multiple Musical Identity of Lovara in Austria

IRÉN KERTÉSZ-WILKINSON (HUNGARY/UK)

Interlocution in Different Spaces and Times: Changes in Ethnomusicological Paradigms with Special Focus on Emic/Etic Dychotomy

LUNCH

15.00-16.30

THEME: EMIC/ETIC, MULTIPLE IDENTITIES

DORIT KLEBE (GERMANY)

Vizualization-forms of the Ottoman-Turkish Rhythmic Mode *Usûl* from the 17th Century on – Discussed in the Context of the Emic/Etic Concept

ROSMARY STATELOVA (BULGARIA)

When the East Studies the West: The Problematic "Sherpa"

XIAO CHEN (CHINA/USA)

The "Pianistic Other" in Migrants' Shenzhen (1978-2000): Gender, Generation, Class and Chinese Modernity

☕ *COFFEE-BREAK*

17.00-18.30

FINAL DISCUSSION

19.30

WELCOME EVENING RECEPTION BY THE ISTRIAN COUNTY

MUSICAL EVENT – MUSICAL TRADITIONS OF ROČ AREA

PARTICIPANTS

CULTURAL AND ART SOCIETY "ISTARSKI ŽELJEZNIČAR" (ROČ)

MONDAY, AUGUST 30, 2004

9.30–11.00

THEME: MULTIPLE IDENTITIES

DANIEL WINFREE PAPUGA (NORWAY)

A Tulum for your Thoughts: Bagpipes and Identities in North-Eastern Turkey

ANCA GIURCHESCU (DENMARK)

Multiple Identities of the Vlach Settled in Denmark as Expressed in Dance and Dancing

ROBERT METIL (USA)

Return to Me, Sweet (False?!) Memory: The Sung Construction of Ukrainophile Pan-Slavism by Rusyns in Post-Socialist Eastern Slovakia

 **COFFEE-BREAK**

11.30–13.00

THEME: MULTIPLE IDENTITIES

HANDE SAĞLAM (TURKEY/AUSTRIA)

Musical Identity of Ethnic Groups in the Sivas Region

WOLF DIETRICH (GERMANY)

Playing the *Karamouza* in Central Greece

THEDE KAHL (AUSTRIA)

"Being Vlach, Singing Greek": Greek-Aromanian Music Contacts in the Pindos Mountain Range

LUNCH

15.00–16.30

THEME: MARGINALITY – APPLIED ETHNOMUSICOLOGY

MARIA ESCRIBANO (IRELAND)

Music, Politics and Identity: Exploring Paths to Peace

ALESSANDRA CIUCCI (ITALY/USA)

From Social Marginality to Artistic Centrality: The Case of Moroccan *Shikhât*

ERICA HASKELL (USA)

Aiding Harmony? International Humanitarian Aid and the Role of Applied Ethnomusicologists

☕ *COFFEE-BREAK*

17.00-18.00

FINAL DISCUSSION

DINNER

20.00-21.00

PRACTICAL EXAMPLES FROM RESEARCH

ANITA FORLANI (CROATIA)

Musical and Dance Traditions of Italians in Istria

KREŠIMIR GALIN (CROATIA)

Music and Musical Instruments of Croats from Gradišće/Burgenland in Austria

SHUI-CHENG CHENG (FRANCE)

Passed Experiences of Field Work in the Two Shares of China and in Japan

TUESDAY, AUGUST 31, 2004

10.00-11.00

THEME: MULTIPLE IDENTITIES

ELENA M. SHISHKINA (RUSSIA)

The Ethnic Identity of Russian Germans Concerning Social, Cultural and Ethnopolitical Problems of the Low Volga Region in Russia

MARIA SAMOKOVLIEVA (BULGARIA)

Music and Identity of the Karakachani in Bulgaria

☕ *COFFEE-BREAK*

11.30-13.00

BUSINESS MEETING OF THE STUDY GROUP "MUSIC AND MINORITIES"

LUNCH

15.00-16.00

THEME: RELIGION

ZUZANA JURKOVA (CZECH REPUBLIC)

Pentecostal Movement of Czech Roma through Their Music

BOŻENA MUSZKALSKA (POLAND)

Alien Melodies versus Personal Identity in the Religious Chant of East-European Jews

 *COFFEE-BREAK*

16.30-17.30

FINAL DISCUSSION

DINNER

20.00

MUSICAL EVENT - MUSIC AND DANCE OF NATIONAL MINORITIES IN CROATIA

PARTICIPANTS

CULTURAL AND ART SOCIETY "SHOTA" OF THE ALBANIAN COMMUNITY OF PRIMORJE-GORSKI KOTAR COUNTY (RIJEKA)

SHKA "SHOTA", BASHKËSIA SHQIPTARE PEFKATURA BREGDETARO-MALORE (RIJEKA)

SOCIETY OF PEROJ MONTENEGRINS "PEROJ 1657." (PEROJ)

ДРУШТВО ПЕРОЈСКИХ ЦРНОГОРАЦА "ПЕРОЈ 1657." (ПЕРОЈ)

FOLKLORE GROUP OF THE ITALIAN COMMUNITY (VODNJAN)

GRUPPO FOLCLORISTICO DELLA COMUNITÀ DEGLI ITALIANI (DIGNANO)

MACEDONIAN CULTURAL SOCIETY "KOČO RACIN" (PULA)

МАКЕДОНСКО КУЛТУРНО ДРУШТВО "КОЧО РАЦИН" (ПУЛА)

FOLKLORE GROUP "TERNE ROMANE LULUĐA" OF THE ISTRIAN ROMA ASSOCIATION (PULA)

FOLKLORAKORO ČIDINITE "TERNE ROMANE LULUĐA" ČIDINIFE ROMANO ANNE ISTR (PULA)

WEDNESDAY, SEPTEMBER 1, 2004

WHOLE DAY EXCURSION THROUGH ISTRIA

MUSICAL EVENT - MUSIC OF THE ITALIAN COMMUNITY IN ROVINJ

PARTICIPANTS

CULTURAL AND ART SOCIETY "MARCO GARBIN" OF THE ITALIAN COMMUNITY (ROVINJ)

SAC "MARCO GARBIN", COMUNITÀ DEGLI ITALIANI (ROVIGNO)

THURSDAY, SEPTEMBER 2, 2004

11.00-12.00

THEME: RELIGION

JACEK PIECH (POLAND)

Music and Dance as the Basis of Spiritual Transformation in the Musical Culture of Turkish Dervishes

YEA-TYNG CHANG (TAIWAN/AUSTRIA)

Another Minority: French-African Christian Songs in Vienna

 *COFFEE-BREAK*

12.30-13.30

THEME: RELIGION

ALMA BEJTULLAHU (SLOVENIA)

Musical Practice of the Albanian Catholic Community in Emigration

JAKŠA PRIMORAC (CROATIA)

Minority within Minority: Traditional Church Singing of Croatian and Bosnian Greek-Catholics

LUNCH

15.30-17.00

FINAL DISCUSSION

DINNER

20.00

CLOSING CEREMONY

MUSICAL EVENT – ISTRIAN NEOTRADITIONAL MUSIC

PARTICIPANTS

DARIO MARUŠIĆ & FRIENDS

FRIDAY, SEPTEMBER 3, 2004

DEPARTURE OF PARTICIPANTS

ABSTRACTS OF PAPERS
(IN ALPHABETICAL ORDER)

SATURDAY, AUGUST 28, 2004

YESNA ANDREE ZAIMOVIĆ
BOSNIA AND HERZEGOVINA

CONCEPTION OF "DOMESTIC" MUSIC AMONG BOSNIAN DIASPORA

After the division of the former Yugoslavia and establishment of new countries in the region, the notion of "domestic music" gained new meaning. It is evident that among Bosnians abroad this notion largely surpasses musical production from Bosnia and Herzegovina and refers to music production from Croatia and Serbia & Montenegro. Speaking on music, they consider only those musical forms with which they can identify. In this case, music is reduced to two basic elements: first is its textual, linguistic content, and the other is its commodity aspect. Such understanding is closely related to media exploitation of popular culture which has extended itself through mass media, and mostly Internet and satellite TV, over the last decade. Recently, mass media plays an important role in the life of diaspora, because the media could provide strong connection to the homeland on regular basis. The program offer is often based on receptive, entertaining and, above all, commercial contents that unobtrusively, but efficiently form musical affinities, esthetic criteria and create new needs among hundreds of thousands of viewers. This is the reason audiences from the diaspora accept as "domestic" even the music derived from the same cultural milieu as those who forced them into exile.

MUSICAL PRACTICE OF THE ALBANIAN CATHOLIC COMMUNITY IN EMIGRATION

The Catholic community in Kosovo is a relatively small community with a firm, established social order. Albanian Catholics in Kosovo are, compared to the Muslim Albanians, a smaller religious community. However, Catholics have a long cultural tradition that profoundly marked Albanian culture (especially literature and artistic music).

Despite its compact appearance, there are two social layers within the Catholic community itself – the urban and the rural layer. In the 20th century Catholic men were connected to some particular occupations such as filigree goldsmiths, bakers, merchants and even musicians. Mostly for economic reasons, Kosovar Catholics (both urban and rural) began to migrate from their hometowns as early as the beginning of the 1950s. A majority of them were from western Kosovo and they migrated to the Adriatic coast, to bigger towns of ex-Yugoslavia, and later to Germany, Switzerland, USA and elsewhere. Migrants were mostly goldsmiths, bakers, private entrepreneurs, and later (around 1990) also professionals from the education and culture branch.

These migrations corresponded with the establishing of the Albanian Catholic Missions abroad (particularly after 1990). The Archbishops of the local archbishoprics granted these missions special status, which enabled the believers to attend mass in Albanian.

In emigration there are several social activities among Albanian Catholics which involve music. The gatherings of goldsmiths from Prizren include singing of songs which fit into the specific Prizren repertoire.

In addition there are gatherings after the Catholic mass in Albanian (particularly in Croatia and Slovenia), and, wedding celebrations (Alb. *dasma*) which are one of the most important social events among Albanians. During these gatherings, Albanian wedding music is often performed or played-back (on a cassette player), and thus coincides with the recent music production in Kosovo.

There are some aspects that need to be regarded while analyzing these musical practices: the social status of each Albanian Catholic family, the affects of the socializing mechanisms of the weddings and its music; the occupation of the people involved and the differences between generations.

SATURDAY, AUGUST 28, 2004

JERKO BEZIĆ
CROATIA

**CROATIANS OF ZADAR, PERFORMERS OF ITALIAN *CANZONI*/
ZARATINE, *TRIESTINE* AND WEST-ISTRIAN URBAN SONGS:
THE ISSUE OF MULTIPLE IDENTITIES**

In the centre of the author's attention is the music material in Italian language as practiced by Croats from Zadar. The first extensive source consists of noted down tunes and lyrics of Italian songs, collected from 1870 to 1904 by Gregorio Zarbarini, secondary school teacher, researcher and melographer of Italian and, to a certain extent, of Slavic (from Croatia and Boka Kotorska) repertory. The author looks at that material in relation with his own experience acquired through learning and practicing Italian repertory in Zadar (first of all *canzoni zaratine*, *triestine* and west-Istrian urban songs), in the years 1946 to 1948, the period before and after the peace treaty between Yugoslavia and Italy on 10th February 1947. The third section of this paper consists of a few tape recordings that the author made in Zadar in 1964. Again, these songs are in Italian language, but are performed by Croatian singers. And finally, the fourth important source is the very extensive sound collection of *klapa* songs, gathered by Blaž Perinović Bibi from 1960s to 1990s. Alongside Croatian, it also comprises songs in the Italian language that one *klapa* from Zadar (whose member was Perinović himself) sang principally to Zaratini. Zaratini are Italians originating from Zadar who from the 1970s commenced visiting Zadar for their summer vacations.

Based on all of the above mentioned sources, the author attempts to delineate changes in Italian-Croatian musical relationships in the context of specific cultural, social and political circumstances, and to tackle the question of multiple identities and creative forms of identity management.

SATURDAY, AUGUST 28, 2004

PHILIP V. BOHLMAN
USA

MINORITIES OF ONE, AND OTHER TRACES ON THE POSTCOLONIAL MUSICAL LANDSCAPE

The discourses of minorities and ethnic groups rely primarily on concepts of the group and the collective. Concepts of community and the subaltern stress musical and social structures in which individual actions and eccentricity are regarded as non-normative, even eccentric. In this paper I explore the ways in which the music of minorities and ethnic groups may also take shape as the expression of extraordinary musicians, whose role in identity formation may even belie the patterns and processes usually associated with the collective. In the course of the paper I shall sketch a broad typology of the roles assumed by individual musicians, from specialists to deviants, from paid professionals to musicians who resist the uniformity of the community, from those who are "marked" to those who are "shunned." I shall also lay the groundwork for looking at the musical activities of the individual at a junction between history and ethnography, where I shall begin to develop a theory of minority/ethnic musical prosopography, or collective biography.

The central focus of the paper will be the Montenegrin American *guslar*, Boro Roganovic, a "singer of tales" who has lived in the greater Chicago area since the late 1980s. In every way, Roganovic is an exceptional individual in the complex of Chicago-area ethnic communities constituted by diverse immigration patterns from Southeastern Europe, one of the largest complexes anywhere in the world. These communities contain a multitude of tamburica ensembles, ethnic choruses with members singing in all South Slavic languages, as well as Romanian and Albanian, and popular musicians exploring the borders between "newly composed folk music" and "turbo-folk." Boro Roganovic, however, stands alone, as a free-floating signifier of a culture of pastness, before the minorities of modernity. I argue, nonetheless, that we err if we insist on viewing Roganovic merely as exceptional, for we create the conditions of marginalizing the marginal, reducing minorities to conditions of sameness, in which musicians are deprived of their individuality, hence their voice.

SATURDAY, AUGUST 28, 2004

RUŽA BONIFAČIĆ
CROATIA

MULTIPLE IDENTITIES OF ITALIANS AND CROATS IN THE CITY OF KRK (THE ISLAND OF KRK, CROATIA)

The island of Krk in the Croatian part of the Northern Adriatic has a population of 18,500, predominantly Croatian. Five of its 68 settlements have been traditionally regarded as towns (in the medieval sense, at least) for a millennium or so. Out of these, the city of Krk has had an exceptional role and history, resulting in a specific identity. While the remaining four were founded and populated by the Croats, who colonized the island presumably in the 7th century, the city of Krk had been the local administrative centre of the Roman Empire, with Roman population. With the Croatian colonization, the surviving Roman population of the island took refuge in the city of Krk. However, the Croats moved in as well, and coexistence prevailed. For quite a few centuries the city of Krk was the seat of Venetian rule, whether indirect (via the local Croatian princes, the vassals of Venice) or direct (1480-1797), which introduced an additional Romance element. What we observe today are the remnants of the resulting complex identity relying predominantly on *Romance* and *urban*, as opposed to *Slavic* and *rural*.

Despite a certain antagonism between the Italians and Croats, a togetherness emerged; in the course of the 20th century they developed a specific informal minority group in which their urban identity became ever more material than their ethnic one. Currently they refer to themselves as "stari Vejani" ("old Veians", from Veglia, the Italian name for Krk). They are bilingual, speaking among themselves a local variant of the Venetian idiom, irrespective of their ethnicity. This report is based primarily on the reminiscences of "old Veians" than on the reality of this presently small community. Out of various musical traits of this community two of them are substantial for disclosing and defining their identity, viz., the formally gathered, classically trained players in the brass band, and the informally gathered singers who perform urban homophonic songs in two or three parts, predominantly in major and in Italian. With these they differ considerably from the rest of the island population.

SATURDAY, AUGUST 28, 2004

NAILA CERIBAŠIĆ AND VIDO BAGUR
CROATIA

MUSICAL AND DANCE HERITAGE OF NATIONAL MINORITIES IN CROATIA: AN OVERVIEW OF THE CURRENT SITUATION

One of the main focuses of Croatian ethnomusicologists during the 1990s became some of the groups that, until then, had been scientifically hidden or blurred. This blurring occurred because of these groups' aberration from the canon of *folk* music and/or because of their existence on the margin of the discourse of power – groups identified along the lines of gender (e.g. previously "invisible" women who played folk music instruments or women dancers), sexuality (e.g. homosexual musicians as musical mediators), class and social position (e.g. travelling musicians). Among them, national minorities (who were also an ethnomusicological topic in previous times) surfaced in the late 1990s as mainstream and a key-word when dealing with minority issues – due to general political and legislative transition (in order to join European Union) and the experience of Yugoslavia's breakdown. This change was also due to a growing interest in other musics, i.e. the world music scene as it is being transplanted into the local context (so-called ethno-music movement in Croatia).

The authors' intention is, since the meeting is taking place in Croatia, to give participants an audio-visual overview of the living music and dance practices of national minorities in Croatia, with special emphasize on their presentation at 2003 International Folklore Festival in Zagreb and on the CD "Musical heritage of national minorities in Croatia", which has been created simultaneously with the preparation of the festival. Public responses and effects of these attempts at empowering minorities will also be touched upon.

THURSDAY, SEPTEMBER 2, 2004

YEA-TYNG CHANG
TAIWAN/AUSTRIA

ANOTHER MINORITY: FRENCH-AFRICAN CHRISTIAN SONGS IN VIENNA

Today, there is a "French-African Fellowship" in Vienna. There are about 100 Christians in this fellowship. Most of them come from the Democratic Republic of Congo, and very few of them come from French speaking countries such as the Republic of Congo, Angola, Republic of Cameroon etc. French and Lingala are two main languages in this fellowship. These Christians left Africa between two and seventeen years ago, for several different reasons. They came to Vienna to live and work, and they also took their religion and their music from Africa to Vienna. When they come to the weekly church service to worship God together, singing is a very important thing for these French-African Christians in Vienna.

The gospel has been preached in Africa. At that time, the missionaries took the Christian music from the West to Africa. Today, they come from Africa to the West with their Christian music. The questions addressed in this paper are: What are the so-called French-African Christian songs in Vienna? How does it work to present so-called French-African Christian songs under many Western influences? The cultural identity of these French-African Christian songs in Vienna is expressed not only through the social initiative and creative melody, but also the natural inner interpretation.

How do these French-African Christians reveal their culture and beliefs identity in the singing to God? The melodic character, the interpretation of their repertoire, the music aesthetic, the music taste etc. will be dealt with and analyzed through the use of transcriptions, the sonogram, and statistics.

SUNDAY, AUGUST 29, 2004

XIAO CHEN
CHINA/USA

THE "PIANISTIC OTHER" IN MIGRANTS' SHENZHEN (1978-2000): GENDER, GENERATION, CLASS AND CHINESE MODERNITY

This project – my master thesis in progress – targets the piano culture of Shenzhen, the first successful Special Economic Zone (SEZ) in the People's Republic of China (PRC), by examining its impact on the realm of cultural inequality deepened by its rapid economic development. The piano culture has been broadly defined as a socio-economic-political phenomenon, directly or indirectly, related to the commonly desired or favored western musical instrument, the piano. Exploring Chinese social transformation and modernization, this paper argues that the piano, as a social marker (R. C. Kraus: *Pianos and Politics in China*, 1989), preserves boundaries between different groups, depicting Chinese social stratification and revealing inequality in public cultural life. The education for piano amateurs, for example, highlights the Chinese policy on the Education of Quality (*suzhi jiaoyu*), "cultivating differences" and making "symbolic boundaries" and "inequality" (M. Lamont & M. Fournier: *Cultivating Differences*, 1992) in the realm of public cultural life, where inequalities of gender, generation and class will be explored under the context of Chinese modernity. With a particular reference to the cultural analysis of class, the paper offers a comparison between Shenzhen migrants (the majority of the city population) and Shenzhen *tuzhu* or aborigines/locals (the minority of the city population), in terms of the perception and motivation towards piano learning and playing. By doing so, this study not only highlights pianos as "symbolic and cultural capital" in the urban elite culture, but also sheds new light on role of pianos in the transforming rural culture in Shenzhen, where different groups interact and negotiate with one and other, empowering the pianists' role in preserving symbolic boundaries and depicting the "pianistic other".

MONDAY, AUGUST 30, 2004

ALESSANDRA CIUCCI
ITALY/USA

FROM SOCIAL MARGINALITY TO ARTISTIC CENTRALITY: THE CASE OF MOROCCAN *SHIKHÂT*

Moroccan *shikhât* (sing. *shikha*) are professional female singer-dancers who, accompanied by male instrumentalists, perform at mixed, all-women and all-men's parties during life-cycle and private celebrations.

Considered as disreputable performers because of their behavior in the course of performance, as well as for their unconventional life-style, the *shikhât* are marginalized by society at large. A silent understanding regulates the every day dynamics of interaction between the *shikhât* and the rest of society. Hypocrisy, fear of being associated with their sphere and compelling social pressures ensure that the *shikhât* are ignored outside of festive celebrations.

This situation is completely reversed in the course of performance, where the *shikhât* assume a central role. The catalysts of a celebration that usually culminates into a collective state of euphoria or even trance, the *shikhât* become and/or act as some sort of a medium through whom, with whom, or in front of whom the guests are able to let go and, to some extent, take on the role of the *shikhât* themselves. By hearing them, seeing them and dancing with them, the audience feels a closeness, whether real or imaginary, that is strongly eroticized and that rouses, in the audience, a progressive transfer of desire.

Whereas in daily life the *shikhât's* association with sexuality causes them to be marginalized, in the course of performance this same association empowers them. This paper intends to analyze the mechanisms of the marginalization/empowerment of the Moroccan *shikhât*.

SATURDAY, AUGUST 28, 2004

PIOTR DAHLIG
POLAND

MIGRATIONS IN AUSTRIA-HUNGARY AFTER 1878 AND POLAND AFTER 1945: MUSIC AS THERAPY FOR CULTURAL MINORITIES

This paper deals with music traditions of resettled groups. Polish inhabitants of the former Galicia were encouraged by Austrian authorities to settle in Bukovina and Bosnia after the successful war with the Ottoman Empire. Two generations of peasants and highlanders lived there assimilating local cultures, acquiring new languages and musical competence of other ethnic groups. They witnessed independent Yugoslavia and Rumania. In 1946-47, grandchildren of the Franz Josef's subjects settled down this time on western territories received by Poland after Potsdam Conference. The people from Yugoslavia (Banja Luka) and from Besarabia were not always welcomed by other immigrant groups. However, they managed to eliminate stereotyped opinions through artistic activities. Their international experiences created a unique quality among mixed population, socialist propaganda and early mass culture. High musicality, attractive chain dances, original repertoire, specific, soft way of singing, uncommon in Poland ensembles of plucked chordophones, including tamburitza, have been highly appreciated also by local cultural institutions since the 1970s. The fact that I have kept in touch with these groups for more than twenty years and conducted field research among them has brought home to me that to be a minority means to be happy.

MONDAY, AUGUST 30, 2004

WOLF DIETRICH
GERMANY

PLAYING THE *KARAMOÚZA* IN CENTRAL GREECE

Central Greece around the Gulf of Corinth is familiar with a form of the music of oboe (shawm) and drum, which deviates from that of Macedonia. The oboe is much smaller, as is the drum. The term for the oboe is not *zurna* or *zurla* as in the Central Balkan Peninsula, but *pípiza* or *karamoúza*, consciously standing out against the sister instrument.

Today this form of music falls more and more into oblivion as the youth does not regard it as acceptable. However, there are certain groups of elder men in certain locations who continue to sponsor it intensively and try to save it from disappearing. The operation of such groups shows peculiarities otherwise unusual in accepted forms of folk music traditions.

Disappearing musical traditions apparently do have similar rules as have contra-operating "revivals". Musical examples (my own field recordings) are from Lehaná, the Gipsy mahalle of Mesolóngi, and other places.

MONDAY, AUGUST 30, 2004

MARIA ESCRIBANO
IRELAND

MUSIC, POLITICS AND IDENTITY: EXPLORING PATHS TO PEACE

Social meaning is conveyed within the rhythms of Txalaparta, an ancient Basque sound tradition which through past and current processes of oppression and resistance has been transformed into a symbol of struggle. Many Basques explore "spaces of being", and of "being Basque", through Txalaparta music making. Through this process they not only challenge dominant definitions that deny their ethnic belonging and political claims, but also challenge the centripetal forces of globalisation and resulting social inequalities. It is not only Basques that engage with Txalaparta and what it means: Other communities who are also engaged in the exploration of their identity amid conflict have also been attracted by the mystery of the ancient echoes of Txalaparta. So have the Basques been attracted to the music of other minorities. The particular case of the mutual reflection on each other's issues and culture between the Irish and the Basques expresses itself through this instrument whose traditional rhythmic structure has been described by players as "a rhythm of passage to a better state", "a rhythm of healing".

Txalaparta, bodhrán, tin whistle... and a lambeg drum!:

This paper will offer an account of musicians' and scholars' discourse on music and identity amid conflict in relation to Northern Ireland and the Basque Country, yet in terms that inform a wider phenomenon concerning music and politics. Thus, the paper will present the results and issues raised at the Seminar entitled: "Music, Politics and Identity: Exploring Paths to Peace" at the Irish World Music Centre, University of Limerick, Ireland, in conjunction with the Irish Peace Society and Aonad na Gaeilge (February 04). This seminar will offer an opportunity for discussion on the role of music in processes of conflict resolution for musicians and scholars representing Republican and Unionist communities and a Basque community which, like others, has its eyes turned to the Peace Process in Northern Ireland. Thus, the author of this paper, who is one of the key organisers and speakers at the seminar, will present an attempt to link theoretical work in ethnomusicology with efforts to achieve conflict resolution through music.

MONDAY, AUGUST 30, 2004

ANCA GIURCHESCU
DENMARK

MULTIPLE IDENTITIES OF THE VLACH SETTLED IN DENMARK AS EXPRESSED IN DANCE AND DANCING

This paper is an attempt to analyse the concept of identity the way the Vlach themselves conceive and interpret it. Based on interviews and participant observation carried out since 1989, I intend to present the "inner" point of view, meaning the emic perspective on identity.

A comparative analysis between verbal and the non-verbal expression (using expressive means such as dance, gesture, music, costume, behavior, etc.) may reveal hidden contradictions in the way identity is internalized and expressed by the local people.

This paper intends as well to reveal the ways by which the Vlach minority takes on multiple identities in different socio-political occurrences and how these changes are expressed in social and ritual dance events.

MONDAY, AUGUST 30, 2004

ERICA HASKELL
USA

AIDING HARMONY? INTERNATIONAL HUMANITARIAN AID AND THE ROLE OF APPLIED ETHNOMUSICOLOGISTS

In the years following the recent conflict in South Eastern Europe a vital focus of the international community has been upon music and its perceived ability to encourage interethnic co-existence and tolerance. International non-governmental organizations define music and its roles in forging a new post-war Bosnian identity in contrasting ways. Driving concepts such as democratization, modernization, westernization and civil society building have been central goals of international entities involved in culture. Non-governmental organizations arrange, as well as contribute, to concerts in which members of the three main ethnic/religious groups – Bosnian Croats (Catholic), Bosniaks (Muslims), and Bosnian Serbs (Orthodox) – perform together. Some organizations attempt to create musical spaces in which post-war healing can take place. Given recent increased interest in the field of applied ethnomusicology, this paper will ask what roles ethnomusicologists might play in developing post-war cultural policy. Drawing from the fields of development studies, political anthropology, public folklore, and applied ethnomusicology it will outline some paradigms of post-conflict cultural policy as well as explain the benefits of a multidisciplinary approach to the topic of cultural policy. A particular focus will be upon the exclusion in public performances and other cultural projects of musics and musicians who are members of ethnic minorities in Bosnian cultural centers.

SATURDAY, AUGUST 28, 2004

ANA HOFMAN AND ALEKSANDRA MARKOVIĆ
SERBIA AND MONTENEGRO

ROLE OF "CULTURAL-ARTISTIC SOCIETIES" IN EMPHASIZING IDENTITY OF *BUNJEVCI*

In Serbia, "cultural-artistic societies", being active in conservation of traditional music and dance, play a significant role in constitution and preservation of national identities. This paper, based on research of traditional music of *Bunjevci* ethnic community (inhabiting western Bačka, Vojvodina, Serbia), will show the ways in which organizations re-interpret segments of old ritual practice in order to create an image about their own community. Due to the circumstances which took place in Serbia in last decades, one can notice a certain new practice of rebuilding music and dance heritage of *Bunjevci*, apart from merely preserving it. By comparing literary sources, fieldwork material and current performances of "cultural-artistic societies" and their music publications, we will show the ways in which the transformation of heritage comes to pass.

The function of folk music in emphasizing an ethnic identity will be illustrated in the examples of two quite different music genres:

- Songs that had been performed as part of ritual *kraljice* are today an almost unavoidable part of any *Bunjevci* society's repertory. Apart from being performed on the stage, recent efforts have been made to reconstruct the ritual procession through the town. This reconstruction, in the current context, has an active role in preservation and presentation of *Bunjevci* ethnic identity.
- The repertory of "cultural-artistic societies", apart from segments of traditional music heritage, also covers composed songs that are based on elements of folk tunes. Topics of these songs, composed in the second half of 19th century, are closely related to the "awakening" of *Bunjevci* ethnic identity. These songs are a part of every public performance of "cultural-artistic societies" and are being performed at the beginning and/or the end of the event, with a clear role in creating a representative cultural matrix.

TUESDAY, AUGUST 31, 2004

ZUZANA JURKOVA
CZECH REPUBLIC

PENTECOSTAL MOVEMENT OF CZECH ROMA THROUGH THEIR MUSIC

The Czech Republic is the most atheistic country in Europe (about 11% believers) with a relatively strong Romani minority (2-3%). Romani believers represent a sort of double minority with quite a specific identity. It is peculiar that the absolute majority of Roma practicing the Christian faith belong to the Pentecostal movement. This is connected to the convergence of Romani and Pentecostal values. Perhaps the most basic of them is music.

This paper deals with the characteristic repertoire of Romani Pentecostal groups that, on one hand, share some elements of the Romani musical tradition and, on the other hand, form a distinctive amalgam reflecting the new identity of Roma with Pentecostal spirituality.

MONDAY, AUGUST 30, 2004

THEDE KAHL
AUSTRIA

"BEING VLACH, SINGING GREEK": GREEK-AROMANIAN MUSIC CONTACTS IN THE PINDOS MOUNTAIN RANGE

The Aromanians (Vlachs) in the Pindos mountain range for centuries live on a linguistic island in predominately Greek speaking surroundings. Due to increased contact with the Greek language as an important commercial language and by the influence of Greek culture, a growing number of Aromanians identify themselves as Greek. Furthermore, Greece's minority policy often interpreted linguistic and cultural otherness as not-Greek, anti-Greek or disloyal towards the Greek state. Nowadays most Aromanians in Greece will, for these reasons, refuse being called a minority. There are no activities which protect and promote the Aromanian language, whereas there is huge folkloristic activity among Aromanians, but usually in Greek language. Some bilingual songs have been created and some songs exist in both languages, but usually there is a clear distinction depending on the context in which language will be used in a song: Historical and heroic songs (public context) are sung almost exclusively in Greek, while children's songs, lullabies and laments (familiar context) have survived in Aromanian. According to the context, the choice of the language may also depend on gender. Similar to switching of the language, a switching of musical identity (singing/being Vlach in familiar context, singing/being Greek in public context) can be observed. The change of the language can be followed by the adoption of different musical styles. In three Aromanian villages in the Greek Pindos (Turia/Krania, Kutsufliani/Panagia, Băiasă/Vovoussa) the traditional song repertoire of professional and non-professional musicians were analyzed by field research. The comparison between the villages, on the one hand, and with similar songs of the neighbouring Greek population, on the other, do not allow an answer to the question of whose version was the first. However, in many cases the processes of changes and influences can be described. Due to the fact that every village "orders" professional musicians of different origin (esp. Aromanians, Roma, Greeks) new elements are imported.

SUNDAY, AUGUST 29, 2004

IRÉN KERTÉSZ-WILKINSON
HUNGARY/UK

**INTERLOCUTION IN DIFFERENT SPACES AND TIMES:
CHANGES IN ETHNOMUSICOLOGICAL PARADIGMS
WITH SPECIAL FOCUS ON EMIC/ETIC DYCHOTOMY**

It has been over three decades since Kenneth Pike's 1954 linguistically based concept of emic-etic entered into ethnomusicology via anthropology. Initially, it proved useful for classifying disparities between insiders' (researched) and outsiders' (researchers) understanding of a particular culture. Soon, however, it became obvious that this model was rigid enough to distort the wide range of experiences that researchers had lived through in the progression of fieldwork and after. It was needed to revalue the meaning of emic-etic alongside most aspects of ethnomusicological theory and method. Paradigm changes were also induced by a number of political changes, such as those of WWII and the 1990s in Eastern Europe, which overturned long established power asymmetries between various continents and countries. Emerging ideologies, such as feminism, literary criticism as well as the growing self-determination of the suppressed minorities, have also left their significant marks not the least on the writing of ethnography. A personal account of research processes has become part of ethnomusicological writing too, whilst researchers are increasingly involved in wider projects with their field colleagues alongside academic ones.

In this paper I will discuss some of the above issues with special focus on the emic-etic concept with illustrations from my own research amongst the Hungarian Roma.

SUNDAY, AUGUST 29, 2004

DORIT KLEBE
GERMANY

**VISUALIZATION-FORMS OF THE OTTOMAN-TURKISH RHYTHMIC MODE
USÛL FROM THE 17TH CENTURY ON –
DISCUSSED IN THE CONTEXT OF THE EMIC/ETIC CONCEPT**

The rhythmic mode *usûl* is one of the two main principles of musical features in Ottoman-Turkish court music which has been mainly, and is still in other genres, orally transmitted. Especially from the 17th century on, there are to be observed a series of attempts to put down in writing Ottoman-Turkish music by musicians/music-theoreticians belonging, to a great degree to various ethnies living in Constantinople/Istanbul which had been formerly the cultural centre of the Ottoman Empire. Among the minorities, Christians (Armenians, Greek/Byzantines) and Jews, besides shaping and maintaining their own (music-)cultural traditions, hold a predominant position in representing, practising and developing the tradition of Ottoman-Turkish court music. Furthermore, there is evidence that there were single people living at the court as hostage or captive who left important music-practical and -theoretical works.

The emic/etic concept originally coined by Kenneth Pike and Marvin Harris in a linguistic and anthropologic framework, has undergone a series of changes in meaning since its first appearance. Furthermore it has been transferred to many other disciplines, among them its relevance for ethnomusicological research has already been examined.

This paper is a proposal for the application of the emic/etic model to a historical dimension. Various forms to visualize the Ottoman-Turkish rhythmic mode *usûl* – in oeuvres written by non-Turkish musicians/music-theoreticians – will be investigated, focussing idiocultural and transcultural conceptualizations. An approach will be attempted to reveal and disentangle various planes represented within the reference systems by means of distinct diacritic signs, to reconstruct interactions between insider/outsider positions, and to point out interfaces for music-cultural differences.

SUNDAY, AUGUST 29, 2004

KATALIN KOVALCSIK
HUNGARY

ROMANI MUSICIANS IN THE ENVIRONMENT OF WEDDING MUSIC

Wedding music (earlier called wedding rock) has spread in Hungary from 1985. It originated from Hungarian musicians in Yugoslavia, wishing to create the Hungarian variant of local "newly composed folk music", pop and rock arrangements of local folk or folkish tunes. Over the years, the genre has adapted to changes in fashion, turning into disco music only a segment of which comprises the adaptation of folkloristic materials.

Romani musicians who specialized in entertainment music already played Roma-pop with analogies to the genre in the second half of the 1980s. Romani wedding music swelled when in the early '90s some Romani folklore groups also began to arrange Romani folksongs in disco style. This new genre became the basis for Romani ball-room music emerging in the mid-'90s which contained Hungarian and foreign Romani popular songs apart from adapted Romani folksongs. The *Black Eyes of Nagyecséd*, earlier a folklore group, transformed into a wedding music group and earned great popularity among the Roms. The mainstay of the dance-music repertory consisted of their tunes.

In the meantime, the central figure and media star of Hungarian wedding music, Lagzi Lajcsi also discovered the Romani wedding music, and in 2002 he had several joint performances on television with the *Black Eyes of Nagyecséd* and they released a joint cassette. As a result, the Romani group broke into the Hungarian wedding music market. Since then, an increasing number of Romani groups have appeared on the wedding music stage, a part whom hardly use musical elements that allude to Romani folklore origins and mainly play Hungarian and international pop music.

SATURDAY, AUGUST 28, 2004

IVAN LEŠNIK
SLOVENIA

PROSPECTS OF AN INDIVIDUAL MINORITY MUSICIAN: THE CASE OF SLAVO BATISTA

Each society conforms to the sets of rules that had been formed through a longer period of time. Deviations from these rules are most often considered unacceptable and subject to criticism. An individual is in a position to either adopt the rules or to take his/her own way, which is likely to lead him/her into a kind of isolation. Insistence on one's own way, in general issues and in music alike, creates the situation in which such an individual can be seen as a minority case when compared to the majority faithful to the given rules.

My presentation takes into focus the musician Slavo Batista, born in 1927, residing in the city of Koper, Istria, Slovenia. Irrespective of majority opinions, he makes music in his own way. Relying on the first-hand musical experiences and testimonies from his formative years, he keeps creating musical instruments reflecting the times prior to the introduction of accordion into Slovenian Istria. His opinion that accordion not only replaced some older instruments, but also affected a local tuning system, is generally shared by Slovenian ethnomusicologists, but is not reflected in contemporary folk music practice.

Slavo Batista is also known as an innovative maker of musical instruments, which on the one hand brings him certain esteem, while on the other hand means a departure from what may be considered the status of a typical representative of Slovenian Istria's folk music. This ambiguity directly affects the acknowledgement of his musicianship within his immediate social framework.

My paper, a case study in which the minority equals a single musician, combines two basic approaches: ethnographic and sonographic. The ethnographic analysis considers Batista's life history and contextualizes his present position in regard to the majority, while the sonographic analysis either supports or rejects the claims basic to his position of a minority. The concluding part of my presentation considers Batista's strong musical personality as a metaphor in an attempt to relate musical legacies and prospects of Slovenian Istria in the near future.

MONDAY, AUGUST 30, 2004

ROBERT METIL
USA

**RETURN TO ME SWEET (FALSE?!) MEMORY:
THE SONG CONSTRUCTION OF UKRAINOPHILE PAN-SLAVISM
BY RUSYNS IN POST-SOCIALIST EASTERN SLOVAKIA**

The present paper analyzes the text and performance contexts of the song, "Return To Me, Sweet Memory," to explain the new phenomenon of Ukrainophile Pan-Slavism in eastern Slovakia. This phenomenon has occurred in a dialectic between competing factions of Rusynophile and Ukrainophile intelligentsia, who claim to represent the Rusyn a.k.a. Rusnak minority native to the Carpathian Region of eastern Slovakia. Both factions use song performance to advocate different ethnonational agendas, and there is often little difference between the repertoire and performers they employ to do so. However, performance differences do at times arise, which demonstrate the compound identity fracture endemic to Rusyn identity in eastern Slovakia, and the often-curious remedies proposed to heal it.

The song, "Return To Me, Sweet Memory," illustrates a case-in-point of one such remedy. Ukrainophile Rusyns organize concert performances of the song to dramatically articulate their pro-Ukrainian view of local Rusyn identity from a uniquely Pan-Slavist perspective, an interpretation that was virtually unknown in either the socialist period or during the First Republics of Czechoslovakia. Since the Velvet Revolution, Ukrainophiles have developed this ideology and employed this song as a foil to their Rusynophile competitors, who maintain that Rusyns are a separate and independent people and not a branch of a greater Ukrainian nation.

TUESDAY, AUGUST 31, 2004

BOŻENA MUSZKALSKA
POLAND

ALIEN MELODIES VERSUS PERSONAL IDENTITY IN THE RELIGIOUS CHANT OF EAST-EUROPEAN JEWS

The earliest documents that confirm assimilation of melodies from the non-Jewish surroundings to the synagogue chant date back to the times of the Second Temple. This practice has had different forms and intensity during more than the two thousand years since that period. The practice has generated protests from the side of rabbinic authorities for being incompatible with religious norms or its being substantiated by religious ideologies. The natural desire of Jews to amplify the emotional expression of prayers through their musical dimension has acted in favour of employing the procedures under discussion.

The adaptation of alien tunes to their own repertoire was of particular significance for the Hasidim. Referring to the Kabbalistic doctrine they noticed the presence of "holly sparks" in the non-Jewish songs that had been imprisoned there as a consequence of the cosmic catastrophe that happened during the worlds' creation. The aim of the assimilation of foreign melodies would be to recover those sparks and to free the non-Jewish music from an unpure existence. This idea, connected with the belief in immense power of music, gave an impetus to the rush efflorescence of musical creation in the courts of Tzadics. Hasidic *nigguns* (melodies) abound in motives borrowed from different sources such as folk music, entertainment-music and works of famous composers.

Utilization of alien tunes as new melodies for prayers is extremely rare among the contemporary East-European Jewish communities. However, the already existing ones find place in their repertoires. This paper deals with the new ways of their transmission and with the role they are playing in searching and confirming the Jewish identity menaced in the Eastern countries after the Second World War. Musical examples recorded recently by the author should show how the elements taken from neighbouring musical traditions strengthen regional character of the chant performed by local groups and coexist with the *Jiddischkeit* (the specific Jewish component) distinguishing the phenomenon we call Jewish music from another kinds of music.

MONDAY, AUGUST 30, 2004

DANIEL WINFREE PAPUGA
NORWAY

**A TULUM FOR YOUR THOUGHTS:
BAGPIPES AND IDENTITIES IN NORTH-EASTERN TURKEY**

The bagpipe *tulum* has historically been an important instrument among the semi-migrant herding peoples of North-Eastern Turkey. In recent decades, however, new distinctions between local, regional and ethnic identities have arisen – which have had an impact on the instrument's prevalence. This paper uses material collected primarily in the Oltu area of Erzurum province to discuss the tulum's ties to various forms of identity.

THURSDAY, SEPTEMBER 2, 2004

JACEK PIECH
POLAND

MUSIC AND DANCE AS THE BASIS OF SPIRITUAL TRANSFORMATION IN THE MUSICAL CULTURE OF TURKISH DERVISHES

Westerners know very little of the mentality of the Islamic cultural sphere. We can only try to approach "their world" in search of the underlying common aspects of our realities.

A very interesting phenomenon of both the musical culture and the Islamic religion is the *sema* ritual of the Muslim faction of Sufi mystics - the Mevleviye Brotherhood, whose spiritual leader was Maulana Dzalaluddin Rumi. It is worth noticing that the main aim of this dance ritual is to achieve a state of mystical spiritual trance.

It is also interesting that in the same way that Sufi mystics are a separate minority of the Muslim Sunnit faction, the Mevleviye Brotherhood is a specific minority among the Sufi. In this paper I present observations of some characteristic mental features of this small group of Sufi mystics among the vast community of the "religiously correct" Muslims.

MINORITY WITHIN MINORITY: TRADITIONAL CHURCH SINGING OF CROATIAN AND BOSNIAN GREEK-CATHOLICS

Greek-catholic bishopric of Križevci pastorize all Greek-catholics in Croatia, Bosnia and Herzegovina and Slovenia. Although Greek-catholics are a part of the universal Catholic church, many Roman-catholics in Croatia and Bosnia perceive their religious identity as fairly negative. The main reason for this is the fact that they share common eastern ecclesiastical heritage with the Orthodox church, which in the recent war strongly supported Serbian nationalism and aggression. Beside this specific religious identity, Croatian and Bosnian Greek-catholics express various ethnic, regional and local identities through their religious practices. A small community of Croatian Greek-catholics who identify themselves as Croats live in the mountain-area of Žumberak. They also live in big cities. Young generations change their religious affiliation often to Roman-catholicism by marital ties. Rusyns, who live in some villages and cities of north-eastern Croatia, and Ukrainians, who live in part of northern Bosnia in today's Serbian entity and in Croatian Slavenska Posavina region, also belong to the Greek-catholic church. Both communities are small in number and have suffered a great deal in the recent war. Mutual contacts between Croatian Rusyns and Ukrainians are strong, but they weaken over the course of time because of the pressure of the Ukrainian state over the Rusyns in that country. Today's Ukraine denies the existence of Rusyn nation by considering them Ukrainian. The three Croatian ethnic Greek-catholic communities preserve different specific chants: Žumberak plain-chant of Croats, Sub-Carpathian plain-chant of Rusyns and Galician plain-chant of Ukrainians. All styles are akin to one another and are influenced by popular Croatian traditional singing-style called "pjevanje na bas". Singing is mostly arranged in two-voiced choirs. Local parish groups, which are slowly becoming extinct, created numerous melodic variations of standardized national chant. Today only older people sing, and most of them are women.

Priests sing in a standardized way as they have learned in seminaries. They are grouped according to their national origin. Inter-relations and contacts among the three national communities inside the eparchy of Križevci are very rare. That happens mostly in multinational town-parishes, for example in the capital city of Zagreb. All of these processes suggest the rapid dying-out of traditional Greek-catholic church music of Croats, Rusyns and Ukrainians in Croatia and Bosnia.

SUNDAY, AUGUST 29, 2004

SPERANTA RADULESCU
ROMANIA

PARALLEL COMMUNITIES, IDENTITIES, AND MUSICS: THE CASE OF THE GYPSIES AND ROMA FROM GRATIA VILLAGE (ROMANIA)

The two categories of Gypsies who live in the village of Gratia in the Danube Plains are bear leaders – *ursari* and musicians. The former settled here after the war. They live on the outskirts of the village, speak Romanesh, call themselves Roma, and sing vocal music in the family, which is accompanied by spoons, pebbles and makeshift drums. Their dominant musical genres are the *manea* and *turceasca* – i.e. "the Turkish". The latter have been living in the village for a long time, in houses strewn among the Romanians' to whom they often become related. They do not speak Romanesh, call themselves Gypsies, and play for themselves the same music as for the Romanians who hire them at parties. Their dominant musical genres are love songs and dance tunes.

Each group is altogether indifferent to the other's music. The Gypsies avoid close relations to the Roma. The latter feel offended by the Gypsies' coldness but admit that, the consciousness of belonging to the same ethnic group aside, nothing special brings them together. The Roma and Gypsy communities of Gratia are two parallel lines from Euclidian geometry. Through music, the former mark their distinct identity, whereas the latter express their almost complete integration in Romanian society.

The examination of the state of affairs depicted here allows me just one conclusive remark: the consciousness of belonging to the same ethnic group does not necessarily act as a social binder. In this case, the dysfunction is perhaps owed to the fact that, unlike the Roma, the Gypsies integrated in the majority community, and now wish to continue on the path of assimilation. However, as I dig deeper into my research topic it may lead me to other findings, which I cannot anticipate at this point.

MONDAY, AUGUST 30, 2004

HANDE SAĞLAM
TURKEY/AUSTRIA

MUSICAL IDENTITY OF ETHNIC GROUPS IN THE SIVAS REGION

The city of Sivas in central Anatolia of the Turkish Republic, like many other cities in the same region, houses various ethnic groups. Turkish, Kurdish and Armenian ethnic groups have been living together in Sivas for centuries. Political pressure, manipulation from within and abroad, fanaticism, and as a result of all these, clashes between these groups through time, have substantially distanced them from each other.

How much do these groups, speaking three different languages and practicing different religions, really differ from each other? How do these people of different origins interact when they are isolated from political pressure and manipulation? It is difficult to analyze the answers to these questions when you view the situation from a politician's perspective. Ethnologic and ethnomusicological research, on the other hand, shows us the real character and the ethnic traits of these groups, and clearly displays how different or how "alike" these traits really are.

The interesting aspect of this city for an ethnomusicologist lies therein that the city is the fatherland of a very important tradition in the Anatolian folk music, namely the "Âşık and Ozan" tradition. The doctorate studies in which I have been involved since September 2003, on the Sivas Region "Âşık and Ozan" tradition, and the research I've been conducting for this purpose, has lead me to compare the musical profiles of these three ethnic groups. How different were these people from each other, and who have been confined to a life of conflict among each other? Was this conflict really a result of ethnic differences and clashes, or a misconception created for political purposes?

At this point, the musical languages of ethnic groups give quite a clear answer. In the work that I present here, I aim to display the musical traditions of these three groups in a comparative manner. I intend to reveal the effect of the three religious practices (Alevi, Sunni, and Christian-Orthodox) on the folk music of these groups by analyzing the similarities in the melodic structure of folk songs gathered from this region. I will present the identities of three different ethnic groups living in the same region with audio and visual aids.

TUESDAY, AUGUST 31, 2004

MARIA SAMOKOVLIEVA
BULGARIA

MUSIC AND IDENTITY OF THE KARAKACHANI IN BULGARIA

During the Middle Ages a large number of nomad ethnic groups from the Epir region of Northern Greece, moved to the today's territories of Bulgaria, ex-Yugoslavia, Romania etc. In Bulgaria they are called Karakachani. They speak a dialect of contemporary Greek; they call it Romaika.

Anthropological research represents the Karakachani as very ancient people in the Balkan Peninsula. Until the socialist revolution in Bulgaria (1944) they lived isolated from the Bulgarian population, which preserved their identity. They were stockbreeders and some of them possessed a great number of sheep and goats. In summertime they climbed the mountains and in wintertime they lived in the valleys. Thanks to this isolation they preserved their language, customs, habits, way of life and music very well.

After the revolution, in 1950, the communists took away their flocks from them and were settled by force in some towns close to the mountain. In these towns they now inhabit whole suburbs as in Sliven, Kazanlak, Karlovo, Kotel etc. In their new settled way of life, they try to preserve their national identity. In Sliven in 1991 they founded their first Cultural and Education Association of the Karakachani in Bulgaria. The largest population of Karakachani live in Sliven. Annually, this Association organizes festivals of the Karakachani's culture. The first folklore festival of the Karakachani's music and culture was organized in 1992 in Karandila, near Sliven. Very ancient and interesting songs were sung and very attractive Karakachani's dances were played as well. One of most interesting and abundant custom is the wedding.

The music of these people preserves its identity today. The themes of Karakachani's songs are at most often love songs, labor song and ritual songs. The songs, mostly sung by men, are very attractive with their pentatonic mode. The range of most of their songs is small. The rhythm of the melodies is variable – 2/4, 5/8, 7/8, 9/8, 11/8. There are some songs in tempo parlando rubato with wide and rich ornamented melodies.

TUESDAY, AUGUST 31, 2004.

ELENA M. SHISHKINA
RUSSIA

THE ETHNIC IDENTITY OF RUSSIAN GERMANS CONCERNING SOCIAL, CULTURAL AND ETHNOPOLITICAL PROBLEMS OF THE LOW VOLGA REGION IN RUSSIA

The object of study is the modern ethno-political position of Russian Germans in the Low Volga region, the aim to model sub-ethnic dominants necessary for restoring their subculture and the definition of the subethnos identity at the present stage considering cross-cultural interactions during the post-deportation period.

Methods of field survey, questionnaires, morphologic analysis, empiric descriptions, modelling ethno-confessional and ethnodemographic processes, structural typological and statistic methods, analysis of non-functional connections on the stochastic basis, the method of comparative-historic analysis based on the models and maps have been used. As a result of the studies the present ethno-political position of the Russian Germans have been defined as a stage of permanent renovation of German settlements, although they were originally dispersed, what was caused by their constant erosion and deep assimilative processes.

Some characteristic features of their modern settlement have been defined; both positive and negative aspects of their present day functioning have been found out. The conclusions are that there is close connection between the Volga German song traditions in Germany, on the one hand, and originality of the Volga tradition on the other hand. This has been made on the basis of comparative historic examination of the Low Volga folk songs in modern records and similar cultural relics in Germany. It has been found out that Lutheran influence grew deeper roots in Russian Germans alongside the process of cultural divergence. The necessity of ethnic unity, new approach to their ethnic values have been formulated for Russian Germans.

We have investigated the modern ethno-political position of Russian Germans in the Low Volga region since 1991. A number of folklore expeditions to the villages have been made, about one thousand and a half of German songs, ballads, instrumental melodies, descriptions of calendar and family traditions and ceremonies have been recorded. The search in the German archive of folk song in Freiburg, Germany, and the Musical folklore archive of George Dinges in England, of Saratov oblast in Russia has considerably contributed to our information concerning the Low Volga Germans position, discovering their historical, musical, ethnographic and verbal data. This information has been presented in four books.

SUNDAY, 29 AUGUST, 2004

ROSMARY STATELOVA
BULGARIA

WHEN THE EAST STUDIES THE WEST: THE PROBLEMATIC "SHERPA"

My paper addresses the first topic of the symposium (emics and etics in relation to music of minorities), but it will approach it from a different point of view. The problem I want to discuss relates not only to studying the music of minorities, but to studying *another* musical culture different from that of the researcher.

Of course, I am theoretically aware of the emic/etic problem and realize it in the light of its treatment by, for example, Marcia Herndon in "Insiders, Outsiders: Knowing Our Limits, Limiting Our Knowing" (*The World of Music* 1993/1). According to her, the people of this unknown (or not sufficiently well known) "foreign" musical culture function more as our teachers than as our informants. Furthermore, we understand and enter this culture due to a great number of incidental and unforeseeable factors. This places the emic/etic problem in a permanent change and thus there is a necessity for new understanding each time.

In my contribution I will share the immense difficulty I have experienced in the last few years, when trying to get below the surface of the Sorb musical culture, not in terms of facts, but in terms of experience and meaningful horizon. A serious problem has been, despite the official support, meeting a proper *contact person*. I could be in constant dialogue and involved in common activities with him/her (e.g. Ina-Maria Greverus: *Anthropologisch reisen*, 2002), and entering gradually the intimate context of the happening musical events.

In this regard I could not help remembering the long lasting devoted help of Bulgarian musicologists, who played the "sherpa's" role in favour of colleagues-musicologists from the West, who studied different phenomena of Balkan music. Although Slavic as ethno-genesis, the Sorb music is in my view, as far as its representatives are concerned, just an aspect, an additional colour of a modern Western culture. Its contact zones put into a media format or into traditional forms of the orderly bourgeois musical life are far away from any privacy. Thus I arrive at the prevailing typological definition of the Sorb (musical) culture as *insular* – because of its being the "Slavic drop" in the "German sea". The typological characteristic of this culture as *closed and hidden*. This culture permits being observed in zones especially designed for this purpose, but it does not permit being commonly experienced in the emic/etic sense. Its frequently discussed minority "complex of inferiority" turns into its opposite, when confronted with attention from the outside, which it regards with suspicion. Here the researchers remain divided into insiders and outsiders, which requires from the researcher coming from the chatty East new methodological equipment. He has to abandon his non-EU-worries and turn his "easterness" into a favorable resource. I will try to explain in my paper how to do this.

SUNDAY, AUGUST 29, 2004

VICTOR STOICHITA
FRANCE

**A MATTER OF ATTITUDE: SELF-DEFINITION OF IDENTITY
IN A VILLAGE OF GYPSY PROFESSIONAL MUSICIANS
(ZECE PRĂJINI – ROMANIA)**

Zece Prăjini is a Gypsy village from central Moldavia. Most of its male inhabitants are professional musicians. In their aesthetic comments about music, *rromani* (Gypsy) and *gajicani* (non-Gypsy) are important terms. It is however rather difficult to define them in a precise way: sometimes they refer to the musicians' identity, sometimes to that of the listeners, sometimes to the structure of the melody itself and sometimes to its execution style. To understand and deal with such an ambiguous conception, one has to consider it through the villagers' sense of "gypsiness" in everyday life.

According to them, Roma show a particular ability in a kind of behaviour which they metaphorically name *ciorania*: "intelligent stealing". *Ciorania* is – to put it briefly – a political skill. It enables one to make the most of a certain relational situation, by using methods which are more or less unconventional (lying, flattering, menacing, blackmailing, etc.). *Ciorania* is also used in music, where it refers to a certain type of variation which shows the technical skills, the fantasy, and the overall musical "intelligence" of the interpret. The villagers explicitly link the two senses, explaining that it is the same attitude appearing in different domains. They consider that Roma are specially gifted for *ciorania*, and stress it as one of the main differences between themselves and their Gaje neighbours.

This stereotype has musical consequences. Most of the repertoire can be played either for Gaje or for Roma. The musicians say however that when performing for Gaje, one should play "simple" and "straight", whereas for Roma one should "knot" and "speculate" the tune, thus displaying *ciorania*. This is achieved primarily through a change in execution style but, since certain tunes are better suited for "speculation" than others, the change also affects the repertoire. Although expressed in ethnic terms, gypsy "identity" is thus a more complex construction, combining ethnic self-definition, professional skills and performance context. Its core shows to be a particular attitude, manifested towards music and towards others.

.SUNDAY, AUGUST 29, 2004

SACHIKO TAKIGUCHI
JAPAN/AUSTRIA

MULTIPLE MUSICAL IDENTITY OF LOVARA IN AUSTRIA

Six different Romany groups live in Austria. The Lovara are Romany belonging to one of these groups. In the past the Lovara had no tradition as professional musicians. For a long time they performed their music only inside their own group. Up until present they have keep their own musical style, namely their special vocal music, which is as "Group-style" classified.

Their music remains an important component of their own identity. However, in 1990 and especially in Austria and Hungary the ways in which they present their music has changed. The Lovara have started to perform their music to a larger public, including *gadje* (non-Romany). Since then, the music of the Lovara has made a considerable contribution toward the enrichment of music in Austria and has drawn attention to Roma and their music as it exists in Austria.

However, their music has actually transformed and changed in the course of time, their place of residence, musical surroundings or personal idea and creative power. Their music continues to be based on their "Group-style". This process has an influence especially on both how they identify themselves and with which music they identify.

During my field-work in Austria since 2002, I have taken notice of the statements of young generation. There has not been study of them and their music based on field research in Lovara, in spite of plenty of references to their traditional music scene. In this paper, I focus on one Lovara-family, *Ruža Nikolić-Lakatos*, who emigrated from Hungary to Austria in 1956. In the case of this family, until now the fourth generation, who have moved to Vienna only recently, every generation shows different opinion about their musical identity. This paper will illustrate multiple identities inside the *Ruža Nikolić-Lakatos* family with sound materials.

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