

Preface

MUSIC IN MOTION – A EUROPEAN PROJECT

The contents and the form of this publication are the outcomes of long and intense discussions and negotiations. This is only worth mentioning because in this case these negotiations and the result somehow have to do with European cultural politics. This publication is part of an EU-funded project that is called 'ExTra! Exchange Traditions' and promotes musical diversity. The central task was to deal with traditional music existing in European countries and there was a focus on the music of minorities. Alongside numerous musical events over the past three years in various countries of the EU a committee was appointed to work on the scientific part of the project. The first idea, presented during a first meeting of the members of the Scientific Committee by the *European Music Council* (EMC) on what the outcome of this work should be, was a concept of representativity: a study of a minority culture in every country of the EU by a native scholar of that country in his or her native language. This kind of politics of representation can be found in the EU on many levels, overshadowed by the still powerful idea of the nation state. The Scientific Committee decided not to take this road but rather to concentrate on themes that seem to be important concerning the topic "minorities and immigrants in Europe" by finding authors who represent their expertise in these fields rather than their nations. The concept of the nation state cannot be omitted because it is a European reality, but it is implied more in the sense of being challenged by minority identities and creative musical potentials being active and very often being a stimulus to change. From this fundamental change of perspective, the very title of this publication evokes: *Music in Motion*.

The themes chosen are as diverse as the inputs: urban area, gender perspectives, music education, ethnic/religious minority communities, policy and media. Most of them are part of influential ethnomusicological contemporary discourses. Ethnomusicology seems to be the discipline that provides the best tools for dealing with musical diversity, intercultural discourse and the applied aspects of its interdisciplinary links with sociology, popular music studies, ethnology, pedagogy and musicology. It should also be added that intense talks about the language of the articles took place; knowing that the languages within the EU are as diverse as the musics, we eventually decided to publish this book in English.

The minority communities and their musical implications as subjects of the articles in this volume are of a limited number. The Editorial Board was always aware of the fact that across all EU countries, the situations of minority communities are very diverse. Also, and more important, the Editorial Board was faced with the situation that the state of research on minority communities varies from one member state to another and sometimes hardly exists at all. During the first meeting, the Editorial Board selected minority communities according to their importance for Europe – also in the historical perspective – and their presence in political discourse: Jews, Roma and immigrants from Turkey and Africa, who are the subjects of the first four articles. These articles are the only ones that try to include an all-European perspective. All the other inputs are limited to regions, states, institutions or groups. They use the exemplary approach.

There are three main sections in this book. The introductory part intends to give a political, as well as a disciplinary, background. This is achieved through two articles, one of which is a philosophical view on European immigration policy, and the other tries to link all the articles of the publication to contemporary ethnomusicological discourse.

The second part consists of scholarly articles dealing more or less with the themes agreed upon during the first session with the Scientific Committee. The third section consists of model projects showing effective and successful ways of dealing with musical diversity in quite different surroundings and social circumstances.

In his introductory article, **Svanibor Pettan** links the variety of approaches in the book to current discourse in the field of ethnomusicology. He includes the perspective of major international organisations such as the *International Council for Traditional Music* and interprets the perspectives of this book mainly from music and minorities studies as well as applied ethnomusicology. He also draws on his personal experiences with nationalism during the collapse of former Yugoslavia.

In 1992, **Etienne Balibar** raised an essential and still crucial question: Is there such a thing as European racism? From three perspectives, the author unfolds possible reasons to support such a hypothesis, looking closely at the public spaces within Europe and the idea of nation states. **Philip Bohlman** argues, in his article *The Music of Jewish Europe*, that Jewish inputs to European music were crucial and Jewish musicians were central, not peripheral. “The musicians of Jewish music make audible a different Europe, and in so doing they contribute also to the larger goal of the present volume, understanding through diverse musics what the authors consider to be a Europe of difference” (Bohlman 2009: 85).

Roma have been called the ‘true’ Europeans in several recent publications. Roma live in all the European countries and national borders have only been important in Roma history as obstacles of communication between different groups. Roma have been, and remain, a discriminated minority all over the world, especially in Europe. But in spite of that they have somehow resisted nationalism. The Romani anthem and the way it is used shows very well the non-nationalistic approach to such symbols that are inherent in Romani culture (**Ursula Hemetek**).

Immigrants from Turkey seem to function as a scapegoat in today’s political discourses. Since 9/11, a growing Islamophobia can be noticed in Europe. And as immigrants from Turkey are the largest group of ‘Muslims’ in many European countries, attacks from politicians and right-wing activists focus on them. Therefore, we have focused on this group and analysed it in three articles (by Martin Greve, Dorit Klebe and Hande Sağlam). The article by **Martin Greve** on *Music in the European-Turkish Diaspora* deals with the historical background to migration as well as musical dialogues, with contemporary transnational connections and with many different musical genres that are all part of musical life in diasporas from Turkey.

Immigration from Africa to Europe seems to be another major topic in European politics, discussed in very controversial ways nowadays. In his article, **Wolfgang Bender** examines the broad spectrum of African musicians within Europe. Although a detailed survey is still lacking and the perspective on networks, music and identities will remain a fragment, it is clear that African communities intermingle with the demands, tastes and expectations of the majority society in a very complex and sometimes surprising way.

The following articles are more case studies with exemplary character that try to cover the major themes.

The article on translocal communities (**Dan Lundberg**) paints the picture of how a community – in this case the Assyrian – can emerge on Internet. ‘Your land on cyberspace’, Nineveh Online, welcomed its first visitors in 1997. Assyrians in Sweden and the USA were the first to establish a transnational community for groupings and individuals in the diaspora. This has since been developed by many other groupings, giving a new meaning to the concept of nations.

Adelaida Reyes, an ethnomusicologist with considerable experience in urban studies, argues in her article why urban ethnomusicology was a challenge to the concepts of the discipline and how it developed in the early years. Contrary to the assumption of homogeneity, the dynamism and heterogeneity of the urban world – the pace at which it grows and the variety and complexity of the forms that it takes – are facts that modern

ethnomusicology has to deal with. All these result from immigration into urban centres, which is also underlined by the following two articles.

Within a short space of time after the 1960s *bhangra* was established in urban contexts in the United Kingdom by Punjabis who left India in the post-World War II migration. In her article, **Laura Leante** gives not only an overview of bhangra, which is now performed by the second and third generation of British Punjabis, but also reaches surprising conclusions concerning the relation between tradition and diaspora.

Ayekantún, a Chilean dance group in Oslo, Norway, is a good example of how local immigrant communities use the practice of traditional music and dance for building local communities, maintain ties to the home country and build a relationship with the majority culture. This article by **Jan Sverre Knudsen** examines how experiences of place and social belonging are perceived, constructed and limited, as well as the role of dance practices in these processes.

Political implications of a musical transnational phenomenon are in the focus of **Alenka Barber-Kersovan's** article. Behind the 'Balkan Rock' marketing category lies a fascinating process of how the musical expression of a marginal diaspora loses its initial objectives. Local or regional interests became transnational, and geographically defined places are replaced by socially constructed spaces. Balkan as a metaphor has in this process been given a new positive connotation; a very sensitive 'emotional territory'.

An input from Italy is based on a recent study: to this day a complete survey on immigrant musicians in Italy has not yet been undertaken. However, **Patricia Adkins Chiti** gives a glimpse of an insight into this matter in a small field research study, focussing on the Lazio Region. It not only reveals interesting details about the self-conception of immigrant musicians in Italy, but also opens the doors for the demands of further and broader research into this subject in Italy.

The broad contexts of tarantism and neo-tarantism are at the heart of the article by **Annunziata Dellisanti**. It gives an insight into this widespread phenomenon, starting with the first accounts of the 'tarantella' by Athanasius Kircher up to recent forms such as the seminars of Alessandra Belloni, stressing the female components in production as well as reception.

Music education is the topic of the three following articles. **Huib Schippers** asks the question: Is European diversity wonderfully colourful or a 'culture of confrontation'? In the article on attitudes, approaches and actions it is argued that it can be useful to distinguish four major approaches to cultural diversity which relate to music. This article looks back at 40 years of European practice of 'migrant music', 'minority music' and 'world music', and gives hints for the future. **Dorit Klebe** gives a very detailed report about the formal and informal transmission of Turkish music in Germany.

This includes her own projects as a music pedagogue and she is obviously one of the protagonists trying to implement Turkish music in formal education. She also describes the informal activities of music transmission within communities from Turkey. **Hande Sağlam** draws a very different picture of the Austrian situation. Her critical approach is based mainly on her ethnomusicological fieldwork and not on her pedagogic activities. She does not see many successful models in formal education aiming at cultural dialogue but does see more successful ones in music projects and in the internal practice of communities.

The model projects in the third section are mainly based on education activities from quite different points of view and on applying different strategies for different target groups.

Christina Foramitti reports on a successful project about Nigerian culture that she conducted in an Austrian kindergarten. The idea was to prove that “the music of another culture (in this case the music of the Yorùbá) could touch and move others” (children in Austria) in a particular way in order to build bridges. Her partner and the main protagonist in the project was Babátólá Alóba, a Yorùbá from Nigeria who has been living in Austria for 30 years.

The recent wars in former Yugoslavia produced masses of refugees. Some of these found shelter in Slovenia. **Albinca Pesek** has been involved in educational activities aiming at integration and she reports about more or less successful models in Slovenia.

Music teachers in a diverse Europe are confronted with challenges, but also with possibilities. Ethnomusicologist **Eva Fock** has developed and tested an educational programme in Denmark which aims at developing a culturally diverse learning space for music classes, and includes students from all cultural backgrounds. **Lance D’Souza** gives the story of a successful partnership between musicians from minority groups and established institutions. The Danish city Aarhus has a unique department under the wings of the city music school: The World Music Center has, ever since 1999, served as an arena for positive cultural meetings. It employs professional dancers and musicians from all over the world, and works in close cooperation with the Royal Academy of Music, the Music School and the state schools.

Henri Tournier gives an insight into his experiences in teaching classical Northern Indian music in the unique surrounding of the Codarts Conservatoire in Rotterdam, explaining not only the development of the department but also the adaption of traditional oral teaching and particular challenges. *Jamila and the Others ...* is a junior textbook in Italian, English and Arabic published in Rome in 2008 to encourage all students (Italian and immigrant) to learn more about their history and about common roots they

have with other peoples around the Mediterranean. **Alessandro Di Liegro** depicts the development and the content of this project.

In the article on the Cité de la musique in Paris by **Gilles Delebarre**, we learn how an educational approach contributes to musical diversity and intercultural exchanges. This educational programme is designed for a huge and diverse audience: some 30 000 people are involved each year, many of which will participate in the future musical life in France. The Cité focuses on musical diversity and tries to move constantly between the universal and the cultural, for example the syllables for learning how to play the *tabla* or the *ciblon* becomes one form of *solfège* among others.

The editors want to thank the *European Music Council* and project manager Simone Dudt for this outstanding initiative. We also owe much to the inputs of the Scientific Committee. Most of all we want to thank the authors for their wonderful inputs. These two years of work have been most inspiring for us. Hopefully this inspiration will be shared by the readers of this book. May this book contribute to the understanding of musical diversity in Europe, as well as minorities' diversity and to successful intercultural dialogue.

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