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MUSIC, MOBILITY & CITIZENSHIP: NAVIGATION TIPS

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***Abstract:** Questioning mobility of people and music is coming to the forefront of Ethnomusicology, namely from the sphere of music and migration studies. Political implications in approaches to nationalism and related critical assessments (Smith 1986, 1991, 1998, 2002 and Guibernau 2004) are touched in some studies that relate this field of inquiry with those of music and power, political propaganda, identity and protest (Baily & Collyer 2006, Côrte-Real 2010, Scheding & Levi 2010, Toynbee & Dueck 2011). Theoretical discussions move this field of social responsibility. Valuing subject-centred perceptions of moving citizens, music producers, mediators, researchers and listeners, this paper focuses on moving processes to highlight complex dynamic structures involved in them. To do so it uses elementary knowledge from Navigation Sciences. The idea is to metaphorically point at relative relations specific to mobility, underestimated in Social Sciences. Challenging established sets of categories from classifications of music genres, nationalist perceptions and historical constructs it equates close and distant forces needed to locate positions in the process from previously determined ones. Information for this study was collected in field and archival work done in the Music Departments and the Centre for Ethnomusicology at Columbia University in New York and the Institute of Ethnomusicology at the New University of Lisbon, the Sailing School of the Naval Association of Lisbon and the BMW Sailing Academy of Terra Incógnita, also in Lisbon. Public state owned and private documentation sets were useful as were the moments among fado and other Lusophone songs’ practitioners, from 1988 to 2016.*

***Keywords:** Migration and politics, Navigation and Social Sciences, national constructs, music mobility and citizenship, Ethnomusicology and Lisbon.*

1. INTRODUCTION

The catenation of navigation conditions involving time, place and direction, acknowledging magnetic forces of different kinds potentiates the knowledge that the traveler needs to locate its position in the moving process on the planet Earth. Besides involving referents from many different fields, this knowledge includes the awareness to value the continuous renewal of references that it implies. The process of mobility, thus made clear, results, relates and depends on fluid conditions of different nature and artifice. This paper aims at developing theoretical ground to unequivocally value behaviors that denote recognition of the importance of valuing references and their renewal among those who move, as well as among those who politically or academically deal with them. In this article, a citizen is understood as “a legally recognized subject or national of a state, (...) an inhabitant of a particular town or city” (AAVV, n.d.). This old political construct, apparently born

in Europe, in the ancient Greek culture, was, since its origins, made directly subject to laws ruling over geographical places through temporary ideological principles. It was and is the political representation of a, thus civilized, person. One shall recall at this starting point that the person has the inherent capacity and freedom to move. Nation-state conditions, involving cultural webs of meanings (Geertz, 1973: 5), resulting from nationalist principles or demands, do obviously interfere in the life of citizens, being them more, or less, settled or nomad/moving ones. To contextualize our thought in the complex process of an informed mobility I propose here some references from navigation knowledge to relate geographic and ideological fields of inquiry. The idea is to highlight the value of acknowledging relative and fluid positions to relate individual, group and larger contextual layers in the process. In this learned strategy, when there are no artificial roads or rails to run in, estimated waypoints in the open water, land or air, are considered essential

parts of the journey. They represent marks needed to plan or to study the travel course. Only knowing the previous will the traveler be able to estimate the coming one, and to calculate it, different variables need to be taken into consideration. Without that knowledge, it is impossible to arrive at an estimated point, or to identify a point of arrival. Neglecting the catenation mentioned implies, then, uninformed journeys. I illustrate my reasoning here, regarding the use of related knowledge to interpret the roles of more, and less, informed music travelers, with details from Portuguese related fieldwork contexts in dictatorial as well as in democratic, post-colonial ones. Main purposes are to discuss how music was used to build national identity markers in the dictatorial colonialist times of the late 1960s, why and how were those markers unveiled and challenged through Ethnomusicology in migrant contexts abroad in democratic environments in the early 1990s in the USA, and finally how postcolonial mobility to Lisbon did develop new interpretations of historical memories, questioning and challenging nationalist constrains and performing supranational roles of identity, to claim freedom of belonging ties.

Three ethnomusicological case studies illustrate and nurture, chronologically, the insights here presented, involving music and people on the move in Lisbon, from Lisbon and to Lisbon, the capital city of Portugal, the most Western and Southern country in Europe. The illustrations here used focus on nationalist constructions of a music genre in the first case, emigrants' reactions to the perceptions of these nationalist music categorization in the second case, and a post-colonial music festival context through its organizer related discourse, governance and performance. The studies were developed respectively from 1994 to 2000, within my PhD research at Columbia University in the City of New York, USA, with the academic supervision of Dieter Christensen, partially about the documentation and oral memory of the fado contests organized by the dictatorial government in Lisbon from 1968 to 1974 (Côrte-Real, 1996, 2000, 2002, in process) and in a restudy, of the same data included in the recently started PhD research of Maria Espírito Santo; the second, from 1987 to 1991, among Portuguese practitioners of fado of Lisbon in and around New York city, within my MA research studies in the same university, with the same academic supervision (Côrte-Real, 1991) and in a restudy of the same data in 2009/10 (Côrte-Real, 2010); finally the third case study was developed from 2008 to 2016, among Lusophone musicians in Lisbon and elsewhere, within the PhD research of Bart

Vanspauwen in process with my supervision at the School for Social Sciences and Humanities of the New University of Lisbon, Portugal (Vanspauwen, in process).

2. MUSIC & MOVING CITIZENS

For an integral critical view of nations and nationalism in the twenty-first century, Montserrat Guibernau reminded that it is impossible to ignore their tremendous political leverage in modern societies (2004: 129). Guibernau's opinion, in a critical assessment of Anthony D. Smith on nations and national identity (Smith, 1986, 1991, 1998 and 2002), points out a flaw in his ethno-symbolist approach. Though focusing on the cultural aspects of nations and nationalism, she says, he lefts practically untouched the political aspects (*ibid.*: 126).

Involving many for long, links between music and mobility, heavily associated with international war and peace diplomatic representations and actions (Côrte-Real, 1997), military action (Urbano, in process) have increasingly interested different fields of inquiry in the field of Ethnomusicology. International academia, market and governmental affairs are some arenas in which such existing relationships have gained meaning. Noticed, in some cases recognized, and even nurtured, mostly in cosmopolitan scenarios, these relationships have been particularly studied in different fields of Ethnomusicology to interpret individual and group identities and citizenship procedures since the 1970s (Reyes Schramm, 1979). Since then, the quest for intellectual reasoning and interpretations of human experience, through music, has increased the production of theoretical notions shifting from interests on abandoned origins and novel, usually difficult and fragile, situations in new environments, to the accommodation, in pacific or challenging processes, to the local cultural diversity of modern societies (Reyes Schramm, 1990); and finally to concerns, perspectives and the study of performances of international scope with the creation of hybrids, voicing outer and inner worlds of existence (Carneiro, 2010) to mark identities individually and / or collectively (Lundberg, 2010) or just to sound renewed and thus newly innovated expressive behavior. Especially aware of structural as well as circumstantial complexities of the linguistic system in which to communicate, this discussion moves on words (Appadurai, 2015) to nurture terminological fields for informed studies of navigation enterprises, crossing domains of distinct scientific inquiry. Thus, advocating the interest of valuing the phenomenon of renewing

references to challenge established categories of thought (Côrte-Real, 2010) the discussion that follows uses some basic knowledge concerning navigation to metaphorically call attention to the complexity and fluidity of the process of mobility.

3. SPECIFICITIES OF MOBILITY

3.1 To move in an informed way from one point to another, on Earth, is called a *dead reckoning* (Webb & Manton 2002). This refers to the process of estimating a position: the calculating of which, in cartography, uses the knowledge of a previously determined one. The complex information, today accomplished by the resources of the so-called GPS (Global Positioning System), implies the knowledge that the positioning of humans on Earth is dynamic. From the Sciences of Navigation, we know that to be informed of the place of one's position in a mobility process it is needed to know at least three basic vectors or headings: the true, the compass and the magnetic. For purposes of this paper, this means that to understand human mobility related knowledge, specific to regions and/or nations, subject to different traditions, uses and rules, it is very interesting to know these three conditions. This will help to advocate the need to consider multiple forces, dependent on one side and independent on the others, of the will of each one in the mere process of moving from place to place in an informed way. One may obviously move in uninformed ways, in pre-established rails and processes, basically without thinking. When there are nice routes on solid ground, decently built and well signaled it is easy, but when one moves on a desert or on an ocean, this knowledge becomes synonymous of survival.

3.1.1 The true heading is the navigation concept for the angle between the direction in which the nose of the moving object is pointing and the reference direction of the cardinal point North (0°). Because the Earth is not a flat surface on which vessels, aircrafts, any kind of vehicles or people move in strait forward direction, but rather a close to spherical shaped volume, an oblate spheroid, that is a sphere that is squashed at its poles and swollen at the equator (Choi, 2007), subject to capricious magnetic forces, the navigation procedure on its surface is a quite sophisticated enterprise. To plan or to interpret a moving procedure, one needs to calculate positions using information about the direction and the distance travelled from a known point. This procedure, called a dead reckoning, is required to estimate where and when one may arrive. To estimate the time of arrival at a planned place for

example, one needs to consider a catenation of three basic conditions or vectors of navigation. These vectors relate to the notion of direction, and they exist because of the direction wanted and the magnetic forces of the Earth on one hand, and those of the vehicle on the other. Thus, the course of a moving vehicle, the "real" way it follows is yet a fourth direction that depends on the calculation of the three considered before. Metaphorically speaking, and considering the purpose of the reasoning here proposed, let aside the real course run, I conventionally consider the true heading as the vector of individual responsibility in the process of mobility. Relating the geographical references of navigation mentioned before to ideological ones, in music related processes, the true heading would then represent what the moving person thinks by him or herself, in an ideal situation. The moving person would, in the case of the ethnomusicological researches done, be a migrant musician, a Portuguese fado singer or player in New York (Côrte-Real, 1991, 2010); a mediator of the musical phenomenon considered, a retired Portuguese singer who indicates new singers to the restaurant owner in Newark, New Jersey (ibid.); an applicant to a fado contest, a producer, an Angolan singer-song-writer, organizer of a music festival in Lisbon (Vanspauwen, in process); or merely a listener involved, a foreign tourist in a music festival in Lisbon (ibid.); any kind of participant in a performance situation, even those who have moved from nearby places to a performance site. His or her own individual impressions, such as those motivated by tastes, music or other individual related knowledge, long-lasting or temporary preferences and whatever one may personally relate within his or her inner and outer implicit or explicit worlds of existence, are considered as constituents of the thus accorded true heading vector of ideological / geographical navigation.

3.1.2 The compass heading, the concept of navigation for the direction resulting from the action that the magnetic forces of the vehicle itself exert in the navigation process (also an angle), called deviation, corresponds in the metaphorical image proposed to the collective thoughts of small groups of people involved in any of the musical situations eventually considered. This angle, with expression in the navigation process, though different from the true heading, relates with it, as the collective ideas of a group, though independent from those of an individual, relate with his or hers, exerting influences of different sorts. Examples of this kind of collective or contextual responsibility, independent though influencing the individual

decisions, opinions, thoughts or actions, are, for instances, the adjustments needed in the places of performance in the Portuguese restaurants, associations or clubs in New York, Newark, Elizabeth and other locations around New York (Côrte-Real, 1991, 2010); the rules and the jury decisions in the governmental amateur fado contests' editions in Lisbon in the early 1970s (Côrte-Real 2000, 2007); as well as the conditions imposed by governance principles, of many kinds, in the Lusophone festivals or radio programs in Lisbon, mostly involving performers directly or indirectly coming from far and not so distant places (Vanspauwen, in process). All these conditions, influencing individual practice, though somehow independent from it, need to be considered for the analysis of migrant and non-migrant music performance related phenomena.

3.1.3 The magnetic heading, finally, the third condition / vector of the catenation mentioned, depending on the magnetic forces of the Earth itself (also expressed in an angle), called variation, works for the course to follow by the vessel as well. Different places on Earth are subject to different magnetic forces. Studied by specialists, they are registered in the charts, being them old fashioned paper ones or modern ones in electronic equipment. In the metaphorical system proposed, the magnetic heading would correspond to influences larger than those created by small groups and rather contained contexts, influencing people on the move. For the sake of the citizenship analysis here proposed, this vector would represent national constrains such as laws, religious believes or other sets influential constructs conditioning the behavior of those who move. This navigation vector includes thus grand notions such as those built with nationalist purposes: the idea that fado represents Portuguese national identity (Côrte-Real, 1991, 2010); that which assigns *Fado Menor* as the most representative of the fado categories for whatever reason in Lisbon and abroad (Côrte-Real, 2000); or the idea that Lusofonia related musical initiatives shall replace colonial injustices of different sorts in post-colonial times (Vanspauwen, in process.).

3.2 Other aspects, specificities of mobility, exist, conditioning navigation, aside from those proper of the vehicles – the moving objects themselves – with all the diversified equipment in them. Among others, natural ones such as winds, tides, currents, weather conditions, times of the day, characteristics of bottoms; or legal ones such as traffic rules and other formalities of different sorts; safety ones such as buoys and beacons, lights, fog sounding signals; emergencies, etc. Those who move, engaging in dynamism, are

indeed subject to myriad information. The better informed they be the better they will perform their moving process. Among the skills to develop for the success of the informed navigation, be it in the ocean, or through land, as a moving musician or as a moving citizen being helped by musical accompaniment, there is a special one: it is characterized as a kind of curiosity, the awareness to value the renewal of references.

4. RENEWING REFERENCES THROUGH MUSIC

Citizens, always mobile in larger and smaller travelling scales, musicians or not, we all profit if we learn how to renew our references continuously. Each one of the headings considered above, true heading, compass heading, and magnetic heading, in the navigation catenation needed to estimate the course, is constantly subject to the need of renewing references. If the observations and measurements are interrupted the calculation is impossible, and the process collapses. The navigator misses the point if he or she neglects the information needed, and the most probable result is to be lost.

4.1 The V Contest of Amateur Fado, in the Market of Spring, in Lisbon, in 1974, organized by the Department of Festivals of the General-Direction of Popular Culture and Shows of the Secretary of State of Information and Tourism of the Portuguese dictatorial government took place in a very meaningful date. When the singer candidates applied to it they had no idea of the revolution that would take place during the contest time itself. Curiously enough, the application form of the young winner was signed on the very day of the Coup d'Etat, the 25th of April. Among the remaining documents of the Contest, stored in the dictatorial archives of the State, found in the old storage of Pendão in the Summer of 1993, the list of fados mentioned in the "Order of Performance", dated from May 30, 1974, represents a navigation like catenation for a *dead reckoning*. Referring to the individual selection (the true heading) of each singer, naming the fado songs to perform, the list, filled out in handwritten calligraphy, classifies 50% of these names as *menor*. This indication, reflecting a rule of the contest (the compass heading) represented a much larger meaning of nationalist aim (the magnetic heading) to value the *menor* category of fado as an ethno-symbol of national identity (to use a term loaded by Smith, 1986, 1991, 1998 and 2002).

4.2 The Great Fado Night, in a restaurant in Newark, New Jersey, in March 1991 (Côrte-Real, 1991, 2010), by my analysis of its structure (the

compass heading), alternating singing fado's sessions of Portuguese identity symbolism and dancing lambada ones of Latin-American symbolic identity (the magnetic headings), made the interviewed musicians and listeners rethink their individual position facing these belonging related feelings and their associated values, for the performance of their current citizenship profile (their true headings) in the migrant situation in the USA.

4.3 The Musidanças Festival use of the idea of Lusofonia (Vanspauwen, in proc.), as a postcolonial recharger of old losses, an account adjustment's field for an eventual political balance of diplomacies between Portugal and the Portuguese speaking countries in Africa (the magnetic headings), is finally establishing a ground recognized as an object of Ethnomusicological analysis to value hybridity and mestizo culture (the compass heading). The valorization of hybridity and mestizo culture, practiced within the festival results directly from the true heading of its main organizer, himself a mixed product of Portuguese and Angolan origin, as he points (ibid.).

5. CONCLUSION & ACKNOWLEDGMENTS

Musicians as nature's travelers and skippers, eventually more than some other kinds of citizens, because they deal with very dynamic environments, do share special awareness to the value of renewing references in their respective daily life activities. Because of this, they may be particularly open to the understanding of the fluidity of complex constructs, and their relationship through national borders. In this perspective, for these moving people, ideas such as national identity markers, belonging feelings and advocacy of hybridity become issues subject to continuous renewal of references. The metaphorical strategy used in this article helps, perhaps, to unveil how political uses of music, being sometimes so effective in dominating citizens, overlapping individual emotions, national feelings and State purposes, may in its turn be so efficient in deconstructing such artificial caprices.

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challenging generations of national and international students who have developed Ethnomusicology as a rewarding intellectual tool to interpret the world around. As the author of this paper, I take full responsibility for its contents and scientific approach.

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