

PRVI SIMPOZIJ ŠTUDIJSKE SKUPINE ICTM
ZA AVDIOVIZUALNO ETNOMUZIKOLOGIJO
FIRST SYMPOSIUM OF THE ICTM STUDY GROUP ON
AUDIOVISUAL ETHNOMUSICOLOGY

24.-27. AVGUST 2016 / 24-27 AUGUST 2016

Mestni muzej, Ljubljana, Slovenija / City Museum, Ljubljana, Slovenia

ZVOKI IN VIZIJE SOUNDS AND VISIONS

PROGRAM IN IZVLEČKI / PROGRAMME AND ABSTRACTS



Zvoki in vizije

Prvi simpozij študijske skupine ICTM za
avdiovizualno etnomuzikologijo
Ljubljana, Slovenija, 24.–27. avgust 2016

Sounds and visions

*First Symposium of the ICTM Study Group on
Audiovisual Ethnomusicology
Ljubljana, Slovenia, 24-27 August 2016*

CIP - Kataložni zapis o publikaciji
Narodna in univerzitetna knjižnica, Ljubljana

781.7(082)

SIMPOZIJ študijske skupine ICTM za avdiovizualno etnomuzikologijo (1 ; 2016 ; Ljubljana)

Zvoki in vizije : program in izvlečki = Sounds and visions : programme and abstracts / Prvi simpozij študijske skupine ICTM za avdiovizualno etnomuzikologijo, Mestni muzej, Ljubljana, Slovenija, 24.-27. avgust 2016 = 1st Symposium of the ICTM Study Group on Audiovisual Ethnomusicology, City Museum, Ljubljana, Slovenia, 24-27 August 2016 ; [uredili Teja Klobčar ... et al.]. - Ljubljana : Znanstvena založba Filozofske fakultete, 2016

ISBN 978-961-237-848-6

1. Klobčar, Teja
286073600



INTERNATIONAL COUNCIL FOR
TRADITIONAL MUSIC

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Zvoki in vizije: aktualne smeri v avdiovizualni etnomuzikologiji

Ključni princip za poglobljanje znanja o glasbi ustno-slušno-vizualne tradicije ni le poslušanje, ampak tudi *vizualizacija* glasbe. Ustvarjanje glasbe ni omejeno zgolj na njeno akustično domeno, čeprav je zvok vseeno njen bistveni del, zato etnomuzikološke raziskave ne moremo zastaviti *zgolj* kot študijo »človeško organiziranih zvokov«, izločenih iz konteksta njihove kulture in naravnega okolja. Etnomuzikologija, ki glasbo preučuje v okviru družbenega vedenja in kot kulturno obliko, ponuja veliko prostora za obogatitev študija glasbenih kultur skozi avdiovizualne medije.

Etnomuzikološki film je učinkovito orodje za etnografitiranje glasbene izvedbe in za prikaz glasbe in glasbenikov v njim lastnih kontekstih. Večina že tako redke literature o filmskem ustvarjanju v etnomuzikologiji se osredotoča predvsem na njegov potencial za raziskovanje in poučevanje, pa čeprav film lahko postane tudi močno orodje za ohranjanje in razširjanje glasbenih kultur. Kljub vsemu je avdiovizualna komunikacija v primerjavi z deskriptivnim pristopom pisanega besedila in analizo glasbenih transkripcij, ki temeljijo na zvočnih posnetkih, že ves čas v stranski vlogi.

Nedavna ustanovitev Študijske skupine ICTM za avdiovizualno etnomuzikologijo odseva porast interesa v vizualni dimenziji prakse izvajanja glasbe in uporabe filma v etnomuzikologiji, kar je povezano z vedno pogostejšo uporabo etnografskih metod raziskave in reprezentacije in tehnološkim razvojem sodobnih vizualnih orodij, ki jih danes uporabljamo na terenu. Avdiovizualno predstavljanje glasbe ne le odločilno prispeva k napredku etnomuzikoloških študij, ampak obenem lokalnim skupnostim omogoča, da vzdržujejo ali oživljajo glasbene prakse, ki so bodisi ogrožene bodisi podvržene hitri transformaciji.

Simpozij ponuja odlično priložnost za razpravo o uporabi avdiovizualnih načinov kot dragocenih orodij za raziskavo in/ali ohranjanje glasbenih sistemov in kultur, kot pripomočkov za kulturni prenos, oživljanje stilov in glasbenih repertoarjev, pa tudi kot dokument spreminjanja glasbe v diahroni perspektivi. Tri sekcije, na katere je simpozij razdeljen, prinašajo vpogled v ključne teoretske in metodološke pristope etnomuzikologov-filmarjev, primerjavo in izmenjavo izkušenj o različnih strategijah arhiviranja in ohranjanja avdiovizualnih posnetkov ter ne nazadnje predstavitev novih raziskav, ki naj bi prikazale trenutne smernice v etnomuzikološki filmski produkciji.

Leonardo D'Amico

Sounds and Visions: Current Directions in Audiovisual Ethnomusicology

Visualizing music, and not just listening to it, is one of the fundamental principles to deepen the knowledge of music of oral-aural-visual tradition. Music-making is not limited to its mere acoustic domain, although sound is an essential part of it, and ethnomusicological research cannot be conceived *only* as the study of “humanly organized sounds” abstracted from their cultural context and natural setting. Ethnomusicology, as the study of music as a form of social behaviour and as a cultural form, offers an extensive scope to enrich the study of musical cultures through audiovisual media.

Ethnomusicological film is an effective tool to conduct an ethnography of musical performance and to show music and musicians in their own contexts. Most of the scarce literature about filmmaking in ethnomusicology seems to dwell solely on its potential for researching and teaching, while film may also become a powerful tool for preservation and diffusion of music cultures. Nevertheless, audiovisual communication has for a long time maintained a secondary position in regards to the descriptive approach of the written text and the analysis of musical transcriptions based on sound recordings.

The recent establishment of the ICTM Study Group on Audiovisual Ethnomusicology reflects the growing interest in the visual dimension of musical performance practice and the use of film in ethnomusicology, related to the increasingly wide use of visual ethnographic methods of research and representation, and to the technological development of modern visual tools used today in field research. Audiovisual representation of music not only brings a decisive contribution to the advancement of ethnomusicological studies, but also allows local communities to keep alive or reinvigorate musical practices at risk of extinction or rapid transformation.

The symposium will provide an excellent opportunity for discussing the use of audiovisual means as a valuable tool for research and/or preservation of musical systems and cultures, as a vehicle of cultural transmission and revitalization of styles and musical repertoires, and as a record of musical change in a diachronic perspective. The three sections in which the symposium is structured are aimed to offer insights into the main theoretical and methodological approaches adopted by ethnomusicologists-filmmakers, to compare and share experiences about different strategies for archiving and preserving audiovisual recordings, and to present new research as well as to take stock of the current directions in ethnomusicological film production.

Leonardo D'Amico

PROGRAM / PROGRAMME:

Sreda / Wednesday, 24. 8. 2016

**FESTIVAL FILMOV O GLASBAH SVETA /
FILM FESTIVAL ABOUT MUSICS OF THE WORLD**

Predvajanje filmov z angleškimi podnapisi / *Screenings with English Subtitles*

14:00 **DVA FILMA O ROMSKI GLASBI NA KOSOVU /
TWO FILMS ON ROMANI MUSIC IN KOSOVO**

**Kosovo skozi oči lokalnih romskih glasbenikov /
Kosovo through the Eyes of Local Romani (Gypsy) Musicians**
Svanibor Pettan, Gregor Belušič, Tom Gomizelj, Marjan Stanič
Kajda, Domenico Staiti

16:00 **El Abra**, Magdalena Mactas, Juan de Jager, Lucas Sgrecia

17:15 **Bacchanal**, Eugenio Giorgianni

18:00 **Asere Crúcoro**, Miguel Angel García Velasco

19:00 **Voci Alte**, Renato Morelli

20:00 Odmor za večerjo / *Dinner Break*

21:00 **DVA FILMA O »NEANDERTALČEVI PIŠČALI«, NAJDENI V SLOVENIJI /
TWO FILMS ON THE »NEANDERTHAL FLUTE«, FOUND IN SLOVENIA**

**Zgodba o neandertalčevi piščalki / The Story of Neanderthal Man's
Flute**, Naško Križnar
Tidldibab (in memoriam Ljuben Dimkaroski), Darja Korez
Korenčan, Haidy Kancler, Marko Hutter, Marko Kočevar

Četrtek / Thursday, 25. 8. 2016

OTVORITVENA SEKCIJA / OPENING SESSION

9.00 Registracija / *Registration*

10.00 UVOD / INTRODUCTION

Leonardo D'Amico,

predsednik študijske skupine ICTM za Avdiovizualno etnomuzikologijo / *Chair of the ICTM Study Group on Audiovisual Ethnomusicology*

Barley Norton,

predsednik Programskega odbora / *Chair of the Programme Committee*

Svanibor Pettan,

generalni sekretar ICTM in predsednik Organizacijskega odbora / *Secretary General of ICTM and Chair of the Local Arrangements Committee*

10.30 Odmor / *Tea and Coffee Break*

TEORIJE IN METODE V AVDIOVIZUALNI ETNOMUZIKOLOGIJI / THEORIES AND METHODS IN AUDIOVISUAL ETHNOMUSICOLOGY (PREDSEDUJOČI / CHAIR: BARLEY NORTON)

11.00 **Terada Yoshitaka:** Prakticiranje avdiovizualne etnomuzikologije z marginaliziranimi skupnostmi: izzivi in obeti / *Practicing Audiovisual Ethnomusicology With Marginalized Communities: Challenges and Prospects*

11.30 **Dario Ranocchiari & Eugenio Giorgianni:** Glasbeni videospoti: sodelovanje pri snemanju filmov in digitalni obtok kot raziskovalna metoda v etnomuzikologiji / *Music Video Clips: Collaborative Filmmaking and Digital Circulation as a Research Method in Ethnomusicology*

12.00 **Domenico Staiti & Silvia Bruni:** Obsedeni s filmskim jinnom: snemanje duhov v Maroku / *Possessed by the Jinn of Cinema: Filming Spirits in Morocco*

12.30 Kosilo / *Lunch*

**RABA AVDIOVIZUALNIH ARHIVOV V ETNOMUZIKOLOŠKIH RAZISKAVAH /
USES OF AUDIOVISUAL ARCHIVES IN ETHNOMUSICOLOGICAL RESEARCH**
(PRESEDUJOČI / CHAIR: GIORGIO ADAMO)

- 14.30 **Mohammad Ashkan Nazari:**
Zvočni in vizualni arhivi v etnomuzikologiji: študij glasbe skupnosti Hawrami /
Vocal and Visual Archives in Ethnomusicology: A Study of Ethnic Hawrami Music
- 15.00 **Andrew Pace:** Skupnostno ustvarjanje in kuratorstvo: skriti arhiv posnetkov /
Communal Production and Curatorship: A Hidden Archive of Maltese Għana Recordings
- 15.30 **Jasmina Talam & Tamara Karača Beljak:**
Glasovi preteklosti: zvočni posnetki iz arhiva Muzikološkega inštituta /
Voices From the Past: Sound Recordings From the Archive of the Institute for Musicology
-
- 16.00 Odmor / *Tea and Coffee Break*

NOVE RAZISKAVE / NEW RESEARCH
(PRESEDUJOČI / CHAIR: TERADA YOSHITAKA)

- 16.30 **Charlotte Vignau:**
Video projekt raziskovanja igranja na alpski rog in jodlanja v Lucernu /
The Video Research Project on Alphorn Music and Yodeling in Lucerne
- 17.00 **Salvatore Morra:** Video kultura tunizijske lutnje (ʿūd) / *The Tunisian ʿūd Video Culture*
- 17.30 **Yu Hui:** Pesem feniksa v spreminjajoči se družbi / *The Song of the Phoenix in a Changing Society*
-

FILM

- 18.00 **Wu Tiang-Ming:** Pesem feniksa / *Song of the Phoenix*
-

- 21.00 **FESTIVAL »NOČI V STARI LJUBLJANI« /
FESTIVAL "NIGHTS IN THE OLD LJUBLJANA TOWN"**

Petek / Friday, 26. 8. 2016

**TEORIJE IN METODE V AVDIOVIZUALNI ETNOMUZIKOLOGIJI /
THEORIES AND METHODS IN AUDIOVISUAL ETHNOMUSICOLOGY**

(PRESEDUJOČA / CHAIR: CHARLOTTE VIGNAU)

- 9.30 **Manfred Bartmann:** Terenski posnetki in eksperimentalni pristopi: načrt za še eno razširjeno zgoščenko / *Field Recordings and Experimental Approaches: A Concept for Another Extended CD*
- 10.00 **George Mürer:** Fluidnost del: retorika, forum, štipendija in domena etnomuzikoloških filmov ter drugih medijev / *The Fluidity of Works: Rhetoric, Forum, Scholarship, and the Domain of Ethnomusicological Film and Other Media*
- 10.30 **Saida Yelemanova & Suinbike Suleimenova:**
Kazaška tradicijska pesem kot tema avdiovizualne etnomuzikologije / *Kazakh Traditional Song as a Subject of Audiovisual Ethnomusicology*
-

11.00 Odmor / *Tea and Coffee Break*

**TEORIJE IN METODE V AVDIOVIZUALNI ETNOMUZIKOLOGIJI /
THEORIES AND METHODS IN AUDIOVISUAL ETHNOMUSICOLOGY**

(PRESEDUJOČI / CHAIR: MATÍAS ISOLABELLA)

- 11.30 **Eckehard Pistrick:** Konstruiranje zamišljenega migranta skozi zvok in sliko: (samo)predstavitev migranta-junaka in migranta-žrtve v kontekstu nedavne begunske krize / *Constructing the Imagined Migrant Through Sound and Image: (Auto) Presentations of the Migrant-Hero and the Migrant-Victim in the Recent Refugee Crisis*
- 12.00 **Yves Defrance:** Ustvarjanje dokumentarnega etnomuzikološkega filma: nekaj izkušenj in nasvetov / *Making a Documentary Film in Ethnomusicology: Some Experiences and Advice*
- 12.30 **Giorgio Adamo:** Avdiovizualni posnetek ali »film«? Nekaj pripomb o rabi video gradiv v dokumentacijske in raziskovalne namene / *Audiovisual Record vs. "Film"? Some Remarks on the Use of Video Material for Documentation and Research Purposes*
-

13.30 Kosilo / *Lunch*

**RABA AVDIOVIZUALNIH ARHIVOV V ETNOMUZIKOLOŠKIH RAZISKAVAH /
USES OF AUDIOVISUAL ARCHIVES IN ETHNOMUSICOLOGICAL RESEARCH**
(PRESEDUJOČI / CHAIR: YVES DEFRANCE)

- 14:30 **Gerda Lechleitner:** Ustanovitev »neke vrste zvočnega arhiva« (Exner 1900) za prihodnje raziskave na primeru zbirke zgoščenk Celotne zgodovinske zbirke 1899–1950 / *The Foundation of “A Kind of Phonographic Archive” (Exner 1900) for Future Research, Reflected in the CD Edition of the “Complete Historical Collections 1899–1950”*
- 15:00 **Isobel Clouter:** Dokumentiranje vpliva repatriacije avdiovizualnih zbirk: ponovno povezovanje nepalskih skupnosti z delom Arnolda Bakeja / *Documenting the Impact of Repatriation of Audiovisual Collections: Reconnecting Nepalese Communities with the Work of Arnold Bake*
- 15:30 **Rolf Killius:** Kjer morje poljublja puščavo: večetnični glasbeni vtisi z Arabskega polotoka / *Where the Sea Kisses the Desert: Multiethnic Musical Impressions From the Arabian Peninsula*
-

16:00 Odmor / *Tea and Coffee Break*

NOVE RAZISKAVE / NEW RESEARCH (PRESEDUJOČI / CHAIR: SVANIBOR PETTAN)

- 16:30 **Jana Belišová:** Zgodbe v pesmih, pesmi v zgodbah / *Stories in Songs, Songs in Stories*
- 17:00 **Julio Guillén Navarro:** Analiza dveh tradicionalnih majskega praznovanja v La Manchi: med polji Montiel in gorovjem Alcaraz (Albacete, Španija) / *Analyzing Two Traditional Fiestas in the Month of May in La Mancha: Between the Fields of Montiel and the Mountains of Alcaraz (Albacete, Spain)*
- 17:30 **Leonardo D’Amico:** Snemanje vokalne izvedbe in z njo povezanega interakcijskega procesa: študija primera kontrasta pri ottavi rimi v italijanski Toskani / *Filming a Vocal Performance and Its Process of Interactions: A Case Study on the Contrasto in Ottava Rima in Tuscany (Italy)*
-

- 18.45 Izlet z ladjo po Ljubljani (z večerjo) /
Boat tour on the river Ljubljana (light dinner included)

FILM

- 20:00 **Björn Reinhardt & Eckehard Pistrick:**
Polifonija: pozabljeni glasovi Albanije / *Polyphonia: Albania’s forgotten voices*
-

- 21.00 **FESTIVAL »NOČI V STARI LJUBLJANI« /
FESTIVAL “NIGHTS IN THE OLD LJUBLJANA TOWN”**
-

Sobota / Saturday, 27. 8. 2016

PREŠERNOVA DVORANA SAZU, NOVI TRG 4

DELAVNICA

9:00 **Renato Morelli:** Snemanje kompleksne polifonije / *Filming Complex Polyphony*

11:00 Odmor / *Tea and Coffee Break*

TEORIJE IN METODE V AVDIOVIZUALNI ETNOMUZIKOLOGIJI / THEORIES AND METHODS IN AUDIOVISUAL ETHNOMUSICOLOGY

(PRESEDUJOČI / CHAIR: YU HUI)

11:30 **Marita Fornaro Bordolli & Antonio Diaz:** Registriranje humorja: teoretične in metodološke refleksije filmskega snemanja murg pri urugvajskem karnevalu / *Registering Humour: Theoretical and Methodological Reflections on the Filming of Uruguayan Carnival's Murgas*

12:00 **Barley Norton:** Filmsko snemanje glasbene dediščine / *Filming Music Heritage*

13:00 Kosilo / *Lunch*

NOVE RAZISKAVE / NEW RESEARCH (PRESEDUJOČI / CHAIR: LEONARDO D'AMICO)

14:30 **Matías Isolabella in Raquel Jimenez:** Snemanje ta'rija: obrt, obred in spol v Maroku / *Filming Ta'rija-s: Manufacture, Ritual and Gender in Morocco*

15:00 **Jennie Gubner:** Več kot ribiške mreže in fedore: senzorično snemanje filmov in podajanje moči lokalnim družbenim estetikam v prostorih izvajanja tanga v Buenos Airesu / *More Than Fishnets and Fedoras: Sensory Filmmaking and the Empowerment of Local Social Aesthetics in the Tango Scenes of Buenos Aires*

15:30 **Paolo Vinati:** Zvoki otokov: glasba za meh na Cresu in Lošinj / *Sounds from the Islands: The Music of Meh in Cres and Lošinj*

FILM

16:00 **Paolo Vinati:** Zvoki otokov / *Suoni dalle isole (Sounds from the islands)*

17:00 Odmor / *Tea and Coffee Break*

16:30 **Občni zbor študijske skupine ICTM za avdiovizualno etnomuzikologijo /**
Meeting of the Study Group on Audiovisual Ethnomusicology

FILM

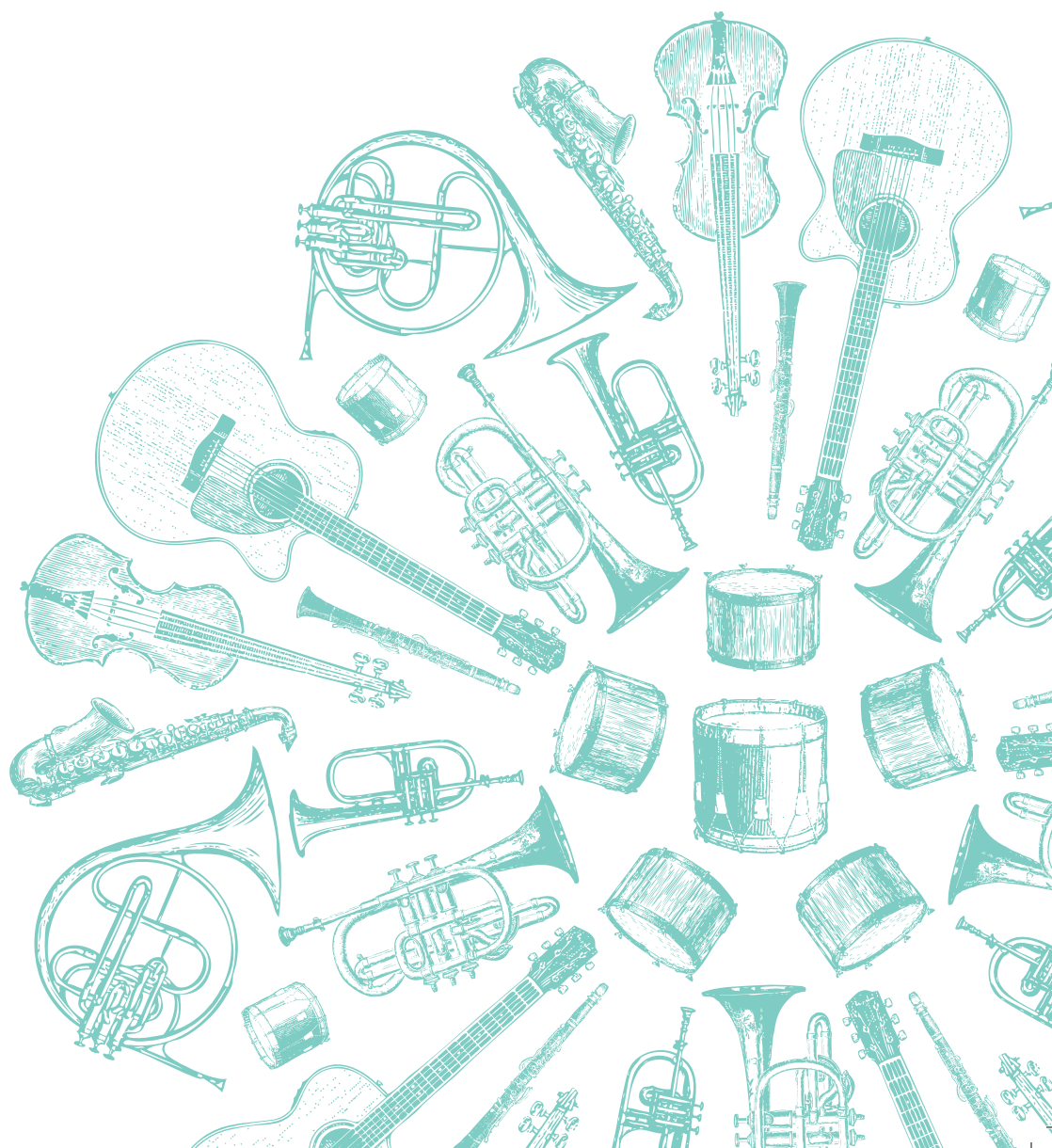
18:00 **Razia Sultanova:** Glasba Uzbekov v severnem Afganistanu / *Music of the Uzbeks of Northern Afghanistan*

FILM

19:00 **Terada Yoshitaka:** Samir Kurtov: godec na zurno iz Bolgarije / *Samir Kurtov: A Zurna Player from Bulgaria*

21.00 **FESTIVAL »NOČI V STARI LJUBLJANI« /**
FESTIVAL "NIGHTS IN THE OLD LJUBLJANA TOWN"

IZVLEČKI / ABSTRACTS



Terada Yoshitaka

National Museum of Ethnology, Osaka, Japan; terada@idc.minpaku.ac.jp

Prakticiranje avdiovizualne etnomuzikologije z marginaliziranimi skupnostmi: izzivi in obeti

Practicing Audiovisual Ethnomusicology with Marginalized Communities: Challenges and Prospects

The history and culture of marginalized communities are often ignored or oversimplified by mainstream mass media and nationally-controlled education systems. Individuals from such communities engage in music-making as one of the limited number of viable venues in which to express, release, and/or celebrate deep-seated emotions that are historically informed and socially constructed. Based on my previous and current projects on the music-making in three marginalized communities in Japan (Okinawan, Buraku, Zainichi Korean), I will reflect on the merit of audiovisual media in working with marginalized communities, the challenges encountered in the process, and the future prospects and possibilities for increasing relevance and scope of audiovisual media in ethnomusicological research and outreach.

I will first describe a process-oriented approach for filmmaking which I have proposed elsewhere as my principles and guidelines regarding the use of audiovisual media. I will then reflect on a few key issues emanating from my projects, such as (1) the relevance of an outside (and frequently majority) researcher and his/her relationship with source community; (2) a concept of scholarly neutrality; (3) the relevance and limitations of interview based films; and (4) the potentials of postproduction activities in connecting individuals within marginalized communities, thereby providing venues for communal healing and regeneration over traumatic experiences. While my examples derive from particular communities in Japan, I aim for a general understanding of the nature of audiovisual media and its relevance in working with marginalized communities. In this presentation, I will illustrate my discussion with short video clips.

Dario Ranocchiari

Institute of Ethnomusicology, University of Aveiro, Lisbon, Portugal; darior@ua.pt

Eugenio Giorgianni

Holloway, University of London, London, UK;

Eugenio.Giorgianni.2015@live.rhul.ac.uk

Glasbeni videospoti: sodelovanje pri snemanju filmov in digitalni obtok kot raziskovalna metoda v etnomuzikologiji

Music Video Clips: Collaborative Filmmaking and Digital Circulation as a Research Method in Ethnomusicology

This presentation will examine a collaborative approach to making music video clips. The relevance of such a participatory approach lies in the nature of the medium, since the production of video clips is a key aspect of contemporary music making, as well as a creative audiovisual communicative process.

Through engaging with musicians in the production of a video clip, the fieldwork becomes a mutually beneficial project. The researcher gains a deep insight into the circuit of music production, from recording to promotional strategies, and his involvement is necessary for the video product to be successful. Furthermore, the digital circulation of music creates a prominent new dimension to the elaboration of music tastes and trends. It also becomes a powerful channel for the construction of cultural identities, especially in diasporic contexts, as illustrated by Jesse W. Shipley's study (2013) on Ghana's Azonto dance craze and Eric Charry's edited book (2012) on the spread of hip hop through Africa.

By allowing the musicians to be protagonists of the process, filmmaking becomes an exploration into their networks, memories, and life experiences, enhancing the level of intimacy with the subjects of fieldwork. The construction of the clip, through location and frame selections, cinematic style, and editing choices, expresses the inner dialogue that accompanies the conception of music by its authors, and its social circulation. The non-narrative structure of video clips as stated by Peter Wollen (1986) evokes atmospheres and emotions rather than discourses, in other words, the aesthetics of the musicians.

The presentation will depict the issues above through our research experiences. Eugenio Giorgianni works with Congolese musicians and their representations of war and the spiritual power of music at home and in the diaspora. Dario Ranocchiari explores the values of audiovisual media in the contested definition of *andalusi* identity in Granada, Spain.

Domenico Staiti

University of Bologna, Bologna, Italy; domenico.staiti@unibo.it

Silvia Bruni

University of Bologna, Bologna, Italy; silvia.bruni3@gmail.com

Obsedeni s filmskim jinnom: snemanje duhov v Maroku

Possessed by the Jinn of Cinema: Filming Spirits in Morocco

In Morocco, the domestic trance rituals known as *lila*, dedicated to possession by spirits, are not public. The musicians and actors are women and effeminate men, and the observation and documentation of the rituals can be problematic. Attendance of these rituals is often restricted, while taking photographs and making video recordings is almost always forbidden. "Spirits do not allow it" is the common explanation.

In the course of our more than five-year-long fieldwork in Morocco, we established firm relations with musicians and other protagonists, and consequently were allowed to use the camera and document several of these rituals. In fact, the presence of video cameras strongly influenced our methodology and quality of our research. The decision makers justified to themselves, to other participants, and to us the fact that we were allowed to film the events by saying that we were possessed by the spirit of cinema and so acceptable to the world of spirits. Our paper further develops the idea of negotiation of the relationship between the observer and the observed.

Mohammad Ashkan Nazari

Arts University, Tehran, Iran; ashkannazari01@gmail.com

Zvočni in vizualni arhivi v etnomuzikologiji: študij glasbe skupnosti Hawrami

Vocal and Visual Archives in Ethnomusicology: A Study of Ethnic Hawrami Music

The geographical distribution and diversity of the Kurdish population in Iran, Iraq, Turkey, and Syria has resulted not only in dialectical differences but also cultural varieties. Encompassing a relatively large area in Iran's mainly Kurdish west and Iraq's northeast, Hawraman is a region with unique cultural features. Hawrami music is oral, offering no room for instruments and now, with the masters of the art mostly dead and the surviving ones too old to perform, the vocal and visual archives are the only sources of research in the field.

Those amateur documents have been recorded and preserved by ordinary locals, leading the present paper to deal with the following questions: to what extent are those sources applicable and useful in analysing Hawrami music? What musicological and cultural features can be examined and exploited from those archives?

I have combined anthropology and ethnomusicology as my key method while doing field study in the areas where I have interviewed singers, and gained access to and collected those archives, thus offering an analysis of the fundamental cultural elements of Hawrami music. The field study has been based on the approaches proposed in Alan P. Merriam's *Anthropology of Music* and Bruno Nettl's *Theory and Method in Ethnomusicology*.

The main sources of research in Hawrami music are amateur documents, which have been mostly recorded in non-staged settings, where the singer performs for the audience without a prior rehearsal or plan. Therefore, studying such archives leads one into carving out the fundamental natural features of the music in question. One such feature is the interaction between the performer and the audience, represented by clapping accompaniment, dancing, and paying respects to the performer in different forms, making the Hawrami musical culture stand out from other musical performances.

Andrew Pace

M3P Foundation Malta, Malta; andrewpace@m3p.com.mt

Skupnostno ustvarjanje in kuratorstvo: skriti arhiv posnetkov malteške *ghana*

Communal Production and Curatorship: A Hidden Archive of Maltese *Ghana* Recordings

Privately-made audiovisual recordings of *ghana*, a traditional form of Maltese vocal and guitar music commonly performed in bars and homes, have since the 1950s played a crucial role in the postwar development of the tradition. Today, over a thousand different recordings spanning this period are owned and circulated among members of local and diasporic *ghana* communities. These recordings do not just form a valuable catalogue of historic and contemporary performance occasions encoded into the media itself, but also provide significant insights into the broader organisation of this musical community. Examining how individuals make, use, and distribute these recordings reveals to us systems of gifting and reciprocity, of alternate modes of pedagogy, of the fragmentary nature of socio-musical knowledge within this community, and of the vital role that recordings continue to play as a communication channel through which diasporic *ghana* communities remain in contact with “home”.

In this presentation I examine how a dispersed audiovisual archive such as this is used by those practitioners who interact with and contribute to it, and what these activities tell us as ethnomusicologists. The production, distribution, and consumption of these recordings are all processes which occur almost entirely within the confines of the *ghana* communities that produce them, being a classic example of Peter Manuel’s (1993) “new media” and “democratic-participant media” forms: these recordings have been made by dilettanti and musicians using their own equipment (often purchased at great cost) and are typically transferred in hand-to-hand, face-to-face transactions, bypassing commercial modes of music production and consumption. The physicality of these exchanges and the directness of the spoken messages that are sometimes encoded between musical performances present a fascinating example of an archive that has been created and is curated exclusively by and for this musical community.

Jasmina Talam

Academy of Music, University of Sarajevo, Sarajevo, Bosnia and Herzegovina;
jasmina.talam@gmail.com

Tamara Karača-Beljak

Academy of Music, University of Sarajevo, Sarajevo, Bosnia and Herzegovina;
tkaracab@hotmail.com

Glasovi preteklosti: zvočni posnetki iz arhiva Muzikološkega inštituta

Voices from the Past: Sound Recordings From the Archive of the Institute for Musicology

The Institute for Musicology of the Academy of Music of the University of Sarajevo was founded in 2003. The sound recordings stored in the archive of the Institute were made from 1955 onwards, as part of the Department for Musicology and Ethnomusicology. Today, the Institute owns a rich collection of sound recordings which consists of 850 magnetic tapes and around 100 cassettes with additional documentation made during fieldwork in the period from 1953 to 1991, which was gifted by the former professors of the Academy, as well as recordings of new fieldwork. From the foundation of the archive to the present day, intensive work has been done on digitising magnetic tapes, transcribing the material, and creating a new database. We have encountered numerous problems, among which the most significant are the damage to the magnetic tapes and their content being supplemented with incomplete and often incorrect documentation.

In this paper we will discuss the problems we are facing as well as the methodology we are using for creating a new database. A very frequently asked question is “What do we do with archival sound recordings?” How can they be changed from unique recordings into scientific sources that will be useful to future researchers, and how can we encourage the broader community to recognise the archive’s importance as a unique segment of intangible cultural heritage.

Charlotte Vignau

University of Applied Sciences and Arts, Lucerne, Switzerland;
charlottevignau@gmail.com

Video projekt raziskovanja igranja na alpski rog in jodlanja v Lucernu

The Video Research Project on Alphorn Music and Yodeling, Lucerne

This paper deals with audiovisual media in research exploring new methodological practice. Departing from the more common use of film for presenting musicians, this project follows the researchers (who can naturally be musicians as well) as they carry out their research. The project “The Relationship Between Alphorn Music and Yodel-ing: Fact or Ideology?”, based at the University of Applied Sciences and Arts Lucerne, is presented on the internet via a sequence of short films, each reporting on the current “state of the art” of the project.

The films are informed by theoretical approaches of both visual anthropology and ethnographic film, which have an influence on the appearance of the finished films and on the quality of the conveyed knowledge. As a first point, the films serve as a way to involve and gather data from the interested public (i.e., folk music participants) by addressing questions to them concerning current research (e.g., whether the viewers know of privately-owned older herdsman's horns, or of notated yodel melodies in privately-held archives). Other benefits brought by the films are the documentation of the project, and having a general “speaking tube” of communication to the folk music participants. As a second point, all edited short films are discussed amongst the researchers of the project before going online. Hereby the presented topics in the films become clearer (by reediting) and the discussions are expected to have a rebound effect on the research project itself. The discussions, which are documented in written form, additionally enhance the “multivocality” of the films and finally feed the gaining of knowledge of the research project on a whole.

Salvatore Morra

Royal Holloway, University of London, London, UK;
salvatore.morra.2014@live.rhul.ac.uk

Video kultura tunizijske lutnje (‘ūd)

The Tunisian *‘ūd* Video Culture

This paper contributes to the discussions of the ways by which the fields of visual anthropology and film studies have redefined the ethnographic method (Hood, 1971; Hockings, 1975; Ruby, 1982; Zemp, 1988; Baily, 1989) while benefiting from research into media and visual communication, sound and music studies (Feld, 2004; Lysloff, 2003; Karaganis, 2007; Burgess and Green, 2009; Strangelove, 2010; Meikle and Young, 2012).

The *‘ūd* is the most prominent musical instrument of the Arab-Islamic world. Specifically in Tunisia, the absorption of foreign instruments such as the Egyptian *‘ūd sharqī* “replacing” the Tunisian *‘ūd ‘arbī*, has affected the social importance of traditional instruments. There has been little discussion to date about the context and practice of this Tunisian *‘ūd ‘arbī* in Tunisian urban music (*mālūf*). Twentieth century researchers such as Davis (2004), al-Mahdī (1981), Guettaf (1980, 2000), and d’Erlanger (1949, 1971) have neglected its development in Tunisia. Thus, a highly distinctive instrument within this music culture has been all but ignored.

In my paper, I suggest that in the twenty-first century this musical instrument is experiencing a revival process circulating through new visual technologies and media (digital video, YouTube, Facebook). It is incorporated into the virtual world Second Life (see Cook and Gagen, 2013) as composed of visual, oral, temporal, and auditory elements. In particular, this paper highlights some of the ways in which my own filming of the instrument in the field and *mālūf* aficionados/musicians’ virtual video sharing/archiving contribute to create and maintain communities through video practices, and it gives some consideration to the broader significance of visual representations of sound and music.

Yu Hui

Yunnan University, Kunming, China; hui.yuu@gmail.com

Pesem feniksa v spreminjajoči se družbi

The Song of the Phoenix in a Changing Society

Due to China's rapid economic development and modernization, traditional music genres face great challenges from the changed social environments that have nurtured them for centuries. One such phenomenon in the Chinese movie industry is the release of Wu Tianming's posthumous film *Song of the Phoenix* (2016), a story about the transmission and survival of traditional *souna* (a Chinese double-reed woodwind instrument) music in modern society. The story depicts the harsh reality *souna* musicians face as their artistic calling is no longer in tune with modern China. The title of the movie is taken from a famous *souna* music piece popular throughout the country. In the film, this piece is portrayed as the most superior piece to be played to only the most deserving of the recently deceased. Thus, the value of life, the pursuit of refined musicality, and the courage to preserve musical tradition by Chinese peasants are intertwined, reflecting the struggles of traditional music in a changing modern life.

In the film, the depiction of *souna* music, the instrument itself, the apprenticeship system, and the troupes' practices vividly reflect real life. In Chinese mythology, the phoenix obtains a new life by arising from the ashes of its predecessor. The movie demonstrates people's struggles in their changed lives, and their persistence, confidence, and seriousness when safeguarding their music traditions.

The film, however, was not received with astounding box office success. Soon after its debut, in March 2016, the film's producer kneeled down in an online broadcast, crying and begging theatre owners for more showtime, a stunning move that sparked both controversy and sympathy. Although the move helped the film gain more interest, it also shows the reality shared by both traditional music and art-house film, in this case an ethnographic film.

Manfred Bartmann

Universität Salzburg, Salzburg, Austria; manfred.bartmann@sbg.ac.at

Terenski posnetki in eksperimentalni pristopi: načrt za še eno razširjeno zgoščenko

Field Recordings and Experimental Approaches: A Concept for Another Extended CD

This paper will present experiences that have occurred since the release of the extended CD *Frisia Orientalis* in 2011. This CD reveals detailed information when inserted into a computer: an extensive booklet, introductions, mind maps, elaborated answers to 16 frequently asked questions, a detailed list of references for further reading, three podcasts, and three videoclips. All these materials refer to the 10 recordings included in the audio section. Earlier field recordings are embedded in some of the audio tracks, while others appear elsewhere within the included podcasts. It will be explained how these extensive documentation and analyses of musics have been received. Examples, reviews as well as other collected statements will be presented. In another step it will be explained how this feedback is considered from a more didactic perspective during the making of another extended CD.

On that one, the intention is to create music from speech signals by processing them experimentally, via application of speech-prosody analysis, in an acoustic research lab with state-of-the-art software. These new pieces of music will then be evaluated from a culturally appropriate perspective. Construing this as a quantified study of traditional musics, we will enable a well-founded and scientifically supported opinion on musical cultures. Fundamental insights into what makes spoken language musical will serve as models for a quantitative understanding of the associated musics. These insights will be subjected to a comparison made possible because they arise under controlled quantifiable conditions. In doing these exhaustive evaluations and comparisons, we have the potential to test and strengthen the strategy of “learning to perform” as another powerful tool for research.

George Mürer

The Graduate Center, City University of New, New York, USA;
gmurer@gradcenter.cuny.edu

Fluidnost del: retorika, forum, znanost in domena etnomuzikoloških filmov ter drugih medijev

The Fluidity of Works: Rhetoric, Forum, Scholarship, and the Domain of Ethnomusicological Film and Other Media

In this paper, I suggest that, despite robust lineages of innovative, imaginative ethnographic filmmaking within ethnomusicology, there remain many unexplored and emergent possibilities for combining techniques from narrative, experimental/avantgarde, and documentary traditions with the kinds of theoretical exposition and analysis associated first and foremost with academic lectures and writings. Surveying several decades of recent ethnographic filmmaking and writings about ethnographic filmmaking, in particular with respect to ethnomusicology, I will draw as well as my own experiences as an audiovisual musical ethnographer, always finding myself situating my projects in multiple frames and focal ranges, from the macro comparative, cross-cultural considerations, to the micro examining the grain and the nuance of particular localities, cultural neighbourhoods, and circumscribed worldviews and arenas of interaction.

Throughout this inquiry, I consider an array of strategies and perspectives, from Thomas Waugh's discussion of "presentational" vs. "representational" cinematic orientation to the increasing possibilities for reconfiguring and recasting the same material and research to interface with multiple viewerships, platforms, and topical conversations to the ethical and political work of ethnographic filmmaking and other media and ethnomusicology in the present moment.

Saida Yelemanova

Kazakh National University of Arts, Astana, Kazakhstan; folklab@inbox.ru

Suinbike Suleimenova

Independent filmmaker, Almaty, Kazakhstan; suinbike@gmail.com

Kazaška tracijska pesem kot tema avdiovizualne etnomuzikologije

Kazakh Traditional Song as a Subject of Audiovisual Ethnomusicology

Nowadays, it is generally accepted that audiovisual documentation is an integral part of the ethnomusicological study of traditional music. Audio and/or video recording allows capturing the holistic nature of tradition for research, documentation, preservation, dissemination, and other purposes. We will define the audiovisual approach as the most important for ethnomusicology in dealing with the widespread degradation of ancestral traditions within urban social contexts. In our paper we will show the main issues in this process, applied to the study of the Kazakh Arka song tradition.

This tradition was first recorded in the 1920s by outstanding musician and enthusiastic collector of folk music A.V. Zataevich. In the second half of the 1960s, recordings of Arka singer Amre Kashaubaev, who performed in 1925 at the World Music Fair in Paris and in 1927 in Frankfurt, were found at the Central Archive of Moscow, and later released in LP format.

An important role in restoring this tradition in the Soviet era was played by the Variety Studio in the 1970s. Two singers were of particular importance: Garifulla Kurmangaliyev from West Kazakhstan and Zhusupbek Elebekov from Arka. The recordings of their performances were later broadcasted by the Kazakh radio, along with other recordings stored in the Gold Fund of the radio. These recordings became the basis for a number of publications: 150 songs in *Anthology of Kazakh Folk Songs* (8 LPs) and *1,000 Traditional Kazakh Songs* (CD, released in 2010).

Our presentation will address these rare archival records in the context of the present state of folklore and folk-professional traditions.

Eckehard Pistrick

Martin Luther University Halle-Wittenberg, Halle, Germany;
eckehard.pistrick@musikwiss.uni-halle.de

Konstruiranje zamišljenega migranta skozi zvok in sliko: (samo)predstavitev migranta-junaka in migranta-žrtve v kontekstu nedavne begunske krize

Constructing the Imagined Migrant Through Sound and Image: (Auto) Presentations of the Migrant-Hero and the Migrant-Victim in the Recent Refugee Crisis

Searching for adequate visual and sonic tools to represent loss, trauma, displacement, and nostalgia and to render justice to human suffering has been a quest for journalists, artists, and audiovisual anthropologists for several decades. The presentation aims at analysing selected examples of migrants' visual and sonic self-presentation and their stereotyped representation in mass media and tabloid press using combined methods from visual anthropology, photo elicitation, anthropology of the senses, migration studies, and sound studies.

Based on intense fieldwork with and on Albanian migrants from 2004 to 2011, and short-term research among the migrants in Calais (France), it will offer insights into audiovisual representational models preferred by the migrants themselves. Interesting examples in this context are repertoires of migration songs that encode experiences of trauma, displacement, and nostalgia and portray the migrant as "a living dead". Many of these songs combine visual imagery and sonic codes in the form of highly imaginative video clips. The mass media representation will be analysed in terms of effective strategies of cultural othering, resulting in the construction of two antagonistic topoi: that of the Migrant-Hero and the Migrant-Victim. The ethical boundaries concerned will be problematized, as will be the tendency to aestheticize and anonymise migrant experiences. The examples discussed will allow finally for a wider reflection on how human mobility relates both to issues of visibility and invisibility, audibility and inaudibility.

Yves Defrance

University of Rennes, Rennes, France; yves.defrance@wanadoo.fr

Ustvarjanje dokumentarnega etnomuzikološkega filma: nekaj izkušenj in nasvetov

Making a Documentary Film in Ethnomusicology: Some Experiences and Advices

Many ethnomusicologists conduct their fieldwork alone. For different reasons they often do not have, or do not want to have, a team to help them make a film. One of the strengths of documentary film is the fact that individual filmmakers (i.e., without a crew) do not interrupt the event (ritual, ceremony, performance) being filmed. Another is that an individual filmmaker can rapidly react in unpredictable situations which are often common when conducting fieldwork.

The film *Drumming in Kerala* introduces different kinds of drums, including *maddalam*, *chenda*, *thimila*, and *edaykka*, and presents performing techniques special to Central Kerala (South India) commonly associated with religious ceremonies. The film was shot in a period of two weeks in February 2006, at the time of the important religious festival *Puram*, where several instrumental professional ensembles performed. The final cut of the film was made in Brittany, France.

Based on large excerpts from his 35-minute-long film *Drumming in Kerala*, the author will analyse camera, shooting, and editing techniques available to the ethnomusicologist working alone in the field. He will also discuss diverse modes of communication appropriate for use in an ethnomusicological documentary film.

Giorgio Adamo

University of Rome "Tor Vergata", Rome, Italy; giorgio.adamo@uniroma2.it

Avdiovizualni posnetek ali »film«? Nekaj pripomb o rabi video gradiv v dokumentacijske in raziskovalne namene

Audiovisual Record vs. "Film"? Some Remarks on the Use of Video Material for Documentation and Research Purposes

As we all know, an LP or an audio CD containing music is usually made of tracks corresponding almost always to specific musical performances, songs or instrumental pieces, reproduced almost always in their entirety. This is true both for commercial CDs of any kind of music and for CDs published by ethnomusicologists as documentation and research material, often accompanied by booklets or attached to scientific books. Nothing similar is observable in the audiovisual domain.

The word "film" is used in different ways but most often, even in the field of ethnomusicology, is referred to rather complex productions, featuring an editing process (montage), based on a kind of script, with written or spoken texts accompanying the footage, sometimes involving several figures such as director, cameraman, sound engineer, etc., or in summary, using all the resources provided by the cinematographic experience. In the past, there have been attempts to adopt other criteria in publishing ethnographic films for documentation and research purpose, like the *Encyclopaedia Cinematographica* edited by the Institut für den Wissenschaftlichen Film in Göttingen, or the idea of "research film" which basically doesn't call for any cutting of original sequences adopted by Gerhard Kubik. But currently, the problem of the use of audiovisual recording of musical practices and events for documentation and research purpose doesn't seem to be the centre of attention.

This presentation, based on the screening of an uncut sequence, will touch upon questions such as video recording techniques in the field, the archiving of the most significant sequences, and the possible publishing strategies to allow access to audiovisual records.

Gerda Lechleitner

Phonogrammarchiv, Austrian Academy of Sciences, Vienna, Austria;
Gerda.Lechleitner@oeaw.ac.at

Ustanovitev “neke vrste zvočnega arhiva” (Exner 1900) za prihodnje raziskave na primeru zbirke zgoščenk Celotne zgodovinske zbirke 1899-1950

The Foundation of “A Kind of Phonographic Archive” (Exner 1900) for Future Research, Reflected in the CD Edition of the *Complete Historical Collections 1899-1950*

The Phonogrammarchiv of the Austrian Academy of Sciences, which can be characterized as a research-based audiovisual archive, has been regarded as a model for other archives around the world and as a pioneer in technology since its foundation in 1899.

Meanwhile, more than 115 years after the archive's foundation, the oldest collections have gained in value both to researchers and to the members of the community whom were originally recorded. The value appears to increase with age. The reason for this is that the recordings made for research purposes are usually of currently practiced traditions. After the recordings have been studied, they may have little further immediate value to researchers or the people around. After a time, however, their importance increases because languages and traditions change. Then the recordings become increasingly important to both scholars and the communities recorded.

Historical recordings ask for a successful reconstruction of the contexts in which the sound recording in question was created and used. Any additional information concerning the respective recording, so-called metadata, therefore increases the prospects for an adequate appraisal and interpretation of the subjectively perceived sound.

The jointly developed and scientifically annotated CD edition offers an excellent basis for “looking” into “old” sounds from a modern perspective, thus making them not merely audible, but rendering their messages truly comprehensible again. Taking into account the nowadays-approved relationship between performer, researcher, and archivist, the archive as the pool of (documented) data plays an important role in research, communication, preservation, and sustainability in ethnomusicology. Some examples (already published or in preparation, from fieldwork expeditions or special projects) will be introduced and reflected upon the background of concepts like “text” and “in-context” recordings, research history or different approaches, to illustrate new aspects in the study of historical recordings and the function and responsibilities of archives.

Isobel Clouter

World and Traditional Music, The British Library, London, UK;
Isobel.Clouter@bl.uk

Dokumentiranje vpliva repatriacije avdiovizualnih zbirk: ponovno povezovanje nepalskih skupnosti z delom Arnolda Bakeja

Documenting the Impact of Repatriation of Audiovisual Collections: Reconnecting Nepalese Communities With the Work of Arnold Bake

In the digital age the possibility of “repatriating” digital copies of audiovisual collections to the countries whose culture was being documented is now a reality. The possibility for resulting knowledge exchange heralds a new era in “understanding cultures” through augmented documentation of archival material by indigenous cultures. The result for the archives and research communities who benefit from this knowledge is evident. However, the impact of repatriation on the communities whose culture is documented in film is less well documented.

In 2012 the British Library digitized audio and moving image recordings made by Arnold Bake in Nepal in 1931-33 and 1955-6 and returned digital copies to the Music Museum of Nepal in Kathmandu. In 2014 the Library, in collaboration with the Music Museum, developed a research project to investigate the impact of this “cultural repatriation” work on the Nepalese communities the recordings had sought to document. Using film as a means to investigate, the resulting footage provides a record that begins to question the changing role of archives in the transmission of heritage documents of performance and cultural tradition.

At a time when archives increasingly release digital objects across the globe, this paper and the film contemplate current practices and realities of reconnecting people with recordings in the physical presence of the museum, while further anticipating the challenges facing archives releasing collections of ethnographic recordings online.

Rolf Killius

University College London in Qatar, Doha, Qatar; rolfkillius@yahoo.com

Kjer morje poljublja puščavo: večetnični glasbeni vtisi z Arabskega polotoka

Where the Sea Kisses the Desert: Multi-ethnic Musical Impressions From the Arabian Peninsula

The author will elaborate on the rich traditional music of the Arabian Peninsula, portraying these nations as multi-ethnic societies reflected by their rich musical culture. Until recently the author was Curator of Oral and Musical Cultures at the British Library Qatar Foundation Partnership in London. From this project he will present some recently digitised recordings of old shellac discs from the British Library archive and show clips of his own footage from Oman, Kuwait, and Qatar.

The paper will present music played in clubs and coffee houses of small towns along the coasts of Kuwait, Bahrain, and Iraq in the 1930s and 1940s. The first international Arabic music conference, held in 1932 in Cairo, will be revisited, in particular its connection with present day's Gulf music.

The paper will then focus on present hypo-modern multicultural societies along the Persian Gulf. In Qatar, Kuwait, and Oman the author filmed traditional music performances by the Arabic and Indian communities. In these places he discovered the musically rich "sea music" created by people working on the ships. The author considers "sea music", with its numerous influences from Africa and India, to be the most defining musical genre of the Gulf. Although times have changed and no Gulf-Arab works nowadays on a ship, these music is still alive and practiced by the descendants of Arab seamen.

The author will relate his own contemporary footage to historical recordings and will offer suggestions and ideas, questioning the concept of mono-ethnic societies often perceived by the rulers of the Gulf countries, and asking whether music expresses the sentiments of a society, and how musical culture can be a factor in solving difficult socio-political situations and stalemates.

Jana Belišová

Institute of Musicology of Slovak Academy of Sciences, Bratislava, Slovakia;
vasolibe@gmail.com

Zgodbe v pesmih, pesmi v zgodbah

Stories in Songs, Songs in Stories

Singing traditional songs has a steady place in the homes of Slovak Roma. The interpretation of these songs usually connects them with memories and experiences. The preparation, shooting, and post-production of a documentary film and video book on the subject is a long term process, which is currently on its latest stages of development. Individual sequences contribute to a complete picture of the theme of reflection of life in the songs of Slovak Roma, although this video works with a different type of information and a different cognitive material than a scholarly text.

Connection between songs and life of a respondent is sometimes direct: a particular song is connected with a particular experience and evokes in a singer similar feelings in each act of interpretation. However, more often this singing releases a mechanism of certain feelings that, evoked by singing, bring more songs cyclically. Feelings, which are experiences in the past, are evoked through music and it revives pictures from the past.

Emotions and returns to memories are expressed by many expressive devices: singing, narration, face-play, gestures, laughter, movements. These pictures are completed also by expressions by other present people, who can either remember the story or, having heard the narration, add details from the account they had heard the last time. All this can be ideally captured in a visual recording. The film creates more effective conditions for perception and immediate experience of participation. The film is a specific kind of “text” which works with other modes of perception and with regards to them it has to be created in a different way than a written text.

Julio Guillén Navarro

University of Valladolid, Valladolid, Spain; julioguillen1982@gmail.com

Analiza dveh tradicionalnih majskih praznovanj v La Manchi: med polji Montiel in gorovjem Alcaraz (Albacete, Španija)

Analyzing Two Traditional Fiestas in the Month of May in La Mancha: Between the Fields of Montiel and the Mountains of Alcaraz (Albacete, Spain)

Even today it's possible to find *fiestas* in Spain in which the traditional elements are presented in a natural way, regarded as identitarian symbols of a town or area, without the presence or revivals or similar phenomena. The *fiesta* is developed in a natural way, and the inhabitants of the community work as maintainers and “guardians” for the ritual to keep celebrated in the “correct” way.

In May 2014, the Diputación Provincial of Albacete (a provincial institution) gave us support to film a documentary focusing on two *fiestas* that still today preserve traditional elements clearly visible in the music, the ritual, or the special clothing.

Lezuza is a one thousand people village that celebrates the *fiesta* of Lady of the Cross (Virgen de la Cruz) on 3 May. Twelve dancers dressed in white perform stick dances (*paloteos*) and the equivalent of the English Maypole dance (*vestir el palo*) accompanied by *dulzaina* (traditional oboe in Spain) and drums. The dance is performed by children, but in 2015 grown people returned to the dance after 20 years.

Casa Noguera (literally “walnut tree house”) is a nearly uninhabited village that every 3 May attracts a lot of former habitants to sing the May song (*Los mayos*) and immerse some small crosses into water. Both *fiestas* have interesting evolutions, with pre-Christian origins that can be identified along the documentary in the syncretism of elements that mix the phallic symbol of the tree, the colours of the vegetation, or the songs to the women with the Cross, the image of the Virgin or the Spanish flag. The shared feelings of continuity with the past (historic or rural) and the emotional bonds to the land can be clearly perceived in the interviews maintained with insiders.

Leonardo D'Amico

Yunnan University, Kunming, China; leonardodamico69@gmail.com

Snemanje vokalne izvedbe in z njo povezanega interakcijskega procesa: študija primera *contrasto* pri ottavi rimi v italijanski Toskani

Filming a Vocal Performance and Its Process of Interactions: A Case Study on the *Contrasto* in *Ottava Rima* in Tuscany (Italy)

Music-making is above all a performative process in which motor behaviours are involved in the “musical action”. Instrumental music, for example, is necessarily associated with the movements of the performer, since the musical instrument can be considered as an extension of the musician body. But also in the case of apparently static musical performance, as in vocal performances by various singers, some interactions occur between them and the public attending the performance. These interactions tend to condition, and sometimes determine, the development of the performance.

My lecture will deal with a vocal challenge (*contrasto*) between traditional extemporary singer-poets of Central Italy (*poeti in ottava rima*) filmed in several performative occasions held in the villages of Maremma, Southern Italy. *Contrasto* was traditionally performed in informal feasts *a tavolino* (at the table), but in recent years it has increasingly been performed on stage in front of an audience.

The extemporary poets are also the protagonists of an ancient ritual called “Maggio” in which traces of a pagan substrate emerge. On this occasion, in the countryside of Maremma, groups of itinerant singers, called *maggerini*, move from one farm to the other, singing songs to welcome spring and to wish good luck for the harvest to come. This tradition is linked to spring agricultural rituals celebrating fertility and fecundity.

My paper, accompanied by the screening of a short documentary (*Cantar l'ottava*), is intended to highlight not only the importance of the visual dimension in vocal performances in which the cultural context and the natural settings play a fundamental role. The audiovisual recording, in fact, becomes an essential research tool allowing to “catch” such phenomena conceived not as a product but as a process, with all the contextual dynamics that they imply.

Marita Fornaro Bordolli

Universidad de la República, Republica, Montevideo, Uruguay;
diazfor@adinet.com.uy

Antonio Diaz

Universidad de la República, Republica, Montevideo, Uruguay;
diazfor@adinet.com.uy

Registriranje humorja: teoretične in metodološke refleksije filmskega snemanja murg pri urugvajskem karnevalu

Registering Humour: Theoretical and Methodological Reflections on the Filming of Uruguayan Carnival's *Murgas*

The *murga* is a carnival ensemble of Spanish origin, a popular theatre genre that started developing in the nineteenth century in Uruguay. The historically male polyphonic choral singing and the use of contrafactum from popular songs are characteristic of these groups, which syncretize aspects of the *chirigotas* and *murgas* of the carnivals in Cadiz, Extremadura, and Castilla (Spain) with elements of Venetian Carnival and Afro-Uruguayan music. The main function of these carnivalesque groups is the criticism of current events, particularly national, by means of satire, irony, parody, allegories, and the use of the grotesque.

The research on Uruguayan *murga* has mainly included records of fieldwork in Uruguay and Extremadura and Andalusia (Spain), the latter for comparative purposes. These records were made during the Carnival period and during the rehearsals, which in Uruguay extends from November until the celebration of Carnival. There was a special focus on filming the annual cycle of some *murga* groups, since rehearsals are an instance of collective creation, where even the followers of each group may participate. The analysis of the records, which in recent years have focused on the mechanisms of humour production involving literary text, music, stage movements, makeup, costumes, and scenery has led us to reflect on the relationship between audiovisual recording, theoretical framework, and methodology in the specific case of this research. The paper will discuss issues such as filming individual characters and choir, the register of allegorical figures, body and facial gestures related to satire and parody, and the emission of the "*murga* voice". Moreover, it also addresses the problems of working in different contexts (e.g., official competition organized in the city of Montevideo, local stages in small towns) and the analysis of commercial audio recordings and those produced by the ensembles themselves made available over the Internet.

Renato Morelli

Independent scholar, Trento, Italy; info@renatomorelli.it

Delavnica: Snemanje kompleksne polifonije

Workshop: Filming Complex Polyphony

At the workshop we will analyse three traditions of complex polyphonies: the *a cuncordu* multipart singing of Sardinia, the *tür* of Premana in the Alpine Northern Italy, and the dissonant polyphonies of Svaneti in Georgia. We will discuss technical and methodological aspects such as photography, live recording, interviews, editing, postproduction, and alternative editing for museological use. Particular attention will be dedicated to video recording, using one camera and several cameras organized in a “multicam” setting.

Sardinia

In Cuglieri and Santulussurgiu, Easter festivities are traditionally accompanied by a small choir called *su cuncordu*. This choir is composed of four specialised male voices. They perform the Miserere (Psalm 50) and Stabat Mater in Latin, both with highly complex arrangements. Their tradition has been passed on orally, and has efficiently been preserved to the present day.

Alps

The village of Premana, the highest village of Valsassina (Lecco, Northern Italy) is the leading producer of scissors in the world. Besides producing knives and other metal products it is also known for its peculiar choral singing tradition, performed on certain days in the annual circle. Premana's specific multipart singing style is known as *tür*. It is a way of singing that verges on shouting, powerful though slow, with a high-pitched texture.

Georgia

The traditional polyphony of the Svans is arguably the most well-preserved and most ancient polyphonic singing tradition in Europe. It is characterised by a three-part structure, the prevalence of resounding dissonant harmonies, all the parts pronouncing the same words, and that most songs are connected to round dances. Ethnomusicologists use the term “chordal unit polyphony” to describe the Svanetian polyphony. Georgian polyphonic singing has been included into UNESCO list of Intangible Cultural Heritage of Humanity.

Renato Morelli will lead this workshop with his editor Sara Maino.

FILMS BY RENATO MORELLI THAT WILL BE USED DURING THE WORKSHOP:

Title: **SU CONCORDU (The choir)**
Subtitle: Easter at Santulussurgiu (Sardinia)
Year: 1988
Award: Enrico Fulchignoni Bilan du Film Ethnographique, Paris 1989

Title: **VOICES FROM THE HEIGHTS**
Subtitle: Three Days in Premana
Year: 2011
Award: Gran Prix Golden Tournon, Etnofilm Cadca, 2012

Title: **SACRED VOICES**
Subtitle: Two generations of singing *a cuncordu* for Holy Week in Cuglieri
Year: 2015
Award: Cineteca Sarda, Concorso “Fiorenzo Serra” Sassari 2015

Title: **MRAVALZHAMIER**
Subtitle: A singing journey in Svaneti with Pilpani family (Svaneti) and Melbourne Georgian choir (Australia)
Year: 2016

Barley Norton

Goldsmiths, University of London, London, UK; b.norton@gold.ac.uk

Filmsko snemanje glasbene dediščine

Filming Music Heritage

A burgeoning body of scholarship has critically evaluated heritage discourse and UNESCO's 2003 Convention on Intangible Cultural Heritage (e.g. Kirschenblatt-Gimblett 2006; Ronström 2014). Ethnographic studies have also begun to assess the impact of policies aimed at safeguarding intangible cultural heritage (ICH) on music practices and communities (e.g. Howard 2012). Audiovisual representations of ICH, however, have received little scholarly attention. This paper reflects on how film intersects with the heritagization of music traditions, focusing on the official videos submitted by state parties as part of the process of nominating elements for inscription on UNESCO's ICH Lists. As a case study, the paper considers the Vi and Giam folk song tradition from the Vietnamese provinces of Ha Tinh and Nghe An, which was inscribed on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity in 2014. Drawing on a research trip to Ha Tinh and Nghe An provinces in 2013, during which video footage for the film submitted to UNESCO was shot, the paper unpacks the complex issues involved in the audiovisual representation of Vi and Giam songs as intangible cultural heritage. Through evaluating the making of films about Vi and Giam folk songs in relation to UNESCO's procedures for inscribing ICH, the paper emphasizes that films are historically situated cultural artifacts and problematizes the notion that film is a neutral form of documentation.

Matías Isolabella

University of Valladolid, Valladolid, Spain / Universidade do Minho, Minho, Portugal;
mnisolabella@gmail.com

Raquel Jimenez

University of Valladolid, Valladolid, Spain; rebiab@hotmail.com

Snemanje ta'ṛīj: obrt, obred in spol v Maroku

Filming *Ta'ṛīja-s*: Manufacture, Ritual and Gender in Morocco

The *ta'ṛīja* is a small single-headed clay drum typical from Morocco, which is characterized by a pair of resonant strings situated under the membrane. Sometimes the name is used to refer to similar but bigger clay drums, the *gwellls*. These clay instruments are used in different contexts and are both played by non-professional musicians (in parties and celebrations) and by professional ensembles of Sufi, Chaabi, and L'aïta music. These drums are played by children at home and in the streets during the festivity of Ashura, and hundreds of *ta'ṛīja-s* are sold in the marketplaces every year, being the most commonly found instrument in Moroccan households. The sound of these instruments, played along frame drums, is heard almost everywhere, having a fundamental role in the inclusion of participants to the festivity. With this purpose, manufacturers build *ta'arīja-s* in a wide range of dimensions, shapes, and decorations and sell them at affordable prices to guarantee access to children and families. This mass production process, carried out by male traditional potters, has displaced other traditional ways of constructing the instruments in the Riff area.

The use of audiovisual tools in ethnomusicology has proved to be essential and raised many questions around authority, representation, objectivity, etc. In the frame of this ongoing research project we are making extensive use of audiovisuals applying a wide range of techniques. In this paper we will focus on the documentation purposes that allow us to (re)present two different manufacturing techniques that are currently in use: a “modern” big scale production that uses a potter’s wheel and updraft open-topped kilns with combustion chamber, and the non-commercial technique, made by professional female potters in the North, by modelling and coiling, and firing in simple updraft kilns or pits.

Jennie Gubner

Colby College, Maine, USA; jgubner@gmail.com

Več kot ribiške mreže in fedore: senzorično snemanje filmov in podajanje moči lokalnim družbenim estetikam v prostorih izvajanja tanga v Buenos Airesu

More Than Fishnets and Fedoras: Sensory Filmmaking and the Empowerment of Local Social Aesthetics in the Tango Scenes of Buenos Aires

International popular music genres are frequently marketed using exoticizing visual imagery. Writing about how local artists challenge these powerful visual imaginaries presents a unique set of challenges, to which the medium of film can offer a productive solution. Around the world, ideas of tango culture have long been associated with a set of hypersexualized visual images of brothel culture a passionate world of fishnet stockings, fedoras and scantily clad dancers. These visual stereotypes continue to saturate representations of the genre in international media as well as in tourist industries that market what is known in Argentina as “tango for-export.” Over the past decade, new generations of tango artists have fought these stereotypes, developing new scenes that position tango within the contemporary aesthetics of everyday city life in Buenos Aires. Nonetheless, the task of resignifying tango as more than a global signifier of passion has not been an easy task, forcing many artists to continue working in “for-export” industries.

Frustrated with the disconnect between local and global imaginaries of tango culture, my research uses film as a medium to construct alternative forms of visual, sonic, and sensory knowledge about the everyday politics and social aesthetics of these growing local music scenes. Drawing from the interdisciplinary fields of visual and sensory ethnography, I will position my filmmaking practice as a theoretical and methodological approach to empowering local understandings of exoticized popular music genres.

Paolo Vinati

Independent scholar, La Valle, Italy; pavinati@tiscali.it

Zvoki otokov: glasba za meh na Cresu in Lošinj

Sounds From the Islands: The Music of *Meh* in Cres and Lošinj

Croatia's islands of Cres and Lošinj are homes to the musical tradition of the *meh*, the local bagpipe. My audiovisual research carried out in 2015 demonstrates through interviews and music performances how the instrument is tied to the past, but also how it functions in the present time. All the *meh* players on the islands were recorded during their performances. Thanks to the recordings, it is possible to observe the different fingerings and embellishments, allowing an analytical portrayal of each musician's practice. Moreover, the interviews offer information on the learning, the performing occasions, and the maintenance of the instrument, leading the interviewed to ponder more deeply about the instrument and its future .

During the research, a *meh* which belonged to an old player of the 1970s was found; it is currently played by a young man of the same village. My intention is to create a video archive of all the recordings made so far on the islands in order to unveil musical mechanisms and convey a musical know-how, which is, up to this day, still unknown as far as the *meh* is concerned.

One should take into account that the film *Zvuci otoka* has been financed, at my proposal, by tourist boards, hotels, and accommodation agencies. In the summer several film shows are planned in different villages for the tourists who visit and sojourn on the islands. Another element that brought new stimuli among the players of the islands is a small festival of European bagpipes, which has been taking place on the Cres and Lošinj in late spring for several years. This contributes to a strong factor of identity and is an opportunity for a comparison and exchange between musicians who play similar instruments.

AVTORJI FILMOV, DRUGI REGISTRIRANI UDELEŽENCI IN ORGANIZATORJI

FILM AUTHORS, OTHER REGISTERED PARTICIPANTS AND ORGANIZERS

Ines Budinoska

Imago Sloveniae, Ljubljana, Slovenia; imago@siol.net

Marija Dumnić

Institute for Musicology of Serbian Academy of Sciences and Arts, Belgrade, Serbia;
marijadumnic@yahoo.com

Juan Esteban de Jager

University of Buenos Aires, Buenos Aires, Argentina; juandejager@gmail.com

Miguel Ángel García Velasco

AfroKuba, Cuba & Switzerland; afrokuba17@gmail.com

Antti-Ville Kärjä

Music Archive JAPA, Helsinki, Finland; avk@musiikkiarkisto.fi

Daša Kerin Repinc

Imago Sloveniae, Ljubljana, Slovenia; imago@siol.net

Jan Kern

Imago Sloveniae, Ljubljana, Slovenia; imago@siol.net

Janoš Kern

Imago Sloveniae, Ljubljana, Slovenia; imago.kern@siol.net

Teja Klobčar

RTV Slovenija & KED Folk Slovenija, Ljubljana, Slovenia; teja.klobcar@rtvslo.si

Darja Korez Korenčan

RTV Slovenija, Ljubljana, Slovenia; darja.korez@rtvslo.si

Mojca Kovačič

Institute of Ethnomusicology ZRC SAZU & KED Folk Slovenija, Ljubljana, Slovenia;
mojca.kovacic@zrc-sazu.si

Naško Križnar

Institute of Slovenian Ethnology ZRC SAZU, Ljubljana, Slovenia; nasko.kriznar@zrc-sazu.si

Petra Kurinčič

Imago Sloveniae, Ljubljana, Slovenia; imago@siol.net

Franz Lechleitner

Phonogrammarchiv, Austrian Academy of Sciences, Vienna, Austria; franz.lechleitner@oeaw.ac.at

Sara Maino

Multimedia artist. Arco, Italy; sarmaino@tin.it

Svanibor Pettan

University of Ljubljana, ICTM & KED Folk Slovenija, Ljubljana, Slovenia; svanibor.pettan@gmail.com

Sanja Pupac

PI Museum, Banja Luka, Bosnia and Herzegovina; pupacsanja@gmail.com

Marcello Sorce Keller

Independent scholar, Bern, Switzerland; mskeller1@bluewin.ch

Razia Sultanova

Cambridge University, United Kingdom; rs588@cam.ac.uk

Andreja Vrekalić

University of Music and Dramatic Arts, Graz, Austria; avrekalic@gmail.com

Carlos Yoder

ICTM & KED Folk Slovenija, Ljubljana, Slovenia; carlitos@carlitos.si

Uredili / Edited by: Teja Klobčar, Mojca Kovačič, Svanibor Pettan, Carlos Yoder

Vodstvo študijske skupine / Study Group

Executives: Leonardo D'Amico (predsednik / chair), Yves Defrance (podpredsednik / vice-chair), Matías Isolabella (tajnik / secretary)

Programski odbor / Programme

Committee: Barley Norton (predsedujoči / chair), Salwa El-Shawan Castelo-Branco, Amy Catlin-Jairazbhoy, Svanibor Pettan, Terada Yoshitaka, Stephen Wild

Organizacijski odbor / Local

Arrangements Committee: Svanibor Pettan (predsedujoči / chair), Janoš Kern, Teja Klobčar, Mojca Kovačič, Carlos Yoder

Filmski odbor / Film Committee: Leonardo

D'Amico (predsedujoči / chair), Janoš Kern, Svanibor Pettan

Jezikovni pregled / Proofreading: Teja

Klobčar, Svanibor Pettan, Carlos Yoder

Oblikovanje / Design: LUKS Studio

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Založila / Published by: Znanstvena založba

Filozofske fakultete Univerze v Ljubljani

Izdal / Issued by: Oddelek za muzikologijo

Filozofske fakultete Univerze v Ljubljani

V sodelovanju z / In cooperation with:

Ustanova Imago Sloveniae – Podoba Slovenije

Za založbo / For the Publisher: Branka

Kalenić Ramšak, dekanja Filozofske fakultete /
Dean of the Faculty of Arts

Ljubljana, 2016

Naklada / Circulation: 100 izvodov

Publikacija je brezplačna /

This publication is free of charge

ORGANIZATORJI / ORGANIZERS

Mednarodno združenje za tradicijsko glasbo (International Council for Traditional Music – ICTM) je vodilno svetovno združenje etnomuzikologov, nevladna organizacija v formalnem stiku z Unescom. Prizadeva si za študij, prakso, dokumentacijo, ohranitev in razširjanje tradicijske glasbe in plesa vseh dežel. S tem namenom organizira svetovne konference, simpozije in kolokvije. Od leta 2011 ima sedež v Ljubljani.

Oddelek za muzikologijo Filozofske fakultete Univerze v Ljubljani deluje od leta 1962 in ponuja študij znanosti o glasbi na vseh treh univerzitetnih stopnjah. Znotraj oddelka deluje Katedra za etnomuzikologijo z raznovrstnim naborom predmetov, kot so Slovenska ljudska in popularna glasba, Glasbe sveta, Popularna glasba, Aplikativna etnomuzikologija, Izbrana poglavja iz etnomuzikologije, Etnoansambel in drugi.

Imago Sloveniae – Podoba Slovenije je po obsegu eden največjih kulturnih projektov v Sloveniji, v okviru katerega poteka šest mednarodnih festivalov in koncertnih ciklov. Je kulturna mreža, ki povezuje 25 koncertnih prizorišč iz vseh delov države. Cilji projekta so dostopnost kakovostnih kulturnih vsebin, mobilnost kulturnih dobrin, oživljanje kulturne dediščine, promocija slovenske ustvarjalnosti in poudarjanje ter mednarodno sodelovanje in medkulturni dialog.

Glasbenonarodopisni inštitut ZRC SAZU je najstarejši inštitut Znanstvenoraziskovalnega centra Slovenske akademije znanosti in umetnosti. Inštitut se ukvarja z raziskavami ljudske glasbe in plesa ter preučuje njihovo vpetost v sodobne kulturne prakse. Obsežno arhivsko gradivo izdaja v obliki tiskanih in zvočnih publikacij.

Kulturno in etnomuzikološko društvo Folk Slovenia je samostojno, prostovoljno in nepridobitno združenje, ustanovljeno l. 1996. Organizira koncerte, pevske, godčevske ter plesne delavnice, predavanja, okrogle mize, simpozije in izdaja nosilce zvoka. Ima status društva v javnem interesu in je slovenski nacionalni odbor pri Mednarodnem združenju za tradicijsko glasbo (ICTM).

The International Council for Traditional Music (ICTM) is the leading international association of ethnomusicologists, a Non-Governmental Organization in formal consultative relations with UNESCO. Its aims are to further the study, practice, documentation, preservation and dissemination of traditional music and dance of all countries. To these ends the Council organizes World Conferences, Symposia and Colloquia. It is based in Ljubljana since 2011.

The Department of Musicology at the Faculty of Arts, University of Ljubljana, was founded in 1962 and offers scholarly study of music at all three university levels. Its Programme in Ethnomusicology offers a variety of courses, such as Traditional and Popular Music of Slovenia, Musics of the World, Popular Music, Applied Ethnomusicology, Selected Chapters in Ethnomusicology, Ethnoensemble, and more.

Imago Sloveniae - Image of Slovenia is one of the largest cultural projects in Slovenia and includes six international festivals and concert cycles. It is a cultural network which connects 25 concert venues all over the country. The objectives of the project include provision of access to high quality cultural content, mobility of cultural goods, revival of cultural heritage, promotion of Slovenian creativity and cultural interpretation, as well as international cooperation and intercultural dialogue.

The Institute of Ethnomusicology ZRC SAZU is the oldest institute of the Scientific Research Centre (ZRC) of the Slovene Academy of Sciences and Arts (SAZU). The Institute researches folk music and dance, and examines their integration into contemporary cultural practice. It regularly publishes printed and audio materials from its extensive archive.

The Cultural and Ethnomusicological Society Folk Slovenia is an independent, voluntary, and non-profit association founded in 1996. It organizes concerts, workshops in singing, playing musical instruments and dancing, lectures, roundtables and symposia, and issues CDs. The Society also serves as the Slovenian National Committee of the International Council for Traditional Music (ICTM).