



## **Second Seminar of the ICTM Study Group on Multipart Music**

7-9 February 2023

Jāzeps Vītols Latvian Academy of Music (JVLMA)  
Riga, Latvia

## **PROGRAMME & ABSTRACTS**

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**Supported by:** Jāzeps Vītols Latvian Academy of Music

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## **The INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC (ICTM)**

### **Short introduction**

The ICTM was founded on 22 September, 1947, in London, England, by scholars and musicians as The International Folk Music Council. Ralph Vaughan Williams became its first president, followed by Jaap Kunst, Zoltan Kodaly, Willard Rhodes, Klaus P. Wachsmann, Poul Rovsing Olsen, Erich Stockmann, Anthony Seeger, Krister Malm, Adrienne L. Kaeppler, Salwa El-Shawan Castelo-Branco, and currently Svanibor Pettan. In 1949, the Council was one of the Founding Members of the International Music Council - UNESCO, and is currently an NGO in formal consultative relations with UNESCO. Through its wide international representation the Council acts as a bond among peoples of different cultures and thus serves the peace of humankind.

The AIMS of the ICTM are to further the study, practice, documentation, preservation and dissemination of traditional music, including folk, popular, classical and urban music, and dance, of all countries. To these ends, the Council organizes meetings, world conferences, study groups and colloquia. In addition the Council maintains a membership directory and supervises the preparation and publication of journals and bulletins.

## ICTM STUDY GROUP ON MULTIPART MUSIC

### Short introduction

Multipart music represents one of the most fascinating phenomena in numerous local musical cultures. It has therefore been a favoured object of research for a long time, particularly in the national framework. Regional studies, which extend beyond political boundaries, have been, however, rare and sporadic.

Therefore a network of researchers, many of them ICTM members, is working since 2003 focusing on multipart music traditions in Europe in the framework of the *Research Centre of European Multipart Music* established at the Department for Folk Music Research and Ethnomusicology of the University of Music and Performing Arts Vienna.

The works of this Centre served as basis upon which we were able to draw during the negotiations with the ICTM Board for the establishing of a Study Group on Multipart Music. The board reached a positive decision on the formation of the group in July 2009 after the ICTM World Conference in Durban, South Africa.

An ICTM Study Group on Multipart Music is of a great help to extend the existing network and our views on multipart music traditions worldwide, by means of research, documentation, interdisciplinary and cross-cultural study, intending a tight collaboration with local singers and musicians also in the scholarly discussion processes.

Our Study Group shall promote multipart music through research, documentation, interdisciplinary and cross-cultural study and shall provide a forum for cooperation among scholars and students of multipart music by means of international meetings, publications and correspondence, intending a tight collaboration with local singers and musicians also in the discussion processes.

Until now the Study Group has organised six symposia (Italy 2010, Albania 2012, Hungary 2013, Singapore 2016, China 2017, Bosnia and Herzegovina 2019), one seminar (Estonia 2014) and one colloquium (Italy 2022).

**Mission statement**

The name of the organization is ICTM Study Group on Multipart Music. The Study Group is an appointed committee of the Executive Board of the International Council for Traditional Music [ICTM Rules 1984: paragraph 8, article i]. The ICTM is a non-profit non-governmental international organization in formal consultative relations with UNESCO.

The Study Group shall promote multipart music through research, documentation, interdisciplinary and cross-cultural study and shall provide a forum for cooperation among scholars and students of multipart music by means of international meetings, publications and correspondence, intending a tight collaboration with local singers and musicians also in the discussion processes. The Study Group may undertake such projects as are in support of its stated objectives, including, but not limited to, organization of Study Group symposia, and formation of sub-study groups.

## **Seminar's theme: Local Music and Dance in Public Spaces**

Features of local music and dance practices reflect the attitudes and values shared by their makers. Performances of local music and dance in public spaces (e.g. concerts, festivals, multimedia) are thus important representational tools. Their efficiency depends on how they help the performers to unfold the music with which they identify themselves, namely, as an interactive process of multisensory exchange of symbols with the audience for coordinating and shaping meaningful experiences. When decision-makers consider the performers simply executors of their ideas rather than equal partners, the trend towards standardisation in performances, which runs against the cultural diversity of everyday life, is particularly evident. Therefore, ethical issues arising between performers and decision-makers, including issues of gender construction, stratification and equality in everything from the processes of performativity to the composition of the stakeholders, become crucial also for questions of efficient entrepreneurship.

In this seminar researchers, staff members of cultural centres and music and dance makers from Austria, Latvia, Sardinia (Italy) and Scotland (UK) will discuss theoretical, methodological and practice models of different backgrounds of performances of local music and dance in public spaces. A further intention is to make the first steps of establishing two networks. The first one would be a network between local musicians and dancers which will aim to support cooperation for the dissemination of the practices they are embedded in, the presentation manners they are familiar with and the implementation of their interests towards the management of public performances and the music and dance industry. The second network would be the one between institutions that deal with the organisation and management of public-space performances of local music will focus on issues of individual and local needs to promote creativity and artistic versatility.

Ardian Ahmedaja

## PROGRAMME

### Tuesday, 7 February 2023

- 10.00–11.30 *Researching presentations of local music and dance in public spaces: methodological approaches*  
Ardian Ahmedaja
- 11.30–12.00 BREAK
- 12.00–13.30 *Ethics of research: experiences in Sardinia*  
Ignazio Macchiarella
- 13.30–15.30 LUNCH BREAK
- 15.30–17.00 *Promoting gender equality*  
Anda Beitāne
- 19:00– Open end: Informal get together

### Wednesday, 8 February 2023

- 10.00–11.30 *On the establishment of a network of cultural institutions in Europe*  
Irene Egger (Online)
- 11.30–12.00 BREAK
- 12.00–13.30 *On the establishment of a network of local music and dance makers in Europe*  
Paolo Zedda
- 13.30–15.30 LUNCH BREAK
- 15.30–17.00 *Knowing by Doing: Making Social Resilience*  
Thomas McKean
- 17.00–17.30 BREAK
- 17.30–19.00 Final discussion

### Thursday, 9 February 2023

Excursion



## **ABSTRACTS**

Ardian Ahmedaja

### **Researching presentations of local music and dance in public spaces: methodological approaches**

The methodology in this undertaking will be based on two main courses of action: fieldwork and the dialogic approach as interaction between researchers, music makers and management staff. Both courses of action have strong support in the philosophical tradition of phenomenological hermeneutics, which is considered from the ethnomusicological perspective to possess the potential for “productive mediation between experimental, objectivist strategies of observation and experiential, subjective knowledge of the force of meanings and intentions” (Rice 2008). The interaction between all involved actors – performers, competent listeners, scholars, cultural mediators, organisers, music producers – will serve to also elaborate ethical approaches that respect the specificities of the traditions in question and strengthen local communities in their attempts to deal with impacts from external operators, including scholars (more in the abstract on the ethics of research). The involvement of the music and dance makers as equal partners in the project supports the bottom-up perspective, which is indispensable for the interaction between the project participants and the “intersectoral” exchange, as well as particular views on gender issues both in the processes of music and dance making and the manners of their presentation and representation (more in the abstract on gender equality).

Another important issue from the viewpoint of methodology in this project will be processes of archiving and documentation of records from musical and dance practices according to FAIR data principles (findable, accessible, interoperable and reusable). This addresses the use of records in research and publications (part of presentation and representation practices) as well as in music and dance-making processes.

Epistemological approaches are beneficial in this framework to disclose contextual knowledge and to elucidate possibilities of the presentation of local music and dance in public spaces as ontological contexts of different realities that are continuously shaped anew.

Anda Beitāne

## **Promoting gender equality**

The gender dimension is essential in the research on local music and dance in public spaces because of its importance in music and dance making processes and the manners of its presentation and representation. The first step to dealing with it in this project will be acquiring knowledge about the mechanisms of gender construction and stratification (Sugarman 1997; Jolly 2001; Labajo 2003; Magrini 2003; Doubleday 2008; Sugarman 2019) as well as of power and authority, including the “symbolic capital” (Bourdieu 1977) in the local practices involved in this research. This knowledge is indispensable for finding the needed tools to break the agency of monopolies and taboos and to deal with “out-of-control” domains in the society, as elucidated by Ellen Koskoff (2014). This activity concerns issues from the processes of performativity to the composition of the stakeholders. The collaboration between music and dance makers, researchers, and decision-makers of public-space performances will be an indispensable part of the research in both common discussions and common actions during the preparation of music performances.

The theoretical and experiential knowledge enables further effective research regarding the relationship between gender, music making and social standing; the role of performers, active and passive audiences (Lortat-Jacob 2011) and gendered space (Spain 1992); meaning and identities in musical performances; and also musical performance in terms of gendered belief systems based on notions of power, prestige and value (Doubleday 2008).

Following the understanding of gender as a “compulsory performance” (Butler 1991), the research will focus on music and dance making in the everyday practice, as part of repeated actions that define the “norm” for the category of gender, and in public space performances, as well as on the fluidity of gender identification and its different ways of presentation as a process rather than set categories.

Irene Egger

### **On the establishment of a network of cultural institutions in Europe**

The starting point for the establishment of a network of cultural institutions in Europe is the existing experiences of the everyday work of these institutions. One of them is the Austrian Folk Song and Music Society (Österreichisches Volksliedwerk, ÖVLW), where I work. This institution was founded in 1904 and is today the umbrella organisation for the various folk song and music societies in Austria's states. Its work is based on the collections of the various folk music archives, which are connected in a common database that provides exhaustive research facilities. The function of the ÖVLW is that of content-related networking and coordination of common objectives and projects at a national and international level. This includes events, exhibitions, education projects and publications. Science and cultural practices mutually influence our work and also mutually support each other. Our aim is to accommodate individual and local needs to promote creativity and artistic versatility.

Based on our experience, it is evident that cultural centres and organisations dealing with traditional music and dance have to find a balance between economic, public, educational, political and research interests. The majority of the questions cultural workers are confronted with every day seem to be similar no matter the place or tradition. But the answers, which are based strongly on the actors' backgrounds and experiences, differ within local, national and international markets. With so many different viewpoints, a network of cultural institutions in Europe would help the exchange between the participants concerning competences, ideas for cultural programmes, formats, teaching methods of traditional music and dance, archiving and documentation. This exchange would help further to determine key issues of competing "industrial" and "non-industrial" activities in the field of traditional music as an important part of active local cultural life.

Ignazio Macchiarella

### **Ethics of research: experiences in Sardinia**

Ethnomusicological research is a matter of inter-individual relations within the sharing of kaleidoscopic experiences that are interpreted and understood from different viewpoints. There is no objective perspective, or “correct reading”, of a performance. This means that scholars must respect all of the views of the music actors and, through them, respect all of their ideas about music, even those that are beyond music sounds. Respecting others’ musicality is the substance of every (ethno)musicological activity – even when scholars, for various reasons, judge what they hear and see negatively. At the same time, as scholars, we must be careful that our work is recognised and respected as such (we are often mistaken for music entrepreneurs or the like).

This mutual respect is the basis of dialogical ethnomusicology (or “public ethnomusicology”, as it is increasingly being called), which is founded on the belief that the quality of human relations during research provides the measure of quality for the whole study project. This is the belief that underpins the ethnomusicological research of Labimus, the University of Cagliari’s Interdisciplinary Laboratory on Music.

Labimus has developed close dialogical collaborations with local music actors as well as associations of traditional singers/musicians and dancers. Labimus has also established a “dialogical channel” with Campos, an association consisting only of traditional musicians and dancers in Sardinia. In contexts such as these, the authoritativeness and knowledge of scholars – which is based on scientific literature, listening to and watching audio-video materials and so on – meet (and often clash with) the limited perspectives of local actors’ associations, which usually manifest essentialist orientations.

On the basis of real experiences, connected with performance events of music and dance in public spaces, my presentation deals with dialogical strategies that can facilitate collaboration and mutual respect, ultimately contributing to reflections on what doing (ethno)musicology means today.

Thomas A. McKean

## **Knowing by Doing: Making Social Resilience**

Taking part, especially in heritage-based activities, such as music, song, and story, can be a valuable tool in creating community and social resilience. As an academic discipline whose interests lie in the culture of everyday life, Folklore's and Ethnology's goals include promoting, celebrating, and supporting people in sustaining and developing their expressive vernacular forms and practices. Key to this is Community and Public Engagement work.

Our disciplines proceed from the idea that those who enact the vernacular cultural practices, which so interest us, are the experts. We learn about practices and traditions from and with those who know them intimately. We place the highest value on their skills, knowledge, and creativity and seek to foreground their voices and experiences at every turn. We are therefore interested in engagement methods and philosophies that go beyond conventional one-way, top-down public engagement approaches and methods typical of universities.

Our interests lie in methods and philosophies that are underpinned by ideas of democracy and cultural self-determination such as Community Engagement (CE), a two-way, democratic paradigm in which we design and deliver initiatives with our partners collaboratively or simply follow their lead to support what they want to do. Those we work with outside the university are cast as equals or leaders as opposed to audiences.

In this talk, I will explore some of the principles, methods, and experiences we have had in the realm of 'knowing by doing', hands-on explorations of culture and belonging in service of building social resilience.

Paolo Zedda

### **On the establishment of a network of local music and dance makers in Europe**

From the beginning, networking has been one of the main focuses in the work of an association of local artists in Sardinia, founded in 2015 under the name Campos: *Coordinamento Arti Musicali e Poetiche di Tradizione Orale della Sardegna*, or Co-ordination of Musical and Poetical Arts of the Sardinian Oral Tradition. Campos organises activities all over the island, including public discussions with musicians and researchers, workshops in primary and secondary public schools, concerts, exhibitions and other events. Every year the association also organises a big festival that lasts several days. The festival is open to all local Sardinian artists and anybody who is interested in the traditional culture. In addition to music and dancing, discussions and round tables with performers, organisers, music producers and local and provincial government politicians take place. These public discussions aim to identify the place and status of the tradition and their makers in the island's society and how each actor and individual can contribute to the dynamics of the traditional practices.

Financial support for many of these events comes from the regional government. Some events devoted to *Canto a Tenore* singing are supported by the federal government within the ICH programme of UNESCO. Other initiatives have been organised in collaboration with Labimus (see abstract on the ethics of research) and ISRE (Regional Ethnographic Institute) in the town of Nuoro. Information about these activities is available on the Campos website and *YouTube* channel.

The establishment of a network of local music and dance makers in Europe would be especially helpful for us to exchange experiences with other similar associations in Europe and to work together to disseminate as well as implement interests towards the management of public performances and the music industry.



