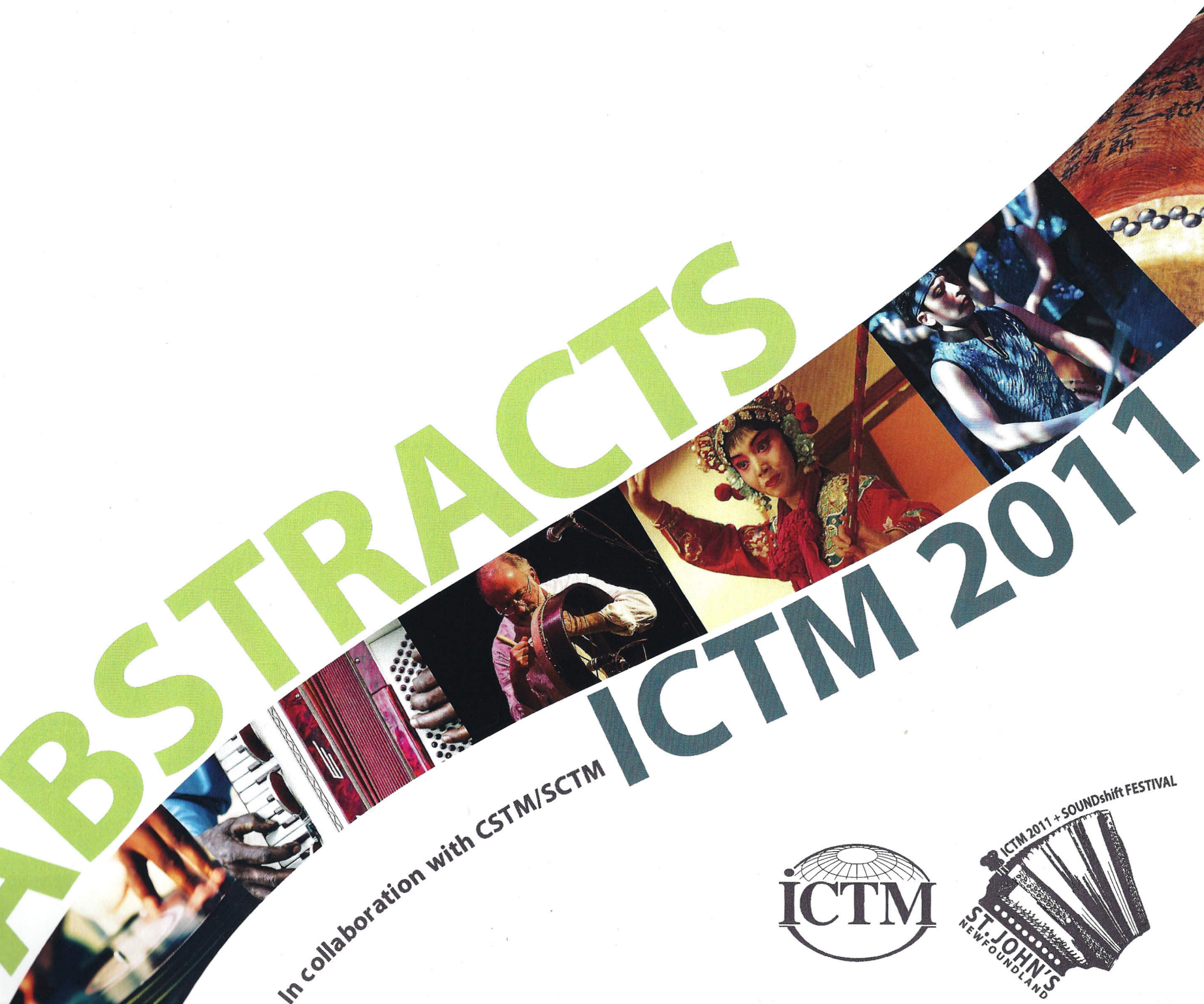
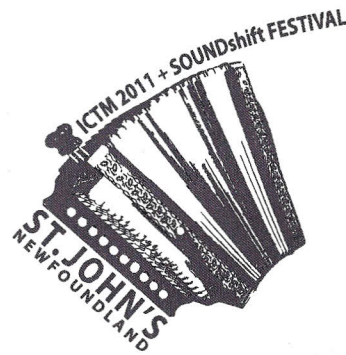


ABSTRACTS



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common practice to interweave multiple voices. The single most important source for this kind of research is fieldwork, which places an emphasis on multiple perspectives. This paper discusses a slightly different methodology, in which historical sources play a greater role.

Romanian ethnomusicology in the socialist period is a discourse that is highly structured, stereotypical and for the most part predictable. More than that, the discourse is highly "objectivist" in the sense that it hides the subjectivity of musicians and even researchers. It is the product of a complex set of institutions (artistic unions, censorship etc.) that impose discipline on the discourse, resulting homophony.

In this presentation, I try to bring back some of the voices hidden in the discourse's cracks. I do so not only by discourse analysis of historical documents, but also by drawing from recent interviews with Romanian ethnomusicologists. I will suggest multiple modes of reading between the lines and suggest interpretations of socialist cultural policy.

Since the cultural policy in Socialist Romania seems comparable to that of other states in Eastern Europe and beyond, I hope to present methodological insights which are transferable beyond the limits of Romanian ethnomusicology.

R. J. MEYER and Linell Botha (South Africa)
North-West University

Where Has the Music Gone in Modern HaMakuya, Venda?

Venda is a region of South Africa with a very rich cultural history and, in the field of ethnomusicology, significant research and fieldwork was done in the early 1950s, for example that of Hugh Tracey (1903-1977) and John Blacking (1928-1990). This fieldwork includes several recordings and transcriptions, such as Hugh Tracey's historical recordings, of which the best-known is the Sound of Africa Series, and John Blacking's *Venda Children's Songs*. From an anthropological point of view, John Blacking (1973:76) noted that "[c]hanges in musical style have generally been reflections of changes in society" and since this research was conducted there were several social changes which caused certain songs (or the texts of the songs), instrumental music and dances to change or totally disappear. The question is thus: What music (*nyimbo dza Vhavenda*) has changed, been neglected or totally disappeared in Venda (specifically in HaMakuya) and why? We can also ask

how modernity contributed to this and why is it important for the people of HaMakuya?

Blacking (1973:54) wrote that "[m]usic...is useful and effective only when it is heard by the prepared and receptive ears of people who have shared, or can share in some way, the cultural and individual experiences of its creators." In order to answer some of my questions and make final conclusions, we queried some of the Venda musicians by means of a semi-structured interview based on the research of both Tracey and Blacking and took part as participant observers during a fieldwork trip to HaMakuya in Venda, conducted in September 2010. Research will be presented with multimedia material collected during this research venture.

Ana Flávia MIGUEL (Portugal)
University of Aveiro

See Organizer Luis FIGUEIREDO for Panel Abstract

Bridge of Love: Knowledge and Sound Ecologies in the Atlantic Ocean

The Lisbon neighborhood of Alto da Cova da Moura is an immigrant community consisting mainly of Africans from former Portuguese colonies. Referred to by residents as "Kova M," it is home to the performative practices of the Kola San Jon. This performative practice from Cape Verde assembles music, dance, voice and artifacts with a distinctly religious flavor. The religious devotion to St. John Baptist is illustrated by the prevalence of religious iconography and attendance at masses and pilgrimages. For centuries, the Atlantic Ocean represented an interstitial space that linked Africa to Europe. The Kola San Jon is an expressive practice which, in contrast to the Morna, helps to build and strengthen this link.

The sea as both a living entity and a metaphorical concept that challenges traditional concepts of boundaries contributes to an inclusive sound ecology that predominates the performative practices and cultural traditions of the Kola San Jon and are suggestive of a "space" where identities are constructed and dialogue takes place through emotions such as love. Drawing on extensive ethnography both in Cape Verde and among the communities in "Kova M," I discuss the applicability of new epistemological concepts that have grown out of my dialogical encounter in the "field."