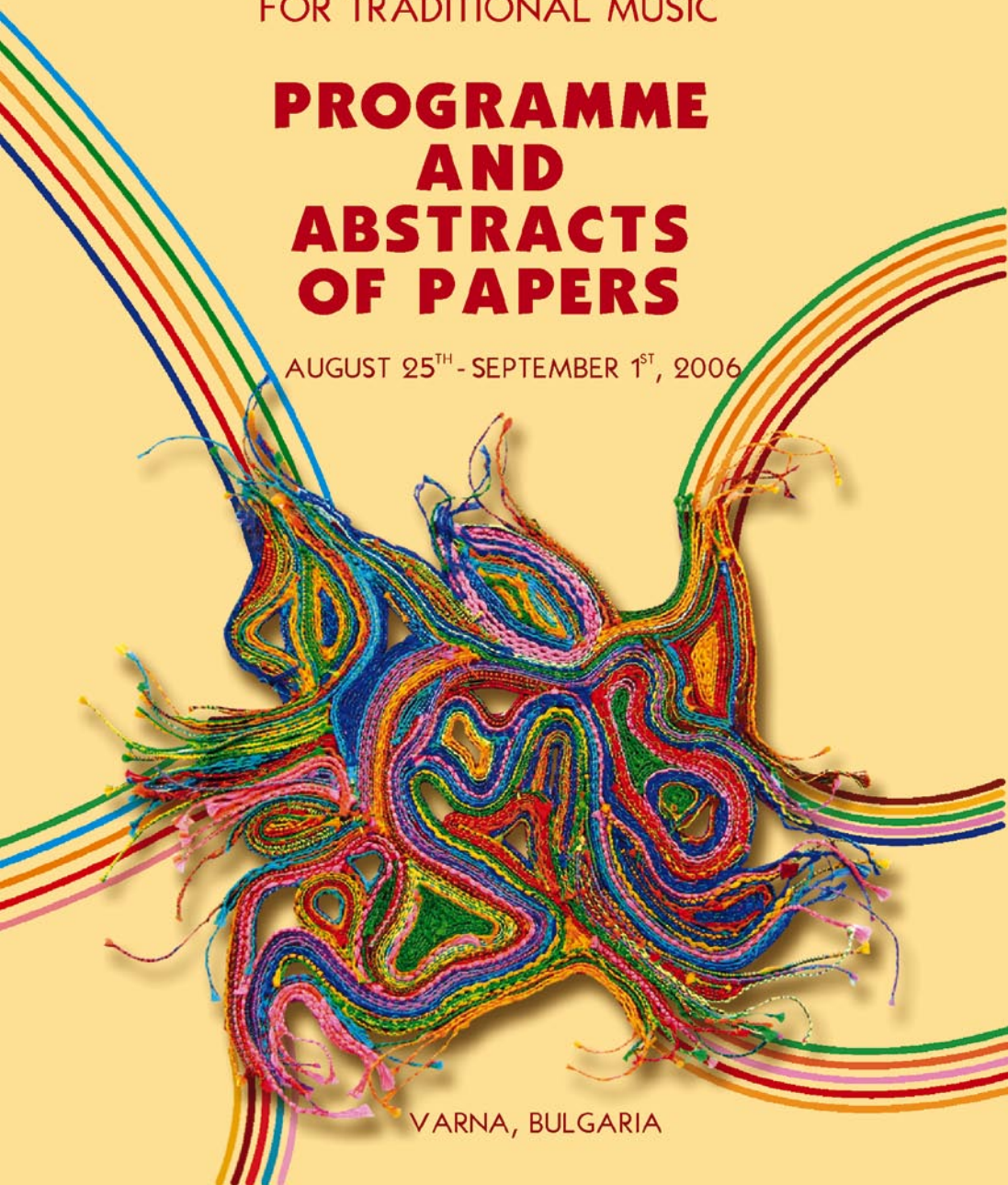


FOURTH MEETING
OF THE STUDY GROUP *MUSIC AND MINORITIES*
OF THE INTERNATIONAL COUNCIL
FOR TRADITIONAL MUSIC

**PROGRAMME
AND
ABSTRACTS
OF PAPERS**

AUGUST 25TH - SEPTEMBER 1ST, 2006



VARNA, BULGARIA

*Fourth Meeting of the Study Group “Music and Minorities”
of the International Council for Traditional Music
Varna (Bulgaria), 2006*

**PROGRAMME
AND ABSTRACTS
OF PAPERS**

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FOURTH MEETING OF THE STUDY GROUP
“MUSIC AND MINORITIES”
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FOR TRADITIONAL MUSIC
VARNA (BULGARIA), 2006

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Union of the Bulgarian Composers

Horizont Hotel, Golden Sands, Varna

PROGRAMME

International Council For Traditional Music
4th Meeting Of The Study Group "Music And Minorities"
August 25th – 1st September, 2006
Varna, Bulgaria

PROGRAMME

FRIDAY, AUGUST 25, 2006

Arrival of participants

Registration at Horizont Hotel, Golden Sands

Evening:

Opening and welcome reception

SATURDAY, AUGUST 26, 2006

8.30–10.00

Hybridity 1 (Theory)

Elka TSCHERNOKOSHEWA (Germany):

Theses and Avenues of Research

Claire LEVY (Bulgaria):

Performing Hybridity: On the Case of Karandila Band

Irene MARKOFF (Canada):

The Case for Transgressive Musical Orientations in
Contemporary Alevi Musical Expression: Purity versus
Hybridity in the Sacred/Secular Continuum

Coffee Break

10.30-12.00

Hybridity 2 (Bulgarian aspects)

Ivanka VLAEVA (Bulgaria):

Hybridity in the Turkish Records in the 60th in Bulgaria

Ventsislav DIMOV (Bulgaria):

About Some Early Sound Evidence of Musical
Hybridization

Gergana PANOVA-THEKAT (Bulgaria):

Dance as an Expression of Hybridity and Ethnocentrism

Presentation of Rosemary Statelova's Book "The Seven Sins of
Chalga: Toward an Anthropology of Ethnopop Music" 2006

12.00-15.00

Lunch break

15.00-16.30

Hybriditiy 3 (Jewish and Rom)

Bozena MUSZKALSKA (Poland):

Freylekh, Jazz, and Chopin. Klezmer-Movement in
Contemporary Poland

Veronika SEIDLOVA (Czech Republic):

Music and Identity in Contemporary Worship of the
Prague Jews

Zuzana JURKOVA (Czech Republic):

Czech Rompop Scene

Coffee break

17.00-18.30

Hybridity 4 (Implications)

Naila CERIBASIC (Croatia):

Macedonian Music, Macedonians and Non-Macedonians
in Croatia

Aleksandra MARKOVIC (Serbia):

“Our Genuine Songs”: Perception of Musical Change

Alma BEJTULLAHU and **Ursa SIVIC** (Slovenia):

Receiving, Reinventing: the Journeys of Balkan and
Mediterranean Music to Slovenia, two study cases

Evening program:

Book presentation of the proceedings of the Study Group meeting
in Roc (2004) by **Naila Ceribasic**, **Erica Haskell**, **Svanibor
Pettan**, **Ursula Hemetek**

SUNDAY , AUGUST 27 , 2006

8.30-10.00

Hybridity 5 (Near Eastern Minorities)

Nino TSITSISHVILI (Australia):

Authenticity and Hybridity in Three Soundscapes of
Georgian Musical Culture: Discourses and Practices

Feza TANSUG (Turkey):

The Uyghur Minority in Central Asia

Ayhan EROL (Turkey):

Change and Continuity in Alevi Musical Identity

Coffee Break

10.30-12.00

Hybridity 6 (Multiplicity)

Caroline BITHELL (Great Britain):

A Song of Many Colours: Musical Hybridity in Corsica

Nora YEH (USA):

Hybridity with Reference to Chinese American Music
Traditions

Bernhard FUCHS (Austria):

Pure Bollywood: The Purification of Hybridity?

12.00-15.00

Lunch break

15.00-17.00

Hybridity7

Lozanka PEYCHEVA (Bulgaria):

Hybridization of Local Music from Bulgaria: the Role of
Gypsy Clarinetists

Judith R. COHEN (Canada):

Music in the Lives of “Marranos” and Gypsies in a
Portuguese Village

Gjermund KOLLTVEIT (Norway):

Development of Musical Style and Identity Among the
Romani People in Norway

Elena SHISHKINA (Russia):

Growth of Hybrid and Conglomerate Tendencies in the
Traditional Musical Culture of the Volga Region -
Germans at the Beginning of the third Millennium

Coffee Break

17.30-19.30

Education 1 and Students' papers:

Veselka TONCHEVA (Bulgaria):

The Bulgarian School in Vienna and its Role in the
Formation of Bulgarian National Identity

Wolf DIETRICH (Germany):

Musical Education of 'Arvanites' Children in Central
Greece

Students' papers:

Zeljka PETROVIC/Tihana RUBIC/Petar BAGARIC (Croatia):

The Dervishes in Croatia

Ieva TIHOVSKA (Latvia):

Latvian Roma music. 2003-2005 fieldwork report

Evening program:

Concert in Varna

MONDAY, AUGUST 28, 2006

8.30-10.00

Education 2 (Alevi communities)

Dorit KLEBE (Germany):

Music Education of Children Learning to Play the
bağlama - in the Context of Transmission of Musical
Traditions of the Alevî Ceremony in Berlin/Germany

Hande SAĞLAM (Turkey/Austria):

Music as a Cultural, Social and Religious Transmission
Element among Alevis in Vienna - Austria

Rumiana MARGARITOVA and **Stephan BALASCHEV** (Bulgaria):

Behind the Borderline of Musical Conservativeness:
The Learning of Musical Traditions and Their
Development in the Practice of a Young Bektashi
Performer in Bulgaria

Coffee Break

10.30-12.00

Education 3 (Pillars)

Hilde BINFORD (USA):

Education and Culture Transmitted Through Music in the
Old Order Amish Community

Gerda LECHLEITNER (Austria):

Education, Tradition and Rules – Pillars of Immigrant
Societies: the Bukharian Jews in Vienna

Rosemary STATELOVA (Bulgaria):

Music Education of Children by Sorbs

12.00-15.00

Lunch break

15.00-16.30

Education 4 (applied)

Cynthia Tse KIMBERLIN (USA):

Yared Music School (Addis Ababa, Ethiopia) and the
Eubanks Conservatory of Music and Arts (Los Angeles,

USA): Diverse Connections as Models for the 21st Century

Gencho GAYTANDJIEV (Bulgaria):

Roma Children in Bulgarian Schools: Are the Internal
Obstacles Surmounted?

Smaragdi BOURA (Greece/Germany):

Seeking Our Own Roots: Musical Education of the Greek
Diasporic Youth in Germany

Coffee break

17.00-18.30

Education 5 (East-Asian immigrants)

Yoshiko OKAZAKI (Japan):

The Possibilities and Limitations of Cultural Transmission
among a Migrant Community

Alice Lumi SATOMI (Brazil):

Transmission of Japanese Instruments for Brazilian Nikkei
Children

Akiko TAKAHASHI (Japan):

Purposes and Teaching-materials of Music-lessons in the
Japanese Elementary School in Austria

Evening program:

Business meeting of the Study Group

TUESDAY, AUGUST 29, 2006

Whole day excursion

Concert and reception in Varna

WEDNESDAY, AUGUST 30, 2006

8.30-10.00

Minority-minority 1 (Diaspora)

Pedro ROXO (Portugal):

Diaspora, Identity and Media. The Influence of
Bollywood Music and Cinema in the Hindu-Gujarati
Diaspora in Mozambique and in Lisbon

John Morgan O`CONNELL (Ireland):

The Wolf and the Crane: Understanding Intra-Minority
Relations in Music and Dance.

Louise WRAZEN (Canada):

Beyond the Polish Tatras: Performing Pride, Identity or
Difference?

Coffee Break

10.30-12.30

Minority-minority 2 (Jewish)

Emmanuela KAVVADIA (Greece):

The Music Synagogue of Corfu and Ioannina (Greece):
The Impact of Different Diaspora Processes in Expressive
Religious Culture

Essica MARKS (Israel):

Two Cultural Minorities in Israel: Jerusalem-Sephardi
Musical Tradition and Arab-Israeli Musical Culture

Dimitrina KAUFMANN (Bulgaria):

Klezmer Musical Ideas In The Music Of The North
And Southern Balkans

Nikolai KAUFMANN (Bulgaria):

Jewish Songs in my Choral Compositions

12.30-15.00

Lunch break

15.00-16.30

Minority-minority 3 (Romania)

Filippo BONINI BARALDI (Italy):

Music in a Hungarian/Rom Village in Romania

Speranta RADULESCU and Florin IORDAN (Romania):

Professional Musicians in Multi-Ethnic Communities from
Northern Moldavia (I, II)

Marin MARIAN-BALASA (Romania):

On the Social-Cultural Role of Music among Minor
Religions

17.00-18.30

Minority-minority 4 (Group Dynamics)

Jaksa PRIMORAC (Croatia):

Suryoyo music. Globalization Strategy for the Survival of
Minority Music

Larry Francis HILARIAN (Singapore):

Hadhrami Contributions to Music and Dance in the
Malay World

Eckehard PISTRICK (Germany):

Emigration Songs - Interethnic and Multilingual Polyphony
in Epirus

Evening program:

Concert: Jam session with Roma musicians

THURSDAY, AUGUST 31, 2006

8.30–10.00

Race-Class-Gender 1 (Power Relations)

Ardian AHMEDAJA (Austria):

Camce: a Dance and the Power Relationship Between
Minorities and Majorities

Susan MOTHERWAY (Ireland):

“Hard Travelling” Renegotiating Traveller Identity through
Folksong in Ireland

Yoshitaka TERADA (Japan):

Drummers on a Different Note: Ikari Taiko Group and
Buraku Identity in Osaka, Japan

Coffee Break

10.30-12.00

Race-Class-Gender 2 (Gender)

Ana HOFMAN (Serbia):

Singing Exclusion – Female Singers in the Musical
Practices of Southeast Serbia

Sachiko TAKIGUCHI (Austria/Japan):

Factors in the Creation of Minorities. Expressions of
Gender in Romani Music in Austria

Timkehet TEFFERA (Germany):

Taboos and Exceptions: Women Playing Aerophones in
East Africa

12.00-15.00

Lunch break

15.00-16.30

Race-Class-Gender 3 (Race)

Gisa JÄHNICHEN (Germany):

Children Musicians in Class-Race-Gender-Conflicts

Adriana HELBIG (USA):

Race, Place, and the Marketing of “Black” Music in
Ukraine

Thomas SOLOMON (USA):

Transformations of Turkish Hip-Hop Nationalism, from
Diaspora to the Homeland

Coffee break

17.00-18.30

Final discussion

Closing ceremony

FRIDAY, SEPTEMBER 1, 2006

Departure of participants

ABSTRACTS OF PAPERS

(in alphabetical order)

ARDIAN AHMEDAJA
(Austria)

Çamçe: a dance and the power relationship between minorities and majorities

Çamçe is the name of a very well known dance in Albania and Greece, where it is called τσαμικός. There is also information indicating its presence in the Ohrid - Lake area in Macedonia. The name of the dance is associated with Çamë, an Albanian population settled today partly in Southern Albania and partly in Northwest Greece. They became a minority in Greece in 1913 when the political borders in the Balkans were re-drawn after the dissolution of the Ottoman Empire. Since then, many Çamë have been forced to flee from Greece until the first years after the Second World War. Part of the population has settled in different regions of Albania from where, despite difficulties, çamçe has spread more and more even beyond areas of Çamë resettlement. Its variants differ in music and dance movements. Some of them seem to deviate in all elements but the name.

Çamçe is known among Çamë as a men's dance, which is also named after independence fighters like "Osman Taka" or "Isuf Arapi", whose acts have left strong traces in the community's memory. In Greece, çamçe has almost the status of a national dance. It is performed by men, women and mixed groups. They call it αρβανιτικός as well, one of the Greek designations for Albanians. In addition, çamçe is performed both in Albania and in Greece, as a dance song or just as a song with instrumental accompaniment.

Çamçe's reputation has not led to a growing interest in the tradition of this minority in Greece. On the contrary, çamçe is considered part of the majority tradition, without any acknowledgement of the mutual relationships between various traditions.

The power relations between minorities and majorities can be observed in this case from two different perspectives. First, it can be seen in terms of a minority's tradition power to become part of the majority's tradition. Second, it can be seen in terms of the power of a majority to ignore the enriching influences of minorities' traditions.

ALMA BEJTULLAHU
URŠA ŠIVIC
(Slovenia)

Receiving, Reinventing: the Journeys of Balkan and Mediterranean Music to Slovenia

two study cases

When Slovenia won its independence in 1991, Slovenians sought to place their national identity in the European sphere and to politically break away from former Yugoslavia. But at the same time, Slovenians kept listening to diverse musical genres that originated in regions of the former Yugoslavia.

During the first half of the 1990s, students created their own Yugoslav-nostalgic culture, in the premises of the Študentski domovi (University student dorm) in Ljubljana. There, they listened to pop and rock music from 1970s and 1980s performed by musicians from Bosnia, Croatia, Serbia, etc. They also listened to neo-traditional music from Serbia and Bosnia, which was crystallizing as turbo folk. As students graduated and left their student community, these Yugoslav music genres began crossing the borders of student environments to reach out to teenagers and their parents. Neo-traditional music in the Serbian language, once the music of Yugoslav migrants in Slovenia, became the music of young (urban) Slovenians at the turn of the century.

But musical activities did not stop at just listening to recorded music. In some parts of Slovenia, people started to sing in the style of *klapa*.

Klapa singing – folk group singing, typical for the Mediterranean region of Croatia, Dalmatia, is a contemporary music phenomenon in Slovenia. It is inspired by nostalgia for a Mediterranean atmosphere. Dalmatian *klapa* groups in Slovenia are active in the alpine (non-Mediterranean) environments of Slovenia (Kamnik, Ljubljana, Tolmin). *Klapa* singing in Slovenia undergoes some changes: accultura-

tion in style of singing, repertoire, and other cultural elements. The most interesting phenomenon is the singing of Slovene folk songs using the forms and the styles of Dalmatian klapa repertoire.

HILDE BINFORD
(USA)

Education and Culture Transmitted Through Music in the Old Order Amish Community

Although not widely known, music is extremely important to every aspect of Old Order Amish culture: it is part of everyday life at home, in school, in courtship, in visiting, and in church. This paper focuses on the music sung and learned in an oral tradition by the young people at home and school. Later, singing becomes the focus of courtship, as the young people gather weekly. As the young people enter into adulthood at marriage, identified visually with a change of dress and seating arrangements in church, there is a final occasion for singing at the wedding with other young unmarried friends.

All of the music sung by the Amish is sacred. Traditionally, all of the monophonic church hymns (or “slow songs”) are learned in an oral tradition, with only the texts surviving in a written form. Outside of church, hymnals and texts are used for other occasions, again generally learned in an oral tradition. Singing for the Amish has never been a question of singing the pitches accurately or “in tune.” What has been important is that everyone sing, from the “special children” (including severely retarded and deaf) to the elderly infirm. They look to the martyrs, who sang on their way to death and believe that all should sing what is in their hearts. The habit of singing starts at home, but it is then reinforced through most religious services and social interactions. Much of the cultural and religious structure of Old Order Amish is carried forward through the generations with singing. While the Old Order Amish present a “plain” appearance to American society, they preserve a 400-year old unique musical tradition.

CAROLINE BITHELL
(Great Britain)

A Song of Many Colours: Musical Hybridity in Corsica

The concept of hybridity has been of central importance to recent musical developments in Corsica, where the French concept of *métissage* (associated with the multicultural turn within France itself) already had its parallel in that of polyphony, reified in the 1990s as “the symbol of the profound Corsican being”. In this paper I examine the incremental progression from a concern with the insular style of vocal polyphony to a broader commitment to “hybrid” musical forms involving collaboration with musicians from outside the island, and the way in which this was underpinned by a series of socio-political and ideological developments. These included: the ecumenical impulse that followed the more inward-looking nationalist phase of the 1970s and early 1980s; the mapping of postmodern notions of polyphony as a rhetorical device accommodating multiple discourses onto the indigenous *paghjella* style; a desire to re-embrace a Mediterranean identity, with the Mediterranean itself being represented as syncretic by nature; a reflection of the notion of a new “Europe of regions”, in which linguistic minorities come together in a mosaic of different cultures; and the impact of the EU structural funds, which has directly enabled Corsican musicians to enter into collaborative projects with artists from other “fringe” areas of the Mediterranean and beyond. Via an account of the genesis of representative songs/albums, I argue that the *métissage* trend is by no means a theoretical abstraction but rather that individual cases represent meaningful encounters, each with its own specific history, motivation and inner logic that is both artistic and profoundly human. Through these examples, I also examine the way in which the different “voices” are woven together to form a multi-textured musical fabric.

FILIPPO BONINI BARALDI
(Italy)

Music in a Hungarian/Rom village in Romania

In central and eastern Transylvania (Romania), Roms who live in the proximity of Hungarian communities speak the Hungarian language and identify themselves as “Hungarian Gypsies”. What does it imply to be a “Hungarian Gypsy” minority in Transylvania, especially after the 1990’s conflicts among Romanians and Hungarians in the Tirgu Mures region? Do they perceive their identity in terms of a closer cohesion with their Hungarians neighbours or as a rationale for being a minority of a minority, a “sub-minority” group?

The dynamic musical life of Ceuas - a small village in the Tirgu Mures County, where I presently do field research - offers an insight for the analysis of the relations existing in music among the Hungarian and Rom communities. Here, professional Rom musicians play either for the Romanians, Hungarians, “Romanian Gypsies” and “Hungarian Gypsies” of the surrounding area. Through the analysis of their repertoire and their professional activity, I will highlight the significant features which characterize the relations between these two minority groups in Transylvania.

SMARAGDI BOURA
(Greece/Germany)

Seeking our own roots: Musical Education of the Greek diasporic youth in Germany

The “Greek Diaspora” in Germany originated from the mass “labor-immigrant Greek movement” that emerged after the second World War, mainly during the 1960s and ’70s.. In the first years of resettlement in the new land, much of the early Greek immigrant

life in Germany centred around the Greek Orthodox Church which, being more than a place of worship, extended its role in providing a communal place for social and cultural interaction as well as for occasional festivities which aimed to maintain Greek culture and reaffirm Greek identity. Closely related to the above initiatives is the foundation of the “Greek Schools for Mother language and Culture” which today runs educational institutions parallel and supplemental to the corresponding German ones, as well as the few Greek public immiscible schools whose operation and curriculum is conditioned and governed exclusively under the propositions and rules stated by the Greek Ministry of Education.

In this paper I aim to briefly present and explore the state and non-state educational establishments such as public and private schools of primary and secondary education, the institutionalized venues including music schools, conservatories, and cultural associations as well as offstage initiatives which together form the core educational formations through which music is being cultivated, taught, and communicated to the Greek youth in Germany. I intend to focus mainly on sketching out the specific roles that these institutions play in the social and cognitive processes of music learning and musical enculturation, and to argue on how far the above institutions accomplish their objectives in reaching deep into the Greek youth’s musical life and in forming their musical identity and consciousness.

NAILA CERIBAŠIĆ

(Croatia)

Macedonian Music, Macedonians and Non-Macedonians in Croatia

Macedonian music, represented mostly by Macedonian songs, is perhaps the most ubiquitous, the most popular and the most visible non-Croatian traditional music in Croatia. For example, it would be

hard to find a Croatian who cannot hum some Macedonian tunes, or to imagine a private party without them (if there is live singing at all). Post-Yugoslavia Croatian school textbooks are regularly supplied with them as are popular songbooks. Pop, rock and jazz musicians used Macedonian music and were inspired by it long before world music was established. Today, a number of ensembles and bands in Croatia are entirely or considerably dedicated to Macedonian music. So, some Macedonian songs were and are, definitely, like evergreens in the Croatian musical landscape.

Here, I am less interested in extra-musical and musical reasons for such a Croatian-Macedonian relationship (e.g. in what Croatian people and especially musicians find so captivating in Macedonian musical structures). I am more interested in how to interpret and how to deal with the fact of hybridity in Macedonian music and its bearers/creators, and of the fluidity of identities, lines of authority, and representations.

I will try to discuss these issues in terms of three paradigmatic opposites. The first refers to six Macedonian Cultural Societies which are official gathering-places of Macedonians and of official bearers of Macedonian culture (including music) in Croatia, although among their musicians a considerable number are not Macedonians, and although these societies promote predominantly the Macedonian evergreens which are, as mentioned above, a part of the tradition of many Croats, no matter what their ethnic affiliation. The second opposition refers to a reputable musical family of ethnic Macedonians (Kačurov), which has been, as one can expect, important for Macedonian Cultural Societies, but, astonishingly, has also, over two generations, been providing, among other things, the leading instrumentalists of the leading and the only professional Croatian folk ensemble (Lado). The third opposite refers to a band (Afion) which, at the moment, is both the most visible and the most traditional (in terms of using old, less known Macedonian tunes) representatives of Macedonian music in Croatia, although the members are all non-Macedonians.

Where then is the “group of people distinguished from the dominant group out of cultural, ethnic, social, religious or economic reasons” (i.e., the minority), and what is the music which is the expression of the distinction (in this case ethnic) that produces ethnic identity?

JUDITH COHEN
(Canada)

Music in the Lives of “Marranos” and Gypsies in a Portuguese Village

The village of Belmonte in Portugal is home to what has become a showcase community of “Marranos”, and, in the same small neighbourhood, to a closely-knit Cigano (Gypsy or Rom) community. Though both groups are marginalized, and though their living quarters are so close, often adjacent, they have little to do with each other, except at regional markets where both groups are itinerant vendors. Neither group is very involved in the mainstream traditional music of the region, although both groups have knowledge of it, and use it in different ways. Both are also minorities within minorities.

The Ciganos are perhaps the least-known of all Europe’s Rom groups, and of the “Marranos”, the hidden or Crypto-Jews, who have returned to mainstream Judaism are a minority within the very small Portuguese Jewish community. Curiously, though, if one counts the hidden Jews who have not joined mainstream Judaism, they far outnumber the “official” Jews. Both groups, rather than developing a musical hybridism based on local traditional music, adhere to their musical preferences which are inseparable from their belief systems and lifestyles. This situation will be explored in this paper, drawing on fieldwork conducted over several years in Belmonte and the area.

WOLF DIETRICH
(Germany)

Musical education of ‘Arvanites’ children in Central Greece

Greece has experienced basically two immigration waves from the Albanian-speaking areas: the ‘Arvanites’ during Ottoman times, frequently supported by the Venetians, who wanted to occupy certain

strategically important areas of Greece against the Turks; and the 'Alvani' who, for economic reasons, immigrated in the 1990s.

The older dialect of Arvanites, which is not promoted in Greece, is in danger of being lost with the present generation of native speakers. In a similar state are the musical traditions. This paper will present the author's observations during field research mainly in Vilia, Attica, and on the island of Evvia. Of particular interest is how traditional songs with their melodies, dances and instrumental music are passed on by older people.

VENTSISLAV DIMOV
(Bulgaria)

About Some Early Sound Evidences Of The Musical Hybridization

This paper examines a little known, almost not-researched phenomenon in Bulgarian musical culture: the role of representatives of minorities and of foreign musicians in the production of the early gramophone records in Bulgaria during the first half of 20th century. The subject of observation is the body of recordings of folk and popular music from Bulgaria with the participation of Czech, Jewish, Gypsy, Turkish, Armenian, and Serbian musicians. They are interpreted not just as individual or group contributions to musical history. Rather, an attempt is made to examine the modernization of local Bulgarian music from the standpoint of musical mixing. A conclusion is reached that the musicians of non-Bulgarian ethnic origin are among the movers, the catalysts, and the symbols of hybridization and modernization in Bulgarian musical life.

AYHAN EROL
(Turkey)

Change and Continuity in Alevi Musical Identity

Alevism (alevilik) is a blanket term for a large number of different heterodox communities in Turkey, who call themselves Alevi (alevi), and whose actual beliefs and ritual practices differ much from each other. Alevis constitute about twenty per cent of the population of Turkey. Basically, Alevism is a heterodox sect within Islam, ethnically mixed, and characterized by their great devotion to the fourth Caliph, İmam Ali, the son-in-law of the prophet Muhammed. Alevism is a syncretic religious and cultural system, which combines various elements from surrounding traditions such as Islam, Christianity, Animism, and Shamanism. As the pre-Islamic belief heritage of Turks, Shamanism has a great influence on the Alevi ritual, Cem, which is dominated by Semahs (dances) and Deyişs (songs).

Alevi communities have been marginalised socially, politically, and geographically since the 16th century. Within this religiously marginalized, closed society structure, Alevi communities formed their own rules, and thus existed apart from the directories of the central authorities. If the concept of minority is defined as a group of persons in the population of a given state or given region who are numerically inferior or politically powerless, then we can accept Alevis in Turkey as a minority.

Today, the traditional musical practices of Alevi communities, which depended on improvisation in the ritual, are being increasingly replaced by the popular repertoire of the famous Alevi musicians. The Alevis are reviving their culture and are looking for their identity. Revivalists such as Arif Sağ, Musa Eroğlu, and Yavuz Top, position themselves in opposition to aspects of the contemporary popular mainstream, align themselves with the Alevi historical lineage, and offer a musical alternative in which legitimacy is grounded through reference to authenticity and historical fidelity to Alevi musical heritage. Thus the Alevi revival in music plays an important role in the reformulation of cultural identity of Alevis disaffected with

aspects of contemporary life in cities. It is obvious that this process is something more than the popularization of traditional Alevi music. The tendency of revivalists is to incorporate mainstream popular music (pop, rock, Turkish arabesk) into Alevi people's musical experience. This reorientation includes many stylistic and technological innovations from the West. The revivalists' repertoire therefore has become a hybrid urban musical genre, reflecting cultural/musical experiences of acculturated Alevi people in cities.

First, I will investigate the various levels of 'identification'(Alevi cultural identity) which I have been able to discern, and their associated popular music. I will then outline the complex relationship that exists between these elements.

BERNHARD FUCHS
(Austria)

Pure Bollywood: The Purification of Hybridity?

The Indian film industry is among the transnational counterflows to western globalisation. This fact is symbolised by its popular name "Bollywood". Indian cinema itself is famous for its capacity for amalgamating not only different regional cultures from the subcontinent but also popular cultures from all over the world. The hybridity of Indian cinema is also represented by the term "Masala movies" ("Masala" being a mixture of different spices).

One salient feature of Hindi films is the centrality of music and dance. Their popularity can be studied as a musical phenomenon. For Indian audiences hybridity is read as something superficial but of eminent importance for an essentialist core of Indian identity which has to be emphasized in the age of globalisation. Crossover audiences are also mostly fascinated by the music and their active reception is leading to mimetic performances. The localisation of Hindi film music has been studied in Kosovo (Pettan 2000) and in Nigeria (Larkin 2005). In both cases the mimetic process of adapta-

tion is adding a new layer of hybridity to the musical culture but still the hybrid product is used for demonstrating something essential about cultural identity: it can be a symbol of the Indian roots of the Roma minority; and in Nigerian “Bandiri” music the secular is being transformed into a sacred Sufi performance. German reception of Bollywood has been described as an Orientalist search for authenticity (Schneider 2005).

My paper focuses on different European uses and performances of Bollywood music. The tension between hybridity, essentialist self-descriptions combined with Other-identification and various specific forms of adoption is accompanying the global diffusion of Bollywood cinema. The global reception is connected with various acts of reinterpretation which are exaggerating hybridity but at the same time purifying and essentialising the phenomenon in various ways. On the theoretical level this leads to the question of whether and how cultures link hybridity, essentialism and purity – concepts usually understood as contradictory. The empirical basis of my discussion is my fieldwork among active Bollywood audiences in Vienna.

GENCHO GAYTANDJIEV
(Bulgaria)

Roma Children in Bulgarian Schools: Are the Internal Obstacles Surmounted?

This paper aims to present the main sociological, cultural and pedagogical points in the author’s concept of the potential and the perspective necessary for a long-term integration of children from marginalized Roma minority in Bulgaria by means of art and culture. Based on an educational programme, approved by the Ministry of Education in 2002 and largely supported by a number of NGOs, the concept has been applied (in 2003) to the educational set “Sharena Muzika” (Many-coloured Music), elaborated by

the author and his team. The set, designed for pre-school children groups (groups that are attached to elementary schools), includes a music book, a guide for teachers, and musical material for listening and performing. Despite encouraging results, the attempt to apply this concept in mass school practice has met significant obstacles from pedagogues and parents, associated mainly with existing intolerant attitudes towards cross-cultural perspectives that would bring together children of Roma ethnic origins and Bulgarian children in school. Along with discussing attitudes that impede the integration process, this paper argues that “mainstream” society still suffers from the burden of a particular conservatism and one out-of-date understanding of national identity. Overcoming this situation poses difficult tasks before Bulgarian society. Discussion on what could be done further will be provided.

ADRIANA HELBIG

(USA)

Race, Place, and the Marketing of “Black” Music in Ukraine

A heightened consciousness of place has greatly influenced the constitution of racial identities in the postsocialist context. Drawing on examples of contemporary music recordings produced in Ukraine since the Orange Revolution in 2004, this paper analyzes the ways in which the relationship between cultural expression, place, and racial identity is being reconceptualized by cultural producers, scholars, politicians, and the general public in Ukraine. This preliminary study analyzes representations of blackness in contemporary Ukrainian cultural production and considers how the return of the Tatar population to Crimea in the 1990s after their forced deportation by Stalin in 1944, together with an increased presence of black (chorni) migrants in urban centers like Kyiv, has politicized the relationship between race and place. This study also takes into account the ways

in which the sponsorship of Roma music production by international non-governmental organizations and the growing popularity of Ukrainian hip-hop have influenced musical landscapes and post-socialist conceptualizations of race in contemporary Ukraine.

LARRY FRANCIS HILARIAN
(Singapore)

Hadhrami Contributions To Music And Dance In The Malay World

The early Hadhrami Arabs who came to the Malay Archipelago were mainly from Southern Yemen. With the Islamization of the Malay Archipelago in the 15th century many Hadhrami traders established strong cultural links with this area. I will argue in this paper that the instruments, dance and music have originated from Hadhramaut and migrated through trade, missionary exploits, and conquest. Subsequently, through these activities, members of the Hadhrami and Malay musical cultures have come into contact with each other largely through the propagation of Islam. Through intensive cultural interaction, adaptation, mutation and borrowing between these two cultures the formal structures of the music and dance slowly changed to suit local needs in zaman Melayu.

Today the music and dance of zapin and sarrah, and the musical instruments, such as the gambus and marwas are closely associated with the Hadhrami Diaspora. For a minority group, the evidence of the Hadhrami contributions to Malay traditions and culture is immense. Since music and dance play a significant part in the Hadhrami community, this paper will explore the significance of music and dance in weddings, circumcisions, religious festivals and other social events. The dance is exclusively for men during samra performances. The most important musical elements in zapin are found in the structured use of interlocking rhythms, played on the frame drums.

In spite of its significant representation culturally, the music,

dance, and instruments at times conflict with the exegesis of Islam. The rise of fundamental Islam in recent years shows the importance of the pan-Arab/Malay expressions which are firmly tied to strong Islamic ideologies. Finally, I will argue that zapin's religious role is more historical, and that its obvious religious contexts are found in the performances during Hari Raya Aidil Fitri (Pausa), Hari Raya Haji (Hajj Pilgrimage) and during Nabi (Prophet) Mohammad's birthday.

ANA HOFMAN
(Serbia)

Singing Exclusion – Female Singers in the Musical Practices of Southeast Serbia

This paper is based on field research undertaken during 2004. as a part of the project, “Research and Presentation of Traditional Music and Dance Heritage of Niš Surroundings.” The research showed a very specific phenomenon: women, who are in the background of the “traditional” social milieu, could perform only in the private sphere (in a house or while doing agricultural work); singing in public was taboo for them. During the 1970s and 1980s, as a result of new identity politics brought about by Socialism, new practices emerged, such that women started to perform publicly, mainly on state public occasions.

Since these female singers destabilize the strong boundary between public/private and male/female fields of activity, their status within the family and in society has changed. All of the interviewed female singers were characterized by their families and the wider society as irregular persons, whose activity often was considered inappropriate. An examination of this phenomenon can clarify this interesting issue and can provide a good opportunity to develop a new approach to analyzing female performers as a specific minority group within their own social environment.

Of special importance is a reconsideration of private/public as a potential dichotomy, and of some discriminatory practices and relationships between individual, collective, and agency.

GISA JAEHNICHEN

(Germany)

Children Musicians in Class-Race-Gender Conflicts

Focusing on children musicians as an ambiguous minority in many contemporary music cultures, this paper will discuss their role in conflicts concerning class, race, and gender. Children musicians are mostly unable to avoid complex dependencies when there are changes in their social, cultural and individual surroundings. However, they can express their view on these conflicts in music. Music helps them to structure their life and their future.

Based on thematically collected field material from different regions this paper aims to propose some new systematic perspectives and methodical considerations.

ZUZANA JURKOVA

(Czech Republic)

Czech Rompop Scene

This paper deals with the development of Czech Rompop, a hybrid form existing since the 1970's, that combines Romani folk music with elements of western popular music. With the support of field recordings, the paper follows the main tendencies of this genre, and places them in social situations. Of particular interest is the situation in the past few years when Roma ceased being the exclusive interpreters of Rompop.

DIMITRINA KAUFMANN

(Bulgaria)

Klezmer Musical Ideas In The Music Of The Northern And Southern Balkans

**(A View Of The Rebetiko and The Ancient Urban
Instrumental Tradition Of North Bulgaria)**

N. Kaufmann's and Sussana Weich-Shahak's research on the musical tradition of the Sephardic Jews living in the Balkans show the urban origin and character of their songs, and the narrow interactions between the Sephardic Jews, the Balkan people, and their urban tradition.. However, the musical contacts of the klezmerim with the performer-creators of rebetiko music and the folk performers and creators of urban instrumental music in northern Bulgaria remain almost unexplored.

The Sephardic Jews and the Balkan people live together; hence, the exchange of musical ideas is a natural process. Contact between klezmerim and the Balkan people, however, take place mostly on professional musical bases: the Greek with the Ashkenazi (for Rebetiko); the Klezmer and the Bulgarian; and the Klezmer, Gipsy, and the Bulgarian (for the instrumental music of North Bulgaria).

The present paper explores some aspects of the interactions between rebetiko and klezmer music as well as the interactions between klezmer, Bulgarian, and Gipsy ideas in Northern Bulgaria. It confirms what N. Kaufmann's and my research have repeatedly demonstrated: that the Jews and the Gipsies are the most active mediators in the development of urban instrumental music in Eastern Europe in the last centuries.

NIKOLAJ KAUFMAN

(Bulgaria)

Jewish Songs in my Choral Compositions

As an ethnomusicologist, my interest in Jewish themes began very early - as of 1954 I had already done research on the Jewish

instrument shofar and the songs of Spanish (Sephardic) Jews. My interest in the folk music of Ashkenazi Jews, from which I am, in fact, descended, has not been as great. The same can be said about my work as a composer: I have worked mainly with the folk songs of Balkan Jews.

Most probably due to the influence of my work with Bulgarian folk songs and my arrangements of such songs for folk choirs, I have subconsciously woven together strands from the Bulgarian “musical fabric” into my Jewish songs.

In my short conference paper, I will attempt to show a number of approaches to the songs of two Jewish groups with whom I have worked. I will illustrate my presentation with songs from different genres performed by choral groups mainly from Sofia. I will chart the way in which the interest expressed by the choral conductors (to whose choirs I have dedicated the songs) has led to the gradual enrichment of the musical palette.

EMMANUELA KAVVADIA

(Greece)

The Synagogue Music of Corfu and Ioannina (Greece): the Impact of Different Diaspora Processes in Expressive Religious Culture

The aim of this paper is to explore the synagogue music of two Jewish communities settled in Greece, one in the city of Corfu and the other in the city of Ioannina. The Jews from Corfu migrated from Apulia (Italy) in the 15th century and it is said that they brought not only their religious practices, but also Italian influences on both language and music. On the other hand, the Jews from Ioannina are claimed to be one of the oldest communities of the Jewish Diaspora settled in Greece. Both communities show evidence of musical differences in the performance of religious music (hymns), which is related, to some extent, to their historical background. The Apulian hymns of the Jews from Corfu show some similarities to western music, particularly to Italian music and the technique

of “bel-canto”. On the other hand, the romaniotic hymns from the Ioannina Jews seem to be very similar to the Ottoman music (makams), probably because Greece was ruled by the Ottomans for about 500 years (1430-1913). The hymns also bear a resemblance to the Byzantine chant (Byzantine tropes) of the Orthodox Church.

My research draws from the fieldwork I carried out two years ago while working on my degree thesis, and especially from the collection of recordings that the community of Corfu has preserved from the last Cantor (thirty-year old recordings), as well as from recorded material from the community of Ioannina that is based both on existing material and my own research. Through a comparative study, I intend to highlight the musical differences between both communities as well as to reflect upon the impact of this musical diversity in the ethnic and religious identity of both groups.

CYNTHIA TSE KIMBERLIN
(USA)

Yared Music School (Addis Ababa, Ethiopia) and the Eubanks Conservatory of Music and Arts (Los Angeles, USA): Diverse Connections as Models for the 21st Century

What connection do Bulgaria and Hungary have with a school in Addis Ababa, Ethiopia? And what connection do China, Japan, Korea, and Viet Nam have with a school founded by a tenacious African-American woman in Los Angeles in North America? Beginning in the 1950s and spanning over a half a century, these connections have been cultivated through opportunity, reciprocity, and collaboration. In one case the faculty are primarily minority teachers but the student body contains only a small percentage of minority students. In the other case, minority students constitute a sizable portion of the student enrollment.

Teachers notably from Bulgaria and Hungary, who are minorities living and working on the African continent, established and

developed Ethiopia's only government-run music school (Yared Music School). Its graduates have careers in a variety of fields, while some acquired international reputations as scholars and musicians. According to Ato Solomon Lulu, former Director of the school, the building housing the music school, was originally a gift to Ethiopia from the Bulgarian government.

On the other side of the globe, one could make a similar case for the Eubanks Conservatory of Music and Arts, an independent non-profit corporation, located in Los Angeles, California and named for its founder Dr. Rachel Eubanks. It maintains close ties, not only to the African American community, but also to minority students from East and Southeast Asia.

Because these schools operate primarily outside of the academic establishment, their activities, for the most part, go unnoticed within the academic mainstream. Yet, if one examines their alumni lists, these two seemingly modest schools have had an impact far beyond what one might expect. And what these two institutions have done for world diplomacy through music would be the envy of even the most jaded politician. Discussion will focus not only on factors that make them unique but also on how these schools have survived within the political and social environments in which they operate.

DORIT KLEBE
(Germany)

Music Education of Children Learning to Play the bağlama in the Context of the Transmission of Musical Traditions of Alevî Ceremonies in Berlin, Germany

In Germany and specifically in Berlin, the Alevî - a religious group within Islam in Turkey - represents approximately 25 to 30% of the migrant population of Turkish origin, a percentage slightly higher than their share of the population in Turkey. In contrast to

the situation in Turkey, the Alevî in Germany can practise their religion almost free from restrictions. In the last 20 years they have also been going more and more public.

In Berlin, in several cem evi (community houses for worship ceremonies), the whole family takes part in the ceremony and even young family members practise dance rituals accompanying themselves with the long-necked lute saz (mostly its middle-sized type, bağlama). Professional bağlama players, most of them Alevî-educated partly in Turkey and/or Germany or in other European countries, are their teachers who teach them in the cem evi as well as in state and private music schools. In the last 10 years or so, the number of schools, teachers, as well as pupils has been increasing.

In my paper I will focus on the bağlama playing of children from Alevî families. My investigation/observations focus on the following questions: Which are the musical traditions, the ceremonial parts, that are to be transmitted to the children? In the diaspora, can the musical traditions be transmitted as an exact duplicate of what is practised in the home country? Or does it have to be modified, and if so, in what ways? Are recent trends and developments within Turkey taken into consideration? On the other hand, can new forms and/or techniques be observed in the diaspora? How important are emotional factors? How does a “neutral” situation, like a classroom, affect the musical practise? Are there socio-cultural interactions between bağlama-playing children of Alevî and of Sunnî families?

I will close with a report on a demonstration of bağlama playing by young Alevî (14-17 years old) as they engage in a dialogue with music students at the University of the Arts Berlin.

GJERMUND KOLLTVEIT
(Norway)

Development of musical style and identity among the Romani people of Norway

Music has played an important role in the process of preserving and articulating the identity of the Romani people of Norway. Their

music exhibits “archaic” features, especially in its tonality, suggesting that this group of people has preserved old and deep traditions. At the same time they have been very adaptable towards new and popular forms of dance music and songs, and have spread these impulses and their products in the larger Norwegian society. Hence the Romani people typically have been conservers and modernizers at the same time. Their musical identity is “hybrid” by nature.

The Romani people in Norway are referred to by several names, such as Tater, Fant, Splint or simply The Travellers. They are related to other Romani groups in Scandinavia. Their language, called Romani, is still spoken among some of the people. According to current theories, the Romani people first arrived in Norway about five hundred years ago, and were later joined by people from more recent immigrations.

From the last part of the 19th century until fairly recently, the Norwegian authorities have adopted an active, almost aggressive assimilationist policy towards the Romani people. Many were placed in camps, and were forced to abandon their ethnic identity and culture. The threat of losing their children was constant.

During the last decade, however, the Norwegian authorities have officially regretted their policy towards the Romani people. In 1998 they were officially recognized as an ethnic minority. The Norwegian Research Council now wants to initiate research on the culture and history of the Romani people, without specifically focusing on their oppressed status and their problems as a minority.

Our research project is part of a larger three-year project that is divided into three topics: early history, language and culture/music. In addition to collecting and documenting music, our music project will address questions concerned with the social use and function of Romani music in Norway. We will ask what happens to the aesthetics of the traditional songs when they are performed onstage and become part of the music industry in the course of a Romani “revival”. Which strategies do the people inside this group use to present their music and culture?

In the paper we will focus on the hybrid character of the musical activities of the Romani people. Romani musicians have always

been known as dance musicians who played the music that the larger society demanded. And their song repertoire has consisted of a mix of old songs and new popular ones.

GERDA LECHLEITNER
(Austria)

Education, Tradition and Rules – Pillars of Immigrant Societies: the Bukhara Jews in Vienna

Bukhara Jews were and are living in today's Uzbekistan, part of the former Soviet Union, where they have represented an independent minority. They faced repression during the Soviet era, when anti-Semitic hostility caused the closing of synagogues and Jewish cultural centres. It was not until the 1970s that large-scale emigration to Israel started. Austria was the transit country offering Bukhara Jews a short stay here. But Israel did not prove as convenient as these people had thought, and some of them decided to go back to their native country. On their return to Vienna they were informed that they were not allowed to go back to Uzbekistan or Tajikistan. So they asked for political asylum. These first emigrants form the core of today's Bukhara community in Vienna, which grew in the 1980s and again – with a last immigration wave – after the fall of the Soviet Union. As a result, the Bukhara Jews are now one of the biggest and most lively communities within the "Israelitische Kultusgemeinde". Various activities are organised by the "Verein" and "Kongress" of the Bukhara Jews including some "programmes" for children.

Taking the Bukhara community in Vienna as an example, this paper will focus on the role of music education among minority children, specifically as members of a rather young (and at

first unknown) Jewish community. Music education is one part of children's education in general. Taking into account the fact that tradition would not be alive without any examples, mostly set by adults (in the family or the community), the role of education is a central one. The celebration of events for children, with children, or even for the community at large, offers some insights into the significance of the living tradition.

CLAIRE LEVY
(Bulgaria)

Performing Hybridity: the Case of the Karandila Band

This paper aims to explore the concept of musical hybridity as a particular dominant manifestation of the postmodern condition. Taken as both a sociocultural phenomenon and a specific challenge in the field of contemporary artistic forms, with the changing aesthetic values and changing cultural identities that they signify, the question of musical hybridity will be discussed in the light of perspectives outlined in postmodern cultural theory that are symptomatic of the emergence of a new paradigm, that is, of a particular cultural logic that indicates the decline of "grand narratives" and the rise of "small narratives". In this sense, the latest developments observed in the musical activities of the Karandila Band, are interpreted not only in terms of the impact that Gypsy music has on mainstream society as a result of crossovers, or in terms of specific transformations in musical language, but also in terms of possible routes that can be taken in order to contribute to the appreciation and celebration of the cultural values of the Other.

RUMIANA MARGARITOVA
STEPHAN BALASCHEV
(Bulgaria)

Beyond the Borderline of Musical Conservativeness: The Learning of the Musical Traditions and Their Development in the Practice of a Young Bektashi Performer in Bulgaria

The Alevis-Bektashis are a Turkish-speaking community in Bulgaria who belong to the Shi'a branch of Islam. Based on their number and social status they can be characterized as "a minority in a minority": they are part of the Turkish-speaking Muslim community (one of the main minor groups in Bulgaria), within which they are again a minority chiefly because of their different faith which is considered heterodox. This complicated status is one of the basic factors that made possible the self-isolation of the Alevi-Bektashi community and the preservation of its ritual practices. Part of their ritual is the performance of religious music, which is transmitted from an older to a younger musician orally and only within the framework of the community. The close connection between music and ritual led to the conservation of the formal features of the music and the performance style as well. Certain skills are needed by performers, but those skills are usually far from virtuosic, mainly because of the subordinate function of the music in the ritual.

This report presents the development, the repertoire and the performing style of a young and talented Bektashi musician, who managed to make changes in this stable tradition by enlarging it with a new repertoire and by the elaboration of the musical texture, thus adding a new sense to the music –an aesthetic one. Special emphasis is put on his education and the factors which had an impact on his development as a musician – a transmitter of the musical tradition and a creator as well.

MARIN MARIAN-BALASA
(Romania)

On the Social-Cultural Role of Music among Minor Religions

I call the Christian denominations which appeared on the Romanian lands at the beginning of the 20th century “minor religions”. They called themselves “Neo-Protestant,” but they were stigmatized and oppressed as “cults” by the Orthodox Church. This was one of the reasons why the major denomination in the country (Orthodox Church) was favored by both fascism and communism—systems that also persecuted the Neo-Protestants. Among the Neo-Protestants, musical and poetic forms were highly cultivated, not only as forms of individual and collective worship, but also as means to confront the demeaning discourse of both dominant religion and communist atheists, as well as to demonstrate their own cultural and spiritual superiority. My paper focuses on and discusses exactly this complex social, cultural and political meaning of the musical arts within the particular history of minor churches in Romania.

IRENE MARKOFF
(Canada)

The Case for Transgressive Musical Orientations in Contemporary Alevi Musical Expression: Purity versus Hybridity in the Sacred/Secular Continuum

In the past twenty years, Alevi musical expression has undergone significant changes. These changes can be attributed not only to the innovative orientations of master bağlama performers, but

also to the mobilization and politicization of urbanized Alevi in Turkey and the diaspora whose contributions to an Alevi cultural revival have assisted in the increased visibility of religious practices and the revitalization of both sacred and secular musical repertoire. During sacred rituals (*cemler*), the repertoire adheres to purity of tradition; outside of ritual, however, secular and some sacred minstrel styles have demonstrated transformative tendencies with new aesthetic choices such as the implementation of Western instruments and Western harmonic practice; the creation of original compositions (*besteler*); the revival of older modes of performance practice, and the mixing of musical genres through artistic collaborations, crossovers, and sampling.

Utilizing the concept of hybridization as a theoretical construct, this paper will investigate how the changing socio-political climate in Turkey has contributed to increasing instances of diversity in both the Turkish and Kurdish Alevi musical repertoires. Case examples will illustrate how the blending and fusing of musical styles and elements rarely blurs Alevi ethnic identity and musical style, despite an inherent openness among Alevi to assimilate other elements and attitudes, and a continuing trend towards the blurring of boundaries between other sacred and secular Turkish musical genres.

Audio and DVD examples of artists such as Sabahat Akkiraz, Kıvrıkcık Ali, and Dertli Divani will accompany the presentation that draws from more than 20 years of research.

ALEKSANDRA MARKOVIĆ

(Serbia)

Our Genuine Songs: Perception of the Musical Change

The music of the ethnic group Bunjevci (that inhabits the northern part of the Serbian province of Vojvodina) is largely used as a

tool to call attention to and promote the group and its values. In order to become suitable for its contemporary purposes, the Bunjevci music undergoes various changes. This phenomenon is especially interesting in light of the multicultural environment the Bunjevci live in, as well as the ongoing disputes about the ethnic origin of the group. The changing, hybrid nature of the Bunjevci music has been noted in earlier studies; however, the group members are opposed to that idea, as that would mean that their music is not “authentic” (in accordance with the traditional/old vs. modern/new dichotomy).

Nevertheless, in recent years musical changes have been acknowledged by the group, and, as a consequence, the attitude of group members towards that music is also changing. It is possible to distinguish different perceptions (“definitions”) of the Bunjevci music, as stated by the group members. Each perception constructs an image of what the Bunjevci music is and what makes it authentic, especially in relation to the musics of “others”.

ESSICA MARKS
(Israel)

Two Cultural Minorities in Israel: Jerusalem-Sephardi musical tradition and Arab-Israeli musical culture.

This paper will discuss the musical culture of two minority groups in Israel, and will examine the musical relationships between these two groups.

The Jerusalem-Sephardi tradition is the current liturgical and paraliturgical musical culture of the past Jewish traditions in the former Ottoman Empire. The major musical feature of this branch of Eastern-Sephardi Jewry is the Turkish and Arabic modal systems (maqamat) which form the basis for the performance of the liturgy and paraliturgy. This group of Eastern-Sephardi Jews is considered

by the author of this paper as a minority in Israeli society on the following grounds: 1) it is a religious group in the non-religious majority of Israeli society; and 2) it is a cultural minority because of its middle-eastern musical culture amidst the Western-European Israeli musical milieu.

The Arab group is a minority in Israel on the basis of religious aspects, political aspects and of cultural aspects as well, where music plays a major role. The musical culture of Arab-Israeli society belongs to the world of Middle-Eastern music.

The central point that will concern this paper is that both groups share many aspects of the same Middle-Eastern musical culture: the maqam system, the improvisation tradition, and a vast repertoire of songs. The paper will examine the musical relationships of these two Israeli groups and will try to assess the influence of each community on the other.

SUSAN MOTHERWAY

(Ireland)

Hard Travelling Renegotiating Traveller Identity through Folksong in Ireland

The Travelling community in Ireland is an indigenous, traditionally nomadic group with distinct cultural practices. In the past this minority group maintained a symbiotic relationship with the settled (majority) community through the provision of specialist crafts and skills. Over time this relationship became fractured due to technological advances and industrialisation making Traveller skills redundant. Now seen as a burden on the state, Travellers experience a form of internal exile, often facing prejudice, discrimination and inequality.

This paper examines the cultural impact of representing the Traveller community as the 'other' in Irish society. In particular, it

looks at the representation of Traveller song within the Irish song tradition from diachronic and synchronic perspectives. The first section of this paper will discuss Traveller song from the perspectives of repertoire, language, performance and transmission, looking at the ways in which Traveller song has impacted upon the musical culture of the settled community. The second part of this paper will discuss the impact of social division on Traveller song and the attempt by one performer, known as the Pecker Dunne, to negotiate societal prejudice by adapting American folksong practices to the tradition. In this respect, I will study the influence of Woody Guthrie upon this performer, showing how two very different minority communities in Europe and America are in fact very similar. It also explores Pecker Dunne's use of music as a tool to highlight social injustice within the 'Folk Movement'.

BOZENA MUSZKALSKA
(Poland)

Freylekh, Jazz, and Chopin.

**The Klezmer Movement in Contemporary
Poland**

The subject of this paper is the music defined by its performers of Jewish and non-Jewish origins as Klezmer music which has gained great popularity in Poland in recent years. The rise of this musical stream was to a great extent the result of political changes affecting attitudes towards the Jewish minority in the post-communist regimes. With the collapse of the former system, the Jews living in Poland have experienced – using the words of Pierre Nora – domestic decolonization which allowed them to recover the “particularism” by which they were recognized by Polish community, and the ideological decolonization which allowed them to search for and rebuild the ties with their long-term memory which had been destroyed or manipulated by totalitarian authorities.

Performers of Jewish and other origins act in artistic partnerships and on the international level. Regardless of their roots, they all take on the role of Jewish culture bearer. As the number of the non-Jews engaged in this movement is relatively great, Ruth Ellen Gruber proposed to apply the term virtual Jewness for this phenomenon.

The forms of the so called klezmer music performed in Poland create a continuum, with the 'traditional' pieces having an original form and words on one end and the 'hybrid' pieces presenting a mixture of different genres and styles on the other. The main sources exploited for the fusion (besides Jewish music) are: jazz, rock, and classic music, including the works of Chopin. The instruments taken from foreign cultures and the new digital technology are used. Because of its fragmentary form and relativity, the klezmer music's generic and technical hybridity creates space for questioning the received notions of "identity".

JOHN MORGAN O'CONNELL

(Ireland)

The Wolf and the Crane: Understanding Intra-Minority Relations in Music and Dance

The paper concerns the significance of music and dance for understanding intra-minority relations. In particular, it will examine the aural and oral articulation of difference among Kurdish groups in Berlin, where political and religious differences call into question the monolithic representation of minority identities in diasporic locations. Drawing upon an extended period of field research among migrant workers in Germany, I will show how music and dance help explain the complex character of minority relations both between and within minority groups. I will also demonstrate how expressive forms are manipulated strategically by different Kurdish groups to advance singular ideological positions in a highly contested political space. In this sense, music-making provides a locus for expressing the heterogenous character of Kurdish culture to a majority population, a dominant group that is willing to recognize the presentation

of minority identities in the performing arts as a way of avoiding external criticism and of promoting internal integration. By conforming to the cultural expectations of a host community, individual music-makers attempt to represent the interests of a minority group for economic and political reasons, thereby perpetuating intra-minority divisions and subverting inter-minority harmony.

YOSHIKO OKAZAKI

(Japan)

The Possibilities and Limitations of Cultural Transmission among a Migrant Community

The transmission of traditional music and dance to children in migrant communities is vital both to instill a cultural identity in the children and for the continuation and development of the tradition. Migrants are often in a minority position in relation to the dominant culture of a host country and struggle to preserve their traditions. The second generation, especially, will try to assimilate to the mainstream culture of the host country. Even if they learn traditional music and dance, and wish to honor the culture of their parents' homeland, few actually choose to become adept enough to serve as successors to that tradition. How, then, does a master of a tradition negotiate the dilemma of training for artistic excellence in an environment that is often unfavorable? Moreover, an enthusiastic and creative master of a tradition encounters problems in finding competent students who can perform both traditional repertory and innovative works.

This study focuses on a Cambodian classical dancer/choreographer who migrated to Long Beach, California, in 1992 and who teaches children classical dance. At the same time, Sophiline Shapiro is creating new classical dances with contemporary themes and performing them on international stages. Based on my field research in Long Beach, my study examines the way in which she has disseminated and developed the classical dance tradition among migrants' children, and the strategies she employs to solve the problems of achieving artistic excellence and training successors.

GERGANA PANOVA-THEKAT
(Bulgaria)

Dance as an Expression of Hybridity and Ethnocentrism

The presentation will describe the variations on the phenomenon “Bulgarian folk dancing”, which demonstrate how one and the same form and technique performed by different individuals in the context of “in-country” or “abroad” establishes completely different meanings.

Based on empirical research of the phenomenon “in Bulgaria” and “abroad” a critical analysis of the preservation, as well as the creation of ethnicity will be presented. The narrow line delineating hybridity and ethnocentrism will be discussed.

An unusual interpretation of the contrastive terms “minority” and “majority”, and “culture” and “non-culture” awaits you.

In conclusion, the problems of communication with an ethnic group through its traditional musical and dance language will be presented for comments.

LOZANKA PEYCHEVA
(Bulgaria)

Hybridization of local music from Bulgaria: the role of Gypsy clarinetists

The hybridization of local music from Bulgaria is a process that had been taking place throughout the 20th century. The clarinet, which was introduced to the urban traditional music at the end of 19th century, has been one of the instruments that were symbolic of the modernization of local music. This paper examines the role of famous clarinetists of Gypsy origin in the development of traditional Bulgarian music during the 20th century.

Historical periods in music, significant figures, musical styles, genres and repertoires of local Bulgarian music are followed. Through a combination of findings from historical sources, recorded music, and interviews with musicians, and observations made during field research, the image of a many-sided music is slowly outlined. It is examined in this case around the triad, Roma musicians – clarinet – hybridity.

ŽELJKA PETROVIĆ
TIHANA RUBIĆ
PETAR BAGARIĆ
(Croatia)

The Dervishes in Croatia

The Dervish came to what is now Croatia in the first half of the 16th century during the period when the Ottoman Empire conquered the territory known today as the Croatian regions of Slavonija and Srijem. Here, the Dervish spread their orders and founded institutions. According to literary and historical sources, Dervish-nomads (vagabonds?) initially moved between Istanbul, Sofia, Sarajevo, Budapest, and Belgrade. Dervish ranks are first mentioned in works of Evliy Celebi (Turkish travel writer, who was born in 1611 and died some time after 1682 – the exact year of his death is not known), who in the mid 17th century traveled through the former Yugoslavia, from Northern Croatia (Međimurje, Zagreb) to Macedonia. He mentions the Dervish and Moslem monasteries on Croatian territory, or more precisely, in Slavonia.

Through fieldwork and research we have tried to study the Dervish orders and the musical legacy of Roma communities as they are found today in Croatia, or more precisely, in Primorje and Istria, and to inquire into issues of identity in the context of everyday social, cultural and religious life.

ECKEHARD PISTRICK
(Germany)

Emigration Songs - Interethnic and Multilingual Polyphony in Epirus

The region of Epirus is characterized by a trans-border and multilingual phenomenon of multipart singing, first recognized by Baud-Bovy. All relevant ethnic groups of this region, including the Greek minority in Albania, the Albanian minority in Greece and the Aromanians, share this musical heritage.

Based on field-work studies in the Saranda-region of South Albania and Northern Greece in 2004, first results on the continuity and discontinuity of this unique tradition after the Albanian exodus of the 1990's will be presented.

Albanian Këngë Kurbeti (Emigration Songs) as well as the Greek Songs of Xenitia and the Aromanian „cantitsi di xinitii“ are subjective interpretations of local history and contribute to the digestion and preservation of traumatic experience in collective memory. They do not constitute a distinct musical genre but a distinct literary genre. In their metaphorical expressions they are shared by Greeks, Albanians and Aromanians, crossing borders. A discussion of the categorization of emigration songs (according to këngë nizamet (recruitment songs), këngë kurbeti (referring to the time 1910-1939) and recent emigration songs) will be undertaken.

The paper focuses on different aspects, where textual expression is condensed in musical structure. Different contrasting viewpoints on emigration as collective trauma or steps towards modernity incorporating „homecoming illusions“, will be clarified through interviews and textual analysis.

In addition, the recent revival of emigration songs, following the „Folklori i Ri“(New Folklore)- movement will be discussed with the help of transcribed examples, describing them as a synthesis of newly written texts and traditional musical forms.

JAKSA PRIMORAC
(Croatia)

Suryoyo music. Globalization strategy for the survival of a minority

The recent history of the Suryoyo people has been an unhappy one, similar to that of the other ancient Christian communities in the Middle East which have suffered great persecution from the beginning of the twentieth century. From the 1970s the majority of the Suryoyo people came to Western Europe, leaving their homeland almost unpopulated.

Suryoyo identity is deeply rooted in its ancient Semitic and Christian heritage. Church affiliation determines their ethnicity. Suryoyo mostly speak a western Aramaic dialect called Turoyo; they belong overwhelmingly to the Syriac Orthodox Church, which nurtures the Monophysite doctrine. However, in their homeland, which is a true ethnic and religious mosaic, Suryoyo represent just one of many Christian groups. Their similarly Aramaic-speaking Christian neighbors—Chaldeans, Assyrians and Syriac Catholics—form separate religion-based ethnicities.

The biggest Chaldean and Assyrian diaspora lives in the USA today. In the last few decades, despite their deep historical ethno-religious inner divisions, the intellectual elite of these communities have been trying, with varying degrees of success, to strengthen a unifying movement which aims to create a common Assyrian-Chaldean-Syriac nation. The reason for this is the struggle for cultural and political survival in their homeland and in the global diaspora. However, an ancient tradition of cold, almost hostile, relationships among Aramaic religious groups is still alive, often burdening and sometimes even destroying modern unifying trends.

Music plays a very important role in these processes. Sometimes it serves as the symbol of an all-Aramaic unity breaking the linguistic and ethnic boundaries, and at other times, it emphasizes separate ethno-religious identities. Contemporary Suryoyo communities (of-

ten called Syriacs in English) in western Europe have been developing a rich media life in the last few years. From 2004 they have had their own satellite channel programme called Suryoyo TV. By broadcasting three hours of programming every evening, Suryoyo TV has become probably the most important Suryoyo institution since the Syriac Orthodox Church. On the other hand, as is the case with almost every ethnic and religious minority in the modern world, Suryoyo have found the Internet an excellent place for strengthening internal ties among dispersed communities, and for promoting their identity and heritage to the cyber public. In a way, Suryoyo TV and Internet have become a new “virtual homeland” for the Suryoyo. Popular (neo-traditional) and religious music represent a very important part of Suryoyo Internet and TV content. Consequently, it can serve as a good source for ethnomusicological investigation.

SPERANȚA RĂDULESCU
FLORIN IORDAN
(Romania)

Professional Musicians in Multi-Ethnic Communities from Northern Moldavia (I, II)

The two papers are related, as will be made evident. They are based on research currently in progress, the objective of which is to reconstruct the festive music of the Jews from the Botosani area in the 1940s to the 1960s. (The Jews, quite numerous in the region in the first half of the 20th century, left Romania in three phases: in 1941, when they were deported, and between the 1950s and the 1990s, when they voluntarily emigrated.) During the research, the authors carefully surveyed the rapport between the music of the Jews and that of other ethnic groups (Romanians, Ukrainians, Germans and Poles), which enabled the authors to make the observations below.

I. Professional Musicians in Multi-Ethnic Communities

Whatever their ethnic origin, professional folk musicians used

to perform all the musics from their place of residence and its surroundings. In general, they were experts in the music of a specific ethnic group, and performed the musics of other groups with lesser proficiency. To the musicians, the most important thing was to master the musical style of each ethnic group separately. The songs did not pose a special problem: with the exception of a few that were considered emblematic (e. g. ritual wedding songs), the songs could be the same, though performed in a different way if necessary.

As a rule, the listeners knew the competence range of each band of musicians. When one of the rather “unskilled” bands performed the listeners’ music, the listeners feigned satisfaction. Thus, to imperfect performances, the audience responded with deliberate indulgence. Unusual in Romania where party guests are knowledgeable and severe with the musicians, this tolerance must have been each ethnic group’s and individual’s way of maintaining the climate of understanding that prevailed in the region at all the levels of social life.

II. Case study: Jewish and Roma music

The objective of the second paper is to reveal the concrete relations between the music of the Jews and that of the Roma, the latter being probably the main disseminators of Jewish party music from Botosani.

PEDRO ROXO

(Portugal)

Diaspora, Identity and Media. The Influence of Bollywood Music and Cinema in the Hindu-Gujarati Diaspora in Mozambique and in Lisbon

After the invasion of the former Portuguese colonies in India (Goa, Daman and Diu) by the army of the Indian Republic in December 1961, the Portuguese dictator António Salazar ordered the end of any kind of diplomatic, economic or cultural relationship with the Republic of India. One of the consequences of the new

Portuguese policy was a ban on the import of Indian films. As a result of this new political context, audiences of Pakistani cinema increased amongst the communities of Indian descent, especially amongst the Hindu-Gujaratis. Additionally, Hindi filmi songs, were learned from and played in radio broadcasts from neighbouring countries like Malawi and South Africa. This allowed the crossing of social, ethnic and political boundaries amongst the communities of Indian descent and the black population of Mozambique during the decolonisation process (Mozambicans were also consumers of South-Asian cinema). At the same time, some Hindi movies that were particularly successful amongst the Hindu-Gujaratis were vital in providing essentialist notions of identity that associate Indian nationality with Hindu religious elements.

The aim of this paper is to examine the seemingly contradictory role of the Indian transnational media (particularly Bollywood cinema) in all these processes. In fact, through expressive culture, the Indian media provide shared representations and identity codes and symbols to the entire diaspora. Nevertheless, at the same time it also allowed the negotiation of ethnic, social and political roles between different migrant groups and between these and the host society.

The experience of the Hindu-Gujarati migrants affected by the Portuguese colonization and decolonisation processes is particularly significant in questioning the very notions of diaspora and collective and individual identities in a world shaped by the influence of socio-communicative systems.

HANDE SAĞLAM

(Turkey/Austria)

Music as a Cultural, Social and Religious Transmission Element among Alevis in Vienna, Austria

The Alevis are a liberal religious group amongst Islamic groups in Turkey. They live mainly in central and eastern Anatolia, and constitute 20% of the whole country's population.

In Vienna, approximately 70,000 Turkish people who have lived in this city for almost 50 years, make up the second biggest minority group after ex-Yugoslavian immigrants. About 20,000 of the Turkish immigrants in Vienna are Alevis. That means ca. 30% of the Turkish minority in Vienna belong to this minority group. On the basis of their social situation and their number they could be considered a minority in a minority.

The role of music in the more than 1000-year-old Alawi philosophy is one of the most basic elements in the identity of this minority group. In Vienna, as a minority group, they try to transmit their history, culture and their philosophy to the following generations. One of the essential elements in this cultural education is music. There are more than 20 private saz (a long-necked lute) schools in Vienna.

In the paper that I am presenting, I will concentrate on the issue of how Alevi people in Vienna transmit their religious and cultural philosophy through music and especially through saz lessons. I am going to analyse the pedagogical approach to transmitting their musical tradition to the new generations and to some Austrian students, who want to learn Alevi music and Alevi philosophy. This paper is based on field research that I undertook in Vienna in 2004 and 2005.

ALICE LUMI SATOMI
(Brazil)

The Role of Musical Instruments in the Transmission of Japanese Culture Among Brazilian Nikkei children

For the last ten years, I have been surveying, the classes, rehearsals and performances of the music guilds of the Nikkei community in Sao Paulo city, which belongs to the Brazilian Okinawa Associa-

tion (BOA), the Japanese Classical Music Association (JCMA) and the Miwa Group. The BOA presents a local repertoire from Ryukyu, and the remaining two, artistic music from sources nationwide.

Except for the BOA taiko schools that count many children as participants, children's participation is diffuse. At the Ikuta-ryû schools – Miwa Group and the Seiha Brazil Group of Koto (belonging to the JCMA) – the number of children participating ranges from four to six. At Ryukyu schools, four children were learning the sanshin, and only one child was being instructed in the kutû. At the Kinko-ryû there is only one child who is learning the shakuhachi with his grandfather.

The present article comments on musical transmission, substantiating the speed and efficacy of transmitting musical elements by means of aural memory, the notation system, and mnemonic strategies. Exploring the reasons, motivation and projections surrounding the teaching and learning behavior; one can see that the traditional musical instrument classes play a most important role, not only for aesthetic refinement, reinforcement of language and/or dance learning, and to introduce and strengthen ancestral cultural identities, but also to help maintain the viability and the ethical and emotional stability of the ethnic group.

Illustration: data show with CD and DVD resources

Keywords: Nikkei Brazilian. Children learning. Traditional instruments

VERONIKA SEIDLOVA

(Czech Republic)

Music and Identity in the Contemporary Worship of the Prague Jews

In Prague, there are about 1500 Jews living today. Every week, some of them come together to sing and pray in seven different worship communities. These communities represent a whole spectrum

of relationships between each community and Jewish identity and tradition (although the prewar local music tradition has almost disappeared). Through a synchronic approach, Friday evening worship in these communities will be presented.

Following Bozena Muszkalska and her research on the expression of the Jewish identity in the contemporary synagogue chant in Poland, my research is also related to a small part of the Jewish population that participates in religious services. Unlike Bozena Muszkalska, however, I will focus only on Prague because of its complexity, and because its situation as a center of the Jewish minority in the Czech Republic (presumably, half of Czech Jews lives in Prague) is a complicated one.

The whole “community” of Prague Jews is very structured according to a wide range of Judaistic denominations developed in Prague after 1989. As far as I can ascertain, consciousness of belonging to the same ethnic group does not contribute to social cohesion in this case. The ultra-orthodox Hassidic movement “Chabad”, the orthodox Jews (who worship during the Sabbath at two different places in Prague) and the two conservative and two liberal congregations there, each takes such a different view of the Jewish religion and other matters that they hardly communicate with each other. Their conceptions of music also vary, although some of their melodies might overlap.

Similar to Jeffrey A. Summit who conducted research on the relationship of music and identity in the contemporary Jewish worship in the Boston area, I examine the construction of identity among Prague Jews in three ways while focusing throughout on the Friday evening worship, which includes Kabbalat Shabbat (Welcoming the Sabbath) and the Sabbath Maariv (evening service). First, I consider a single piece of the liturgical repertoire, the popular hymn *Lekha dodi*. Then, I look at the term *nusach* (an insider’s concept of synagogue music), and finally, I examine how Jewish worshippers choose melodies in prayer.

ELENA SHISHKINA
(Russia)

Growth of Hybrid and Conglomerate Tendencies in the Traditional Musical Culture of the Volga Region Germans at the Beginning of the third Millennium

Our research is the first to study the growth of hybrid and conglomerate tendencies in the traditional musical culture of the Volga region Germans during the post-deportation period. This report is based on materials collected by the author during field musical and ethnographic expeditions to German settlements in the Volga region, the Urals and Siberia from 1992 to 2005. Integration, cultural influence and the penetration of one group's culture elements into those of the other, developed in this ethnic group gradually, along with ripening cultural and civilizing peculiarities and cultural-his-toric types within the culture.

This report treats the Volga Germans' culture as hybrid and presents new, hitherto unknown facts referring to deportation and post-deportation periods in 1992-2005, and the evolution of the culture since the beginning of the twentieth century. Signs of cultural admixture, the development of a new folk music tradition, the combination of typologically heterogeneous components, complicated by the influence of Slavonic, Turkic and Finno-Ugric cultures have been found. The Volga Germans' singing and ritual tradition is treated as a multicultural system with specific unity of its structural elements: separate forms and types are not as important for the sub-ethnos culture as their combination and correlation in the tradition. This correlation of a ritual structure, and of musical, rhythmic and melodic types is specific and stresses the peculiarity of the tradition.

Numerous changes have been registered. Some Catholic rites and ritual songs are now neglected, the confession itself somehow transformed, the genres of the folk music culture associated with

public and mass performance (rites and dances) reduced. Lyric and epic genres such as ballads and Geistliche Lied are preserved much better, gender distinctions in performing some genres weakened.

The analysis in our work dwells on the modern interpretation of the Volga Germans' music folklore. We single out dominant features of ethnic identity, turning to the smallest components of rhythm, melody, concord, and timbre in the performance of German folk songs and ballads. The work raises the issues of group boundaries, the nature of cultural identity, cultural complexity and heterogeneity observed in the ethnic group under study, on the level of separate singing groups as well as of separate singers, dancers and instrument players.

The work defines representative patterns of singing and music, retaining dominant features of the Russian German ethnic identity, and describes their essential characteristics. Modeling constant rhythmic and melodic representative features in the Volga Germans' ballads allowed us to single out elements of a conglomerate integrated culture of a secondary formation.

THOMAS SOLOMON
(USA)

Transformations of Turkish Hip-Hop Nationalism, from Diaspora to the Homeland

This paper will trace some of the contradictions of nationalist discourse in Turkish rap. Conceived as a companion piece to a previous presentation on Islamic discourses in Turkish rap, this paper similarly explores nationalist discourse in Turkish rap songs from Germany and Turkey.

In the Turkish diaspora in Germany, nationalist discourse in Turkish rap songs is largely about asserting the dignity and rights of a Turkish minority marginalized within German society. Ger-

man-Turkish hiphoppers have thus rapped since the early 1990s about their experiences of racism and poor economic conditions, and employed what researcher Ayhan Kaya calls a “playful cultural nationalism” as a tool for asserting a positive sense of identity and an anti-fascist stance in the face of racism. Turkish hip-hop nationalism as practiced by German-Turkish groups such as Karakan (“Blackblood”) and Sert Müslümanlar (“Tough Muslims”) must be understood in this context, where hyper-nationalism is sometimes employed as a rhetorical device strategically deployed in response to physical and psychological attacks by neo-Nazis and other xenophobic far-right groups.

When Turkish rappers back in the homeland emulate Turkish hip-hop, nationalism developed in Germany and other European countries, however, they reterritorialize it in a new social and cultural milieu where its practitioners are no longer a minority. When Turkish rappers in Turkey, inspired by the examples of German-Turkish rappers, adopt similar nationalist attitudes in their lyrics, it ironically becomes not a defense of the rights of an oppressed population of minority Turks within Germany but instead, in an ironic reversal of the anti-fascist stance of most German-Turkish groups, a tool for attacking minority groups within Turkey who do not necessarily identify themselves as ethnic Turks, such as Kurds, Armenians and Greeks.

ROSEMARY STATELOVA

(Bulgaria)

Music Education of Children by Sorbs

It probably verges on banality to say that music plays an essential role in the life of a minority population. The assertion might be banal, but the accomplishment of what is asserted, by people who lack the certainty that their culture will be preserved in the future, goes on in a multi-faceted and edifying way. The accomplishment is

specially remarkable in times when it is the music industry that is one of the channels of globalization in its tendency to unify.

However, saying that music plays an “essential role” in the life of a minority population requires the revelation of the characteristics of this role. As my research experience in relation to the musical culture of Lusatian Sorbs shows, the enormous significance of music lies not in the fact that it removes or dominates over other values and moments/elements of the life of the community, but in its power to substitute for them.

During my seven-year-long field work in German-Sorbian Lusatia, I started coining my own metaphors to signify the musical and cultural process in its relation to Sorbianity. An example of such metaphors is the expression grid culture, where the word grid means only neighboring density and lack of density. (My mother used to knit pullovers with one crochet-hook. Their structure would probably provide a better visual metaphor for the state of Sorbian culture today, which at times is present in, and at other times is missing from the daily life of the people of Lusatia. Somehow, in cultural terms, it is irrelevant to use an expression such as “the structure of knitting with a crochet-hook”.)

So, living in a very diluted Sorbianity, Lusatians often use music and music making (in the sense of singing a certain number of Lusatian-Sorbian songs) as a grid to which they hold on in their capacity as Sorbs. Here, I would like to mention that there are Lusatians who do not speak (any more) Lusatian-Sorbian, but still sing Lusatian-Sorbian songs. And there are others who are Sorbs mainly because they visit Lusatian-Sorbian music and dance performances.

As might be predicted, the children’s musical education has great importance in Lusatia as a factor contributing to the acquisition of the certain number of Lusatian-Sorbian songs in question.

In my report, I try to point out and interpret results from my field work in this area in order to make clear how difficult, multifaceted and controversial, but also attractive, this musical practice of welding together the minority population is.

AKIKO TAKAHASHI

(Japan)

Purposes and Teaching-materials of Music-lessons in the Japanese Elementary School in Austria

About 2000 Japanese people now live in Austria. This number is very small compared to that of people from other nations. Most of the Japanese are employed in the private offices of Japanese organizations, at the embassy, the UNO or the like, and after a few years, when their tour of duty is over, they return to Japan. For their children, one Japanese semi-governmental school (elementary and junior high) was established about 25 years ago in Vienna.

At this symposium, the following issues will be especially addressed:

1. How is music taught in this school and for what purposes?

(The teaching-materials for music in this school are very varied. They play/sing (traditional) music from Africa, America, Europe, traditional children's songs from Japan, songs newly composed especially for children, songs which are composed specifically for music-teaching in schools, etc.)

2. How do the children relate to the music-lessons and the materials used?

3. Music activities of the children besides those at school.

Audio-materials will be also presented.

SACHIKO TAKIGUCHI

(Austria/Japan)

Factors in the Creation of Minorities Expressions of Gender in Romani music in Austria

Romani people are among the ethnic groups consisting of many sub-groups, each differing from the other in lineage, occupation, and religion, but they all have a sense of belonging to "Roma" for

reasons based on language, culture and custom. Because of their transnational existence, it is almost impossible for researchers to deal with Romani people as a single group. Researchers prefer to select one region or one Romani group, analyzing it either in relation to the majority of the people, or comparing it with another Romani group. How to capture Romani music as a whole is still a matter of controversy among ethnomusicologists.

There are, of course, common elements that all Romani people share. For example, their common history of discrimination and persecution by *gaže* (non Romani people) constitutes the basis of their social structure today, and affects their music as well as their musical environment. There are also strongly marked gender roles deriving from the patriarchy that is the predominant family form of the Romani community. The topic of male/female roles has hardly been discussed so far, having been considered taboo since it touches upon gender inequality.

In this paper I shall attempt, by giving examples from the Romani groups in Austria, to answer the following question: how is gender expressed and symbolized in musical creation and performance? Musical samples from the collections of the phonogram archive in Austria, as well as from my fieldwork, will be presented. In Austria there have been six Romani groups so far. New Romani groups have been arriving recently as migrants or refugees trying to escape riots and discrimination in the former Yugoslavia due to EU expansion.

FEZA TANSUG

(Turkey)

The Uyghur Minority in Central Asia

The dissolution of the Soviet Union and fundamental realignments in Eastern Europe has not only had major implications for changes to the global political order but has also given new impetus to the movement of populations and ideas. The study of minorities

is a relatively new aspect of inquiry for the social sciences that takes on increasing significance in this fast-changing world. Anthropological examination of the cultural milieu in which migrants and refugees have had to make sense of their state of displacement can make an important contribution to this area of research. Music-making in particular, as a personal expression of social identity and as a significant domain of shared experience and communal activity, reflects the cultural lives of migrants and refugees and provides a convenient focus for research that explores these issues.

In this paper I will attempt to describe the dynamics of the relationships that link social change, identity, and music-making with reference to the Uyghur diaspora in the former Soviet Union. Specifically, I will focus on the Uyghur migrants to Kazakhstan and Kyrgyzstan. As these processes are complex I will begin by providing a brief history of the events that led to the establishment of this diaspora. Second, I will examine music-making in the Soviet Uyghur communities in Central Asia and the principal forces that shaped musical change. Third, I will discuss the questions of identity as they relate to these changes, new cultural contacts and resultant musical creativity. Finally, in an effort to make sense of modern social complexities, an increasingly multicultural context and a loss of any strong sense of continuity, I will suggest that identity and music-making are subject to the political and economic realities of an uncertain future.

TIMKEHET TEFFERA

(Germany)

Taboos and Exceptions: Women playing Aerophones in East Africa

In my paper I will discuss the case of women aerophone players in selected societies of East Africa. Most music traditions of East Africa possess a large number of aerophones, which are mostly associated with male musicians. That means that women are usually

not involved in playing aerophones but rather take part in musical activities as singers and dancers. Therefore this paper will address exceptional circumstances in which we may observe professional and semi-professional female aerophone players. They perform their music as soloists for an audience of other women or they entertain themselves.

YOSHITAKA TERADA

(Japan)

Drummers on a Different Note: Ikari Taiko Group and Buraku Identity in Osaka, Japan

This paper is a preliminary report on the relationship between performing arts and the Buraku community, Japan's largest and ethnically indistinguishable minority. Various theories exist as to the origin of the Buraku community, but Burakumin (people of the Buraku community) have been forced to work as grave diggers, executioners, tanners, and animal meat processors—professions all considered impure, degrading or filthy. Buraku communities are found all over Japan, but are concentrated in its western and southern regions. Osaka is one such place in western Japan where drum making has been an important means of subsistence for its Buraku community.

I will first describe the history of the region as a major center of drum production, and the nature of discrimination against drum makers. I will then discuss the sociopolitical environments in which youngsters of the Buraku community in Osaka formed Ikari and started playing drums in the 1980s as a springboard to fight against discrimination and to strive for a society that respects human rights.

In terms of musical categories, Ikari plays wadaiko, a communal drumming style which began in post-war Japan. This newly established form was based on various traditional instrumental ensembles associated with religious and agricultural rites, but it also draws inspiration from a modernist emphasis on individualism and on some popular music genres such as jazz. Buttressed by the shared sense of loss over 'Japaneseness' in the post-war period, wadaiko ('Japanese

drum') developed into one of the most frequently practiced performing arts in Japan.

Ikari ('anger') uses performing arts as a means to pursue human rights agendas, which is highly unique in light of the fact that the majority of wadaiko groups are recreational in orientation, amateur or professional. Inspired by Ikari's success, wadaiko groups were established in many other Buraku communities in western Japan, providing them a venue to affirm their Buraku identity and a new awareness of their own history with much cultural pride.

In this paper, I will explore the roles of performing arts for minority groups' struggle for human rights by cross-examining the motivations of Ikari and the history of the region with its sedimented memory of discrimination and prejudice.

IEVA TIHOVSKA
(Latvia)

Latvian Roma music. 2003–2005 fieldwork report

This paper will introduce fieldwork among Latvian Roma during the last three years upon which was based the thesis worked out in the author's MA study. The fieldwork took place mostly in the port city Ventspils where the second biggest Latvian Roma community lives (about 1100 persons according to official statistics).

Studying the anthropological contexts of music, the author defines what the "real Roma song" is and examines some interpretations of song texts given by the singers and their people. They associate the songs with their closest family members who are supposed to be the authors of the songs or at least the protagonists in the songs' texts. The songs recount crucial moments of their lives and as such are of great importance to keep these persons and events in memory.

The publications of Irén Kertész-Wilkinson (1996) and Michael Stewart (1997) were of great importance to this study. Stewart's book, *The Time of the Gypsies*, had a remarkable influence on the study of the social contexts of music-making, occasions for which could be designated 'celebration'. The premises of a celebration and gather-

ing together were examined to find out the reasons for the decline of music traditions during the second part of 20th century and especially in 21st century. Fieldwork showed that both changing values and lifestyle, as well as financial difficulties have to do with it.

VESELKA TONCHEVA
(Bulgaria)

The Bulgarian School in Vienna and Its Role in the Formation of Bulgarian National Identity

This paper deals with both the establishment and the development of the Bulgarian school in Vienna and the role of this school in saving Bulgarian national identity. During music lessons in the first four classes, children are taught Bulgarian songs, including folk songs. The musical taste of teenagers studying in the Bulgarian School in Vienna is influenced by their communication with other Bulgarian school-mates and also by the Austrian language and music environment. The school's purpose is to present to Bulgarian children, the Bulgarian language, history and culture (including musical culture), and in this way, to construct and keep Bulgarian ethnic self-consciousness.

ELKA TSCHERNOKOSHEVA
(Germany)

Theses and Avenues of Research

"I love music that pushes boundaries - and bond's music crosses both stylistic and national boundaries"

-Eos, second violinist of "bond"; welsb-nordamerika

Increasing diversity, the transcendence of boundaries and belongings, the emergence of new configurations and alliances are the hall-

marks of our age and have prompted cultural theorists to promote and develop further the concept of hybridisation.

In this context, few research areas are as promising in terms of theoretical and methodological progress as the experiences of minorities. I argue that minority cultures mean mobility, bilingualism (multilingualism), transculturalism, and multiple identities. Minority cultures entail processes that allow people to be different while remaining part of the whole, and to be both different and similar at the same time.

In contrast to the cultural paradigm of Europe's 'first (national) modernity' (U. Beck), which was essentially language-based (with literature enjoying the status of the highest art form) and idealised homogeneity (dreams about purity), the hybridity paradigm which marks the 'second (global) modernity' raises the prominence of non-verbal media, including music (or music in conjunction with visual images).

For musicologists, the concept of hybridity is relevant in at least three respects:

- * with regard to the overall character of musical production: analyses of genres, styles and forms;

- * with regard to the individual: analyses of the actual reception of music in everyday contexts (e. g. What kind of music is chosen by students at the Sorbian Grammar School in Bautzen?);

- * with regard to society: analyses of the extent to which the musical praxis of minorities are present in the larger society (e. g. Does the music of the Sorbian, Turkish and Roma communities form an undisputed component of Germany's collective culture?).

While the proposed paper is intended mainly to make a theoretical and general contribution to relevant debates, it is based upon and will refer to empirical findings from long-term research projects within Germany's Sorbian and other minority communities.

NINO TSITSISHVILI
(Australia)

Authenticity and Hybridity in Three Soundscapes of Georgian Musical Culture: Discourses and Practices

The study of music in relation to nations, identity, place and race in the last decades has shown how national feelings, ideologies, and racial prejudices still manifest themselves in cultural policies and peoples' sensibilities, and thus in the discourses that surround music. In this paper I shall examine three soundscapes that have constituted grounds for the shaping of major musical styles, tastes, performance practices and ideologies of music in Georgia from the 19th to the 21st century. These soundscapes, identified as "Oriental", "Western" and "Georgian" conjure historical and imagined links with specific geographical places, origin, ethnicity, race and civilization. They participate in the negotiation of such concepts as authenticity and hybridity, ultimately contributing to the imagining of the "true", authentic national music as opposed to the "alien" musical imports.

Interactions between these three soundscapes in Georgian musical culture has effected the creation of various hybrid musical styles. Despite this, official culture policies and musicological discourses from the second half of the 19th century recognize only Georgian polyphonic choral song as representative of the authentic Georgian musical genotype, while Oriental and Western music as well as the hybrid styles formed as a result of culture contact remain outside this alleged authenticity. A further distinction is made between the "positive" (classical and modern European-Georgian) hybridity and "negative" (Middle Eastern-Georgian) hybridity, revealing the national elite's Eurocentric conceptions.

IVANKA VLAEVA
(Bulgaria)

Hybridity in Turkish Records from the 1960s in Bulgaria

The 60s in the 20th century were the period when the folk music festivals in Bulgaria were founded. Their aim has been to promote the folklore on a regional level (as a traditional form of communication in the context of a village, a region and/or group of people) and later, on a national level. At that time the cultural heritage of different communities were understood to be part of all Bulgarian folk tradition. A main task has been to document the vast diversity of music and customs in which music is an integral part. Thus were collected Turkish records (inventories, notes, copying, deciphering, verbal texts, sound-recordings) which show hybridity. Some of the records were made at musical fairs – singing competitions, revues, and folk festivities.

What is preserved of the Turkish records from the 1960s in the Music Folklore Archives of the Bulgarian Academy of Sciences? What are the characteristics of these collected documents? What did they have to do with the folklore of the various areas? What is the hybridity in them? These are some of the questions which this research seeks to address.

LOUISE WRAZEN
(Canada)

Beyond the Polish Tatras: Performing Pride, Identity or Difference?

Many Górale who once lived in the Polish Tatra region of Podhale now make their home in the greater Toronto area of Ontario, Canada. While unequivocally loyal to the Polish nation, Górale also maintain a strong local allegiance to a homeland defined foremost

by the Tatra Mountains, expressed in an identity localized in relation to these hills, and articulated in a distinctive expressive culture and language. Their concern for maintaining a distinct identity in Canada led the Górale to distinguish themselves from the larger Polish immigrant community by forming an independent organization in the 1980s. The establishment of a performing ensemble was among the organization's earliest initiatives, and today several independent groups continue to rehearse and present traditional Górale singing, dance and instrumental music.

In 2005, one Górale group took part in a concert entitled "The Pride of Poland in Toronto". During an event featuring a symphony orchestra, operatic soloists from Poland and presentations made by local Polish dignitaries, the Górale appeared conspicuous in their traditional costumes, in speaking Polish (in their local dialect), and in playing traditional music (increasing their usual ensemble of four to five string players to rival the orchestra's string section).

This paper explores the nature and significance of Górale participation at this event, exploring how musical identities were juxtaposed and then realigned through performance, to construct and re-present Górale identity contextualized within a large Polish narrative in a yet broader Canadian context. This event thus serves as an example not only of how a Górale minority is represented in relation to a national majority, but also of the ways in which music performance can contribute to the construction and transformation of identity in diaspora.

NORA YEH
(USA)

Hybridity with Reference to Chinese American Music Traditions

By nature, hybridity is a product of multiplicity. One can find Chinese choral groups in most American cities with large Chinese and Chinese American populations. A hybrid music in the truest sense, harmonized group singing was brought into China in the

early 1900s from Europe and Russia. Before World War II, Chinese students who went to study music in Europe and Russia returned to a chaotic homeland where social, economic, political, military, and cultural conflicts were ubiquitous. So they composed patriotic songs for college students to sing in order to encourage themselves as well as others to forge ahead in spite of such turmoil. Overseas Chinese interested in choral singing have continued the practice among Chinese communities all over the world due to accelerated diasporas since the ascension of Communist China in the 1950s. In the United States, Chinese Americans came from many heritages at different time periods. They came not only from China but also from Taiwan, Hong Kong, Southeast Asia including the Philippines, Vietnam, Singapore, Indonesia, Thailand, and Malaysia. Such geographic, cultural and dialectic diversities, in addition to when they arrive, the age at which they came, and where they grew up in the United States, all contribute to the current music mix.

Chinese choral music emerged as a new genre with changes and adaptations in its various features paralleling each other: from heterophony to harmony, from tuning based on a cycle of fifths to well-tempered tuning, from improvised to prescribed, from traditional to western instrumental accompaniment, from stylized vocal techniques of projecting nasal or other falsetto qualities to western classical vocal production. Chinese Americans carried on this hybridity not only in musical concepts but also in other aspects, which may be discussed at the presentation.

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