

Conference

FWF Österreichischer  
Wissenschaftsfonds

Stadt  
Wien

IVE

MUSIC & MINORITIES  
RESEARCH CENTER

# Music Migration Belonging/s

in 21<sup>st</sup>-Century Europe

24. — 25. 11.  
2023

Fanny Hensel Hall  
Anton-von-Webern-Platz 1  
1130 Vienna

**m w**  
university  
of music and  
performing  
arts vienna

# **Music, Migration, Belonging/s in 21<sup>st</sup>-Century Europe**

November 24–25, 2023

mdw – University of Music and Performing Arts

Anton-von-Webern-Platz 1, 1030 Vienna

## **Conference Hotline**

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## **Organization**

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Department of Folk Music Research and Ethnomusicology ([www.mdw.ac.at/ive](http://www.mdw.ac.at/ive))

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This conference is organized within the research project “Women Musicians from Syria: Performance, Networks, Belonging/s after Migration” (2022–2024), funded by the Austrian Science Foundation (FWF), project number V 706-G29.

Additional funding for the conference is provided by the City of Vienna and the IVE – Department of Folk Music Research and Ethnomusicology.

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mdw – University of Music and Performing Arts Vienna

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## Welcome

I am delighted to welcome you to the conference “Music, Migration, Belonging/s in 21<sup>st</sup>-Century Europe” at the mdw–University of Music and Performing Arts Vienna.

This conference is organized in cooperation with the Music and Minorities Research Center (MMRC) and the Department of Folk Music Research and Ethnomusicology. It is part of the research project “Women Musicians from Syria: Performance, Networks, Belonging/s after Migration” (2020–2024), which is funded by the Austrian Science Fund FWF (project V 706-G29) and carried out at the MMRC. In this project, the notion of belonging/s is a central theoretical foundation in studying the music and life of women\* musicians from Syria in Germany and Austria.

This conference aims at providing a space to discuss this perspective and to explore its potential for (ethnomusicological) research on music and migration. The focus on Europe in the 21<sup>st</sup> century serves to highlight current struggles over meanings and futures in politics, social life, and cultural developments connected to various phenomena of migration in this region. The papers promise to give us important insights into this crucial field of research, and I am convinced that by tackling issues of belonging/s in our work, we can contribute to a better understanding of music-making and listening in our world. I am very much looking forward to two days of discovering and discussing the ways in which we can make thinking along the lines of belonging/s fruitful in research on music in relation to migratory phenomena.

In addition to the academic presentations, I am pleased that we have managed to include a concert as part of the program, and I sincerely hope that you will join us on Friday for an evening of music. The singer Basma Jabr, a musician with whom I have had the privilege to work over several years, will perform at the Viennese concert venue *Sargfabrik* with her group “Basma Jabr and Friends” (see page 12).

I would like to take this opportunity to acknowledge and express my gratitude to various people who have made this event possible.

I would like to thank, first of all, all of the speakers for coming to this conference and sharing their research, knowledge, and insights with us. I am, further, very grateful to the members of the program committee, Ursula Hemetek, Evrim Hikmet Ögüt, and Mojca Piškor, for contributing their expertise and time. Likewise, thanks go to those who have volunteered to chair panels.



Our university has been highly supportive in organizing this event, especially by providing the infrastructure and through the professional work of our colleagues in various administrative departments. I would like to particularly highlight the contributions of our university's event technicians, who will guarantee the smooth technical operation of the conference, as those of the catering staff of the mdw Cafeteria, who will provide meals and refreshments for breaks. A big thanks also to the team at the MMRC – Claudia Strate, the administrative assistant, who oversaw much of the online communication and publicity work, and the research coordinator, Malik Sharif, who helped with funding applications and feedback.

I would also like to express my sincere gratitude to the funders, without whom we could not be here. This includes, first and foremost, the Austrian Science Fund (FWF), as well as the City of Vienna and the Department of Folk Music Research and Ethnomusicology, who have provided additional financial support. Thank you very much!

Finally, special thanks go to the core conference team, that is, my colleagues Tessa Balser-Schuhmann and María del Mar Ocaña Guzman, for the terrific support in preparing and organizing this conference. Thank you very much for your commitment, cooperation and excellent teamwork!

I do hope that you will very much enjoy your stay, gain a great many new insights from exciting presentations and, of course, make many new friends!

*Anja Brunner*

Conference Organizer  
Assistant Professor in Ethnomusicology

# General Information

## WiFi Access

Name: MMb23  
Password: Mdw2023

## Streaming Information



Friday, 24 November



Saturday, 25 November

## Data Protection

We will take photos to document the event.  
Please let us know if you have concerns about being photographed.

## Emergency Numbers

Ambulance service	144	Police	133
Emergency doctor	141	Fire service	122
European emergency number	122		

## Conference Hotline

+43 664 9637831

## Coffee Breaks

Catering at coffee breaks is provided for registered conference participants throughout the conference.

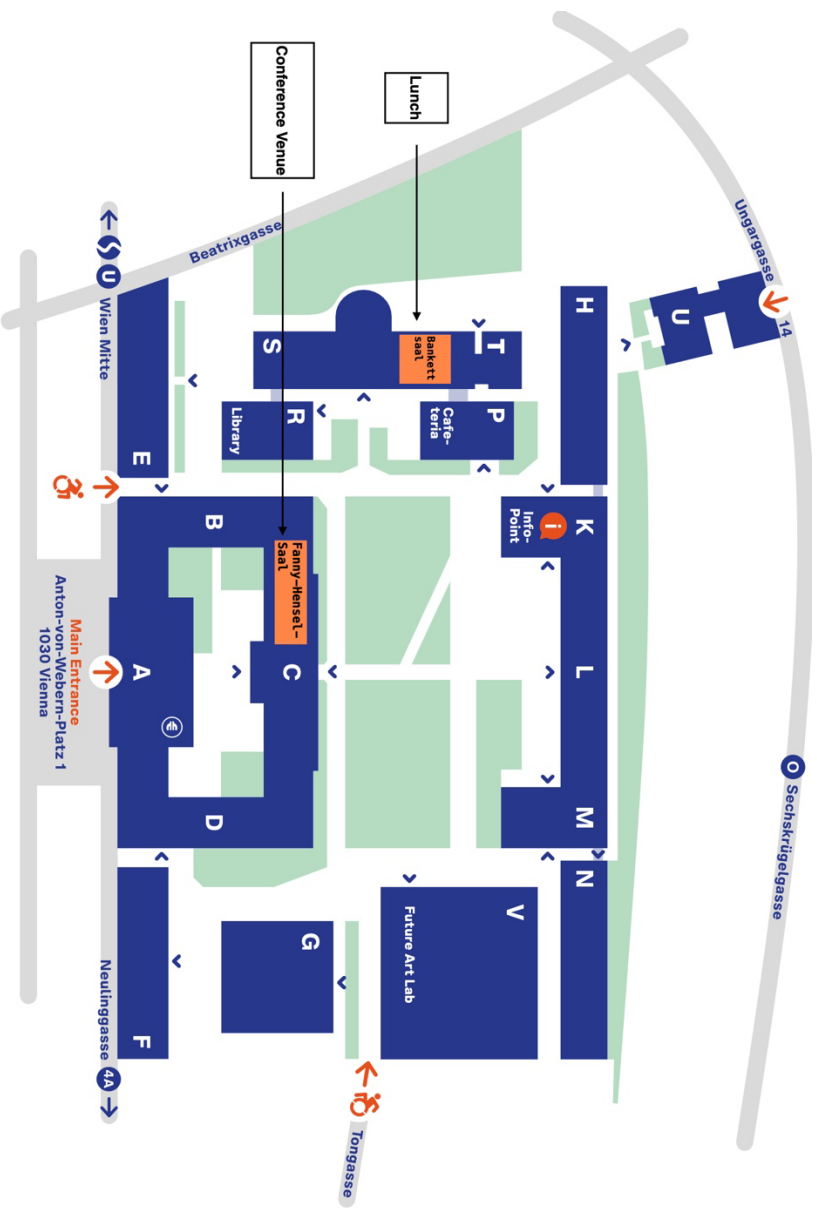
### Lunch – Friday, November 24 and Saturday, November 25, 13.00–14.30

Lunch is provided for registered conference participants on Friday in the Bankett Saal and on Saturday in the cafeteria, building P (see location on page 8 or follow signs on campus).

### Dinner – Friday, November 24, 18.00–19.30

Dinner is provided for registered conference participants on Friday at the concert location *Sargfabrik*. For travel information see page 12 (Conference concert).

Location





## FairAnstalten

Throughout this conference, we will observe the **sustainability standards** established by **our university** for “Green Meetings” – the internal seal of approval **“fairanstalten\_mdw. weniger ist mehr” (Fair events\_mdw. Less is more)**. In doing so, we contribute to resource conservation, climate protection and regional added value whilst raising awareness of sustainability issues.

During our conference, this major undertaking will be supported through the implementation of specific measures. For example, catering will be provided by the mdw cafeteria, which places great value on regional and seasonal products, and meals will be served using reusable tableware. Additionally, we have sought to save paper resources by printing only the necessary number of program booklets. We do not issue conference packs, instead providing paper and pens for notetaking at the reception desk for those who require them. Through these – perhaps modest – measures, we do our best to raise awareness and to make whatever small contribution we can to sustainability.

You can support us in this endeavor during the conference by:

- Using public transport, traveling by bike, or enjoying a walk – the mdw is located very centrally.
- Avoiding waste as much as possible and separating whatever waste is unavoidable on site according to our waste management processes.
- **Returning your name badge at the end of the conference – it is reusable!**

Thank you very much for your contributions!

If you would like to learn more about our university’s environmental commitment, please take a look at the “green mdw” website: [www.mdw.ac.at/gruene-mdw](http://www.mdw.ac.at/gruene-mdw)



## Code of Conduct

As organizers of the conference *Music, Migration, Belonging/s in 21<sup>st</sup>-Century Europe*, we are dedicated to providing a harassment-free event experience for everyone, regardless of age, gender, gender identity and expression, sexual orientation, ability, physical appearance, nationality, race, ethnicity, religion, or any other aspect marked as “different.”

We are aware that a conference is a social sphere as any other in which social inequalities, power relations and different perspectives come together. Therefore, we ask all our attendees to contribute to an atmosphere of respect and awareness. All attendees, speakers, organizers, staff, and volunteers are required to comply with this Code of Conduct both at the conference and during conference-related activities. The organizers will enforce this code throughout the event to ensure a safer, inclusive, and welcoming environment for everyone.

### All participants are expected to:

- Treat each other with respect and consideration, valuing a diversity of views and opinions.
- Communicate openly and engage respectfully with the presented scholarly work, critiquing ideas and methods, not individuals.
- Be attentive and kind to others, and attentive to scholarly hierarchies.
- Ask for explicit consent from the speaker and organizer prior to publishing presentation photos, audio recordings or video clips on any kind of media or platform (e.g., scientific publications, social media or conference websites). When permission is given, always name the author/s of the presentations.
- Give short trigger warnings at the beginning of your presentation when using potentially (re)traumatizing material.
- Acknowledge and apologize when you unintentionally acted inappropriately. It happens to all of us.

We do not tolerate harassment and discriminatory, offensive, or inappropriate behavior in any form.

## Inappropriate behavior and harassment include but are not limited to:

- Offensive and unsolicited verbal comments related to other people's gender expression, age, sexual orientation, abilities, physical appearance, body, race, national origin, or religion
- Unnecessary or decontextualized use of sexualizing language, nudity and/or sexual images in public spaces or in presentations
- Any kind of intimidation, stalking, following, bullying, discrimination, photography or recording without consent
- Sustained disruption of talks or other contexts
- Inappropriate physical contact or unwelcome sexualizing attention
- Covering up any kind of personal/professional misconduct
- Copying, redistributing, or using data from presentations without permission from the authors

Participants asked to stop any inappropriate behavior are expected to take this seriously and stop immediately, even if they perceive the situation differently. The conference organizers retain the right to take any action to keep the event a welcoming environment for all participants. This includes warning the offender, or their expulsion from the conference. Legal steps will be taken where necessary.

## Reporting an incidence

If someone makes you or anyone else feel unsafe or unwelcome, please report it as soon as possible to the conference staff (Anja Brunner, Tessa Balser-Schuhmann, María del Mar Ocaña Guzman), either personally, via mobile phone on +43 664 963 78 31, or via email to [balser-schuhmann@mdw.ac.at](mailto:balser-schuhmann@mdw.ac.at).

**Harassment and other code of conduct violations reduce the value of our event for everyone. We ask you to join us in actively creating a positive environment and respectful common ground. We want you to enjoy our conference; people like you make this event a better place.**

Attributions: This code of conduct is based on a variety of existing code of conducts including the Geek Feminism wiki, created by the Ada initiative and other volunteers, and the "London code of conduct", and The Future of Meetings Symposium (TFOM).

[https://geekfeminism.fandom.com/wiki/Conference\\_anti-harassment](https://geekfeminism.fandom.com/wiki/Conference_anti-harassment)

[https://github.com/apontzen/london\\_cc](https://github.com/apontzen/london_cc)

<https://thefutureofmeetings.wordpress.com/code-of-conduct/>

## Conference Concert

### *Basma Jabr and Friends*

November 24, 19.30 (*Sargfabrik*)

We are delighted to invite you to a conference concert by *Basma Jabr and Friends*.

Basma Jabr, well-known in Vienna and beyond as an outstanding singer of various Arab music, will present arrangements of traditional Arabic songs, which are fused with a modern touch. The ensemble questions the intersection between the past and future of Arabic music.

#### **Musicians**

**Basma Jabr** – Vocals

**Mohannah Nasser** – Oud

**Oscar Antolí** – Clarinet, Bass Clarinet, Kaval

**Victoria Kirioova** – Double Bass

**András Dés** – Percussion

The concert will take place after dinner at the restaurant KANT\_INE VIER ZEHN, which is located within the conference location *Sargfabrik*.

***Sargfabrik:*** Goldschlaggasse 169, 1140 Vienna

→ Nearest train/bus stations to *Sargfabrik*: underground U3 from *Wien Mitte* to *Hütteldorferstraße*, then tram line 49 to *Breitensee*.

→ Alternatively: underground U4 from *Stadtpark* to *Hietzing*, then bus 51A to *Ameisgasse*.

For those who wish to travel together, we will meet outside the conference venue (Fanny-Hensel-Saal) at 5.15 pm. Please make sure that you have a valid ticket for the public transport, or inform your guide that you need to buy one.



## Program Overview

# Program Overview

**November 24**

9.00–9.30	Registration
9.30–9.45	<b>Welcome and Introduction</b> Anja Brunner (Conference Organizer; MMRC and IVE) Ursula Hemetek (Music and Minorities Research Center) Marko Kölbl (Department of Folk Music Research and Ethnomusicology)
9.45–11.00	<b>KEYNOTE</b> <b>Nadia Kiwan: Rethinking Political Community and Belonging in a Hostile Environment: Migration in the Age of ‘Fortress Europe’</b> Chair: Anja Brunner
11.00–11.30	<i>Coffee Break</i>
11.30–13.00	<b>KEYPANEL: Music, Belonging/s, Migration: Perspectives on Present Challenges in Europe</b> Chair: Anja Brunner  Evrin Hikmet Ögüt: Guests or Hosts? An Overview of Syrian Musicians’ Experience in Istanbul's Tourism Sector  Mojca Piškor: Music, Sound and the (Im)Possibilities of Belonging on the Balkan Route  Talia Bachir-Loopuyt: Music from Middle East and North Africa in France: Multiple Belongings and the Question of Visibility
13.00–14.30	<i>Lunch Break</i>

**14.30–15.30      PANEL 1: What does (not) Belonging Sound like? Listening to Negotiations and Strategies Around Music, Migration, and Citizenship**

Chair: Lisa Gaupp

Abigail Gardner: Mapping the Music of Migration: Songs to Battle Silence

Eckehard Pistrick: Migratory Aesthetics – Critical Ethnomusicological Perspectives through a Biographical Lense

*15.30–16.00      Coffee Break*

**16.00–17.00      PANEL 2: (Re-)Creating Collectivity within Forced Migration: Music and Politics Intertwined**

Chair: Britta Sweers

Ioannis Christidis: Echoes of the 2011 Syrian Uprising in Europe – Music and Political Belonging among Syrian Forced Migrants in Greece and Austria

Anastasiia Mazurenko: Forced Migration of Ukrainians and Belonging Performance through Choral Music in Slovenia

*18.00              Dinner (at Sargfabrik)*

**19.30              Concert: Basma Jabr and Friends**

**Basma Jabr** – Vocals, **Mohannad Nasser** – Oud, **Oscar Antolí**– Clarinet, Bass Clarinet, Kaval, **Victoria Kirioova** – Double Bass, **András Dés** – Percussion

Location: *Sargfabrik*, see page 12

**9.30–11.00**      **PANEL 3: “Unsilent Strangers” and Cohabitation: Japan’s Multicultural Coexistence and Musicking as Seen through European Experiences**

Chair: Michiyo Yoneno-Reyes

Screening of video message by Hugh de Ferranti: “Music Communities of Ethnic and Cultural Minorities in and from Japan”

Michiyo Yoneno-Reyes: *Our Version of Coexistence: Filipino Migrants’ Musicking and Migrant Singers in Japan and the World*

Takako Inoue: Musical Activities among Cosmopolitan Indians: Case Studies on Asian Underground and Tyagaraja Aradhana

*11.00–11.30*      *Coffee Break*

**11.30–13.00**      **PANEL 4: (Music) Beyond the Nation: Ambiguities and Challenges**

Chair: Malik Sharif

Jasmine Hornabrook: Belonging Across Borders: Multiplicity and the Politics of Sonic Belonging in the Tamil Diasporic Music Scene

Andrew Snyder: Inter-Migrant Belonging for Non-Brazilian Migrants in Brazilian Carnival Practices in Lisbon, Portugal

Lena Dražić: Viennese Neighbourhoods, Invented Traditions, and the Global Village. (Post-)Yugoslav Neofolk as a Stimulus for Belongings and Identities

*13.00–14.30*      *Lunch Break*



**14.30–16.00      PANEL 5: Subverting and Subversive “Home/s”: Musics and Resistances**

Chair: Evrim Hikmet Ögüt

Andrea Dankić and Erica Åberg: ‘Far away from home’ while  
‘Live and direct from Nordvästra’ – Expressions of  
(Non)Belonging(s) in Nordic 'Gangsta Rap'

Susan Lindholm and Alexandra D’Urso: Re-imagining  
“Swedishness”: Intersectional Feminist Resistance and Reflection  
on the Work of Silvana Imam

*16.00–16.30      Coffee Break*

**16.30–18.00      Roundtable: Music and Belonging – Potentials, Challenges, and Preliminary Conclusions**

Moderation: Conny Gruber

Britta Sweers: Diaspora and Belonging: Contradictions and  
Challenges

Juniper Hill: Challenges and Connections: Diverse Experiences of  
Post-Migrant Musicians in Germany

Ulrike Präger: Belonging and (Non-)Belonging: Rethinking  
Musical Impact for Migration

**18.00–18.15      Closing of the Conference**

Anja Brunner (Conference Organizer; MMRC and IVE)

*Snacks and drinks*

## Abstracts and Biographies

*in chronological order*

**November 24, 9.45–11.00 – KEYNOTE**

Chair: Anja Brunner

*Rethinking Political Community and Belonging in a Hostile Environment: Migration in the Age of 'Fortress Europe'*

**Nadia Kiwan (University of Aberdeen)**

In this paper, I will reflect on the notion of 'Fortress Europe', which has developed against the background of the contemporary 'refugee crisis', exploring how it constitutes a distortion mirror of the issues which are the focus of this conference, namely migration, belonging, citizenship, and coexistence. In particular, I will consider the escalation of the border control regime in the UK, under the post-Brexit Conservative government, whereby 'taking back control of the borders' has led to the political weaponization of what British politicians and media have dubbed the 'small boats crisis' and 'asylum backlog'. Following in the footsteps of the former Home Secretary and Prime Minister Theresa May's flagship policy of the 'hostile environment', designed to discourage would-be 'illegal' migrants, the two most recent Home Secretaries, Priti Patel and Suella Braverman have intensified hostility efforts by actively seeking to undermine the right of asylum itself. Their attack on the human right of asylum, enshrined in the 1951 Refugee Convention, of which the UK is signatory has taken wide-ranging forms: from the discursive manifesto mantra of 'breaking the business model of the people traffickers' to establishing the UK-Rwanda Deal, the France-UK Joint Strategy, the Illegal Migration Act, to the coercive removal of asylum-seekers onto an 'accommodation barge' (the 'Bibby Stockholm') anchored off the south coast of England. The politicisation of asylum-seekers by the current government is part of a broader fetishisation of the UK Border which has developed over the last decade at least. However, the nationalist politics of border control are part of a transnational system – the UK-Rwanda Deal, the French-UK Joint Strategy, the fact of Brexit itself are all testament to the inevitable intertwining of nation-centric preoccupations and global processes. As such, my talk, whilst prompted by the UK's 'hostile environment', will also speak to the broader European context. Beyond the empirical conditions of what some observers have astutely called a 'crisis of hospitality', my paper above all seeks to make a conceptual contribution to the discussions that are taking place at this conference. To that end, I will examine the notion of political community and how this concept could be a useful way to reflect on our contemporary period. What might a hospitable as opposed

to a hostile political community look like? What would a foundational commitment to such a community on the part of our political institutions, governments and media achieve? What would an ‘unlearning’ (Azoulay 2019) of the ‘border-control reflex’ do to conventional understandings of citizenship and belonging? What conditions and which social actors can facilitate such a process? How do diasporic and displaced artists complexify national models of citizenship and belonging through their transnational and locally-embedded networks?

Nadia Kiwan is Professor of Francophone studies at the University of Aberdeen, UK and founding Director of the Centre for Modern Languages Research. Her research interests focus on European governmental and media discourses about postcolonial migration, secularism, Islam, ‘border control’, as well the contestation of such discourses, via transnational, and intersectional social movements. She is author of *Identities, Discourses and Experiences: Young People of North African Origin in Contemporary France* (2009); *Cultural Globalization and Music: African Artists in Transnational Networks* (with Ulrike H. Meinhof, 2011); *Secularism, Islam and Public Intellectuals in Contemporary France* (2022) and co-editor with Jim Wolfreys of ‘Islamophobia in France’, *Modern and Contemporary France* (vol. 31, no. 2, 2023).

**November 24, 11.30–13.00 – KEY PANEL: Music, Belonging/s, Migration:  
Perspectives on Present Challenges in Europe**

Chair: Anja Brunner

*Guests or Hosts? An Overview of Syrian Musicians'  
Experience in Istanbul's Tourism Sector*

**Evrin Hikmet Ögüt (Mimar Sinan Fine Arts University Istanbul)**

How can “guests” develop a sense of belonging in a new destination? Who or what makes them “guests” instead of “locals” or “hosts”? Or: how long can a community be considered a “guest”? In the 12<sup>th</sup> year of migration, these rhetorical questions are still highly effective in determining the daily experiences of migrant communities, mainly the Syrian community, in Turkey.

While Syrian communities in Istanbul establish lives, businesses, and civil organizations in the city, they also face increasing discrimination. Furthermore, the discourse shaped by the guest-host dichotomy still dominates the public view about migration. This paper applies Derrida's (1997) well-known discussion on “hospitality,” which reveals the asymmetrical power relations behind the discourse of hospitality, to give an overview of the professional experience of Syrian musicians in Istanbul.

In the musical experience of Syrian musicians, perhaps the only context where the concept of “hosting” may be applicable is their performances in restaurants and on ferries, targeting tourists from Arabic-speaking countries. However, even in this scenario, their position as hosts is dubious and diverges from the authoritative stance of the host that Derrida highlights. Consequently, this experience of providing hospitality in an environment where they are outsiders can be considered as contributing an additional dimension to the discussion around the concept.

In this paper, I will initially shed light on the pivotal elements that have influenced the migratory journey of the Syrian community in Turkey, particularly under the lens of the hospitality concept. Subsequently, I will examine a particular and largely unexplored musical practice employed by Syrian musicians engaged in Istanbul's tourism sector.

Evrin Hikmet Öğüt is an Associate Professor in the Ethnomusicology Program at Mimar Sinan Fine Arts University in Istanbul. Her research interests and publications primarily focus on music in migratory contexts and the intersection of music/sound and politics. In 2020, Öğüt held a Post-Doctoral Scholarship from The Scientific and Technological Research Council of Turkey and a visiting research position at City University of New York, where she conducted research on the Arab music scene. In 2022, she received the Best Article Award from the International Council for Traditional Music (ICTM) for her article, “The Short History of Syrian Street Music in Istanbul: Challenges and Potentials” published in *Music&Minorities*.

## *Music, Sound and the (Im)Possibilities of Belonging on the Balkan Route*

**Mojca Piškori (Academy of Music Zagreb)**

This paper presents an attempt at thinking about the ways in which music, sound, and sonic agency participate in the negotiation of the shifting and often impenetrable boundaries of belonging shaping the lives of the people on the move along the so-called Balkan migratory route. After the official disintegration of the Balkan Refugee Corridor in March 2016, continued fortification of borders – epitomised in proliferation of border walls, razor wires, surveillance technologies and increasingly more violent and cruel border regimes – transformed perceived linearity of migrant trajectories into hypermobility in circulation between and across closely guarded borders and territories outlining the periphery of the European Union. Continuous illegalization of the people on the move inevitably led to further precarization of their position and consequently translated into invisibilization of practices and silencing of experiences of border crossing effectively making them *not knowable* to those not forced to clandestinely move across multiple borders. In common understanding of migration as linear movement of people between countries of origin and countries of destination, the Balkan territories are often perceived primarily as spaces of transit. Such understanding effectively obscures experiences of prolonged strandedness and at times potentially indefinite forced waiting, as well as makes both music and sense of belonging seem like matters-out-of-place. Drawing on insights gained through ethnographic research on contemporary border regimes and their impact on lives lived and lost while crossing clandestinely through the European periphery, the author will try to underline the instances in which sound, music, and sonic agency

play a role in disrupting (and at times reinforcing) the boundaries separating those deemed “deserving” from those deemed “undeserving” to belong.

Mojca Piškor earned her PhD in ethnology and cultural anthropology at the Faculty of Humanities and Social Sciences in Zagreb with the thesis *Politics and Poetics of Spaces of Music: Ethnomusicological and Anthropological Perspectives* (2010). Since 2001, she has been affiliated with the Institute of Ethnology and Folklore Research in Zagreb. Since 2013, she is permanently employed as an Assistant Professor of Ethnomusicology at the Musicology Department of the Academy of Music in Zagreb. Her field of interest includes issues pertaining to the nexus of music, sound, and politics (racial imagination, gender, migration) and intersections of music and discourse on music. In the recent years, she focused her research interests on role of music and sound in torture regimes of political labour and concentration camps (Islands of Sv. Grgur and Goli; Jasenovac). Since 2020, she is participating in the international research project *The European Irregularized Migration Regime in the Periphery of the EU (ERIM)*.

## *Music from Middle East and North Africa in France: Multiple Belongings and the Question of Visibility*

**Talia Bachir-Loopuyt (University of Tours)**

The MENA region poses particular challenges for researchers working on the complex and shifting dynamics of belongings related to music and migration. While some historical and anthropological studies have highlighted the growing importance of national, ethnic and religious boundaries after the dissolution of the Ottoman Empire, (ethno)musicologists have rather often tended to emphasize the “bridges” between repertoires and social groups within this area and the paradigmatic space of the ‘Mediterranean’ (see, for example, the most recent conference of the ICTM-Mediterranean Study Group on “Bridges and passages”). Contemporary musical practices also reflect in multiple ways contradictory narratives of nationalism and cosmopolitanism.

Without seeking to resolve these tensions, this paper aims to show the heuristic value of relocating the questions of ‘global history’ in the context of a European society such as France. Relying on various observations that I’ve made in the last 15 years on music practices from Turkey and the former Ottoman Empire in France and, more recently, on music practices from Algeria, I will address the challenges and difficulties of a multi-sited approach of music and migration from the MENA-region. If an overview proves impossible and even suspect for the field of Turkish

music (Bachir-Loopuyt/Cler 2023) as well as for the one of Arabic music or music from Maghreb, I will argue that only a multi-sited, somehow ‘dispersed’ approach crossing different perspectives and scales makes it possible to become aware of the shifting dynamics of belongings driving musical practices, to take into account a multiplicity of ‘scenes’ (in diasporic spaces as well as in musical institutions and popular music networks), to grasp what does and does not circulate from one to another. Thus, this heterogeneity also leads to explore the question of visibility, to ask what is audible for which publics and what is not and to reflect on the constitution of publics, as processes and practices of “paying attention” (Dayan 2014). It may also help to bring to light some specific features of the French context (as compared, for example, to Germany) as well as of the situation of specific repertoires and diasporic groups.

Talia Bachir-Loopuyt is lecturer in Ethnomusicology at the University of Tours, France. After her studies at the Ecole Normale Supérieure in Lyon, she received her PhD at the EHESS Paris (Musicology) and HU Berlin (European Ethnology) in 2013 with a dissertation on World Music festivals in Germany. She was a postdoctoral researcher at the University of Saint-Etienne with a project on music in Turkish migration and senior researcher in an FNS program on Islam in urban spaces at the University of Lausanne. Her research interests include World Music festivals, music and migration, history of knowledge (especially French-language ethnomusicology), music and religion. She is currently working on a post-doctoral project on music from North Africa and the Middle East in France. She is also leading a teaching project on mobilities of musicians from the Centre region at the University of Tours (<https://dicietdailleurs.univ-tours.fr/>). She is a member of the editorial board of *Revue de Musicologie*, *Transposition*, and *Acta Musicologica*, and of the scientific advisory boards of *Ethnopol CMTRA* and *Festival Haizebegi*.



**November 24, 14.30–15.30 – Panel 1: What does (not) Belonging Sound like?  
Listening to Negotiations and Strategies around Music, Migration, and Citizenship**

Chair: Lisa Gaupp

*Mapping the Music of Migration: Songs to Battle Silence*

**Abigail Gardner (University of Gloucestershire)**

*Mapping the Music of Migration* (2019–2021) was a pan-European, 2-year listening project that aimed to add sound where there was silence by listening to stories from migrants talking about a song or piece of music that was important to them (Gardner and Hansen 2023). The intention was to try to counteract prevailing discourses that render the migrant voiceless, homogenous and either a threat or in need of saving (Braidotti 2013; Chouliaraki and Georgiou 2022). We wanted to de-exceptionalize displacement and provide routes to understanding through listening. Being listened to, being rendered audible, is key to a mode of belonging which is not only related to place and community (hooks 2009) but to time and memory. It is core to *Listening, Belonging, and Memory* (Gardner 2023), where I argue that connected listening lies at the center of current debates around whose voices might be listened to, who by, and why. Arguing that listening has to be understood in relation to the self, nation, age, witnessing, and memory, the book uses examples from empirical research and critical media analysis to highlight connections between listening and power (Radano and Olaniyan 2016, LaBelle 2018, Solnit 2022).

Drawing on the chapter, 'Listening, Migration, Voice and Place', this paper focuses on the team's methods and the migrants' stories, arguing that connected listening can open up enunciative spaces that afford witnessing and agency. With its focus on these small micro-engagements crouched within the superstructures of violent border control and the often-censorious policing of sonic citizenry, *Mapping the Music of Migration* illustrates the dynamics and politics that lie in and between listening and silence.

Abigail Gardner is Professor of Cultural Studies at the University of Gloucestershire, UK. She is the author of several books including *Ageing and Contemporary Female Musicians* (Routledge 2020) and has researched ageing and gender in Popular Music. Her recent book turns to consider listening and discusses some of her empirical research with veterans and migrants (<https://mamumi.eu>). *Listening, Belonging, and Memory* (Bloomsbury 2023) centers on voices, stories, and silence, how they interweave, are activated, maneuvered, reconfigured, and denied. She is editor-in-chief of the International Association of the Study of Popular Music Journal, [https://iaspmjournal.net/index.php/IASPM\\_Journal](https://iaspmjournal.net/index.php/IASPM_Journal).

## *Migratory Aesthetics – Critical Ethnomusicological Perspectives through a Biographical Lense*

**Eckehard Pistrick (Gustav Mahler Private University Klagenfurt)**

This presentation focuses on the concept of “migratory aesthetics” as constructed by Bal (2008) and Bohlman (2011). Based on ethnomusicological long-term research with musicians from Iran, Afghanistan, Syria and Burkina Faso in German reception centers, this presentation asks about the validity of this concept in relation to real performative practices, creative imaginaries and claims for cultural and juridical citizenship.

It also questions the relevance of the aesthetic in situations of humanitarian emergency and exclusion and in relation to the potentialities of integration. What aesthetics are considered as suitable by musicians and cultural policy makers for being displayed? How do strategies of integration interrelate with aesthetic choices? How does the brand “refugee-musician,” charged with notions of an “authentic affectivity,” become an effective label in the world music business?

Eckehard Pistrick is Professor in Ethnomusicology at the Gustav Mahler Private University in Klagenfurt, Austria. He served from 2017 to 2023 as an Assistant Professor at the Institute for European Ethnomusicology at the University of Cologne and Associate Researcher at the Centre de Recherche en Ethnomusicologie, Paris. He holds a PhD from the Universities of Paris-Ouest and Martin Luther University Halle-Wittenberg and has extensively researched about music in Southeast Europe and music and migration. Additionally, he has worked as a curator, author and broadcasting editor in non-academic environments. Publications: “Dangerous Fields – Existentiality, Humanity and Musical Creativity in German Refugee Camps”, in *Violence: An International Journal* 2(1), 1-22; *Performing Nostalgia – Migration Culture and Creativity in South Albania* (Ashgate, 2015); *Audiovisual Media and Identity Issues in Southeastern Europe* (co-editor, Cambridge Scholars Publishing, 2011).

## **November 24, 16.00–17.00 – Panel 2: (Re-)Creating Collectivity within Forced Migration: Music and Politics Intertwined**

Chair: Britta Sweers

### *Echoes of the 2011 Syrian Uprising in Europe – Music and Political Belonging among Syrian Forced Migrants in Greece and Austria*

**Ioannis Christidis (mdw – University of Music and Performing Arts Vienna)**

Political belonging, in addition to the relationship between individuals and structured political formations such as nation-states, political parties or political organizations, can also refer to the affiliation of individuals to certain political ideals concerning public life, to the commitment to moral value systems inspired by these ideals and, finally, to the social and cultural habits in which these ideals are reproduced and transmitted.

The social uprising of “freedom and dignity” in Syria in 2011, as well as those in other Arab countries within the so-called Arab Spring, marked a historical moment of manifestation of new forms of mass political mobilization under authoritarian regimes, which gave rise to new collective experiences of political activism and shaped new political (non)belongings that were nevertheless marked by the trauma of deadly repression, social collapse, war and forced flight. Furthermore, these experiences varied by gender, class, ethnicity, as well as religious beliefs and political views.

Much of the research on music in the context of Syrian forced migration to Europe has focused on what people do with music within spatial “regimes of exception,” such as European refugee camps and reception centers, the absolute spaces of the European asylum/border regime, as well as in the context of resettlement and so-called “refugee integration.” In both scenarios, as local political and social conflicts become particularly apparent, the previous individual and collective political belonging of Syrian migrants in relation to the social and political situation in Syria tends to be overlooked. Yet aspects of Syrian migrants’ musical output echo this affiliation.

Without considering the “Syrian opposition” as a single category of political belonging, this paper aims to present the different ways in which the Syrian uprising of 2011 and the vision of a peaceful, democratic and free Syria resonate in the music of Syrian migrants in Europe, in settings further characterized by

discriminatory refugee discourses, attitudes, and policies. It is based on field research in Greece 2016, Austria 2019-2023, and online-field-research.

Ioannis Christidis is a doctoral student in ethnomusicology at the University of Music and Performing Arts Vienna and a research fellow at the Music and Minorities Research Center (MMRC). His research deals with the music of Syrian forced migrants in Europe, its relation to migration policies and the ways in which it becomes meaningful in the context of the refugee journey and resettlement. Focusing on the socio-political implications of this music, he aims to examine the possibilities offered by musical practice for the development of social activism and inter-community solidarity, in terms of applied ethnomusicology.

## *Forced Migration of Ukrainians and Belonging Performance through Choral Music in Slovenia*

**Anastasiia Mazurenko (Slovenian Academy of Science and Arts)**

The Ukrainian community in Slovenia numbered about 2500 people, settled throughout the country. With the beginning of the full-scale Russian army's invasion of Ukraine in 2022, a large migration wave of Ukrainians to the West began. More than 9000 Ukrainians moved to Slovenia and received the status of temporary protection, so a much larger community of Ukrainians in Slovenia was formed. Since then, the national identity of Ukrainians has manifested itself to a much greater extent in various countries. The return to traditional music as a promotion of "national roots" and using its motifs in various has become one of the trends in the period of the current war. People who ended up outside their country, despite the possibility of getting information through the media, formed their own means of national identification and reproduced their sense of belonging in the context of a foreign culture. Thus, amateur choirs of Ukrainian migrants and refugees emerged in Slovenia to establish contacts with compatriots, build connections with people from the same cultural background, and express patriotic and nostalgic feelings through music. Their repertoire consists of various Ukrainian songs – arranged church and folk songs, popular (often from the Soviet era, but also modern) songs with traditional motifs, songs from the host country, etc. To the extent that the participants choose the repertoire together, this reflects their idea of a collective Ukrainian culture, which in most cases was first formed

abroad, so we can observe how collective belonging is formed in the new circumstances in which they find themselves.

The author examines the activity of Ukrainian amateur choirs in Slovenia from the point of view of manifestation of national belonging through musical culture in the context of forced migration.

Anastasiia Mazurenko is an assistant with PhD employed at the Institute of Ethnomusicology of the Scientific Research Center of the Slovenian Academy of Science and Arts. She graduated in Ethnomusicology at National Tchaikovsky Academy of Music (NMAU) and in Sound Engineering at National Academy of Senior Specialists on Culture and Arts in Kyiv, Ukraine, in 2011, and obtained her master degree in ethnomusicology (NMAU, 2012). In 2021, she defended her doctoral thesis in ethnomusicology (NMAU). She was employed as Senior Sound Engineer on TV postproduction and as Research Fellow at Kyiv Ethnomusicology Laboratory. She is the author of twelve articles and participated in 28 conferences. She is a member of ICTM (Study Groups on Music and Dance of the Slavic World and SoMoS) and ISMIR associations. Her main research focus is on computational approaches in ethnomusicology, vocal folk music, musical perception and cognition, archives, music and war.

**November 25, 9.30–11.00 – Panel 3: “Unsilent Strangers” and Cohabitation: Japan’s Multicultural Coexistence and Musicking as Seen through European Experiences**

Chair: Michiyo Yoneno-Reyes

Two presenters in the panel represent contributors to the book *Unsilent Strangers: Music, Minorities, Coexistence, Japan*, edited by Hugh de Ferranti, Masaya Shishikura, and Michiyo Yoneno-Reyes (National University of Singapore Press, 2023). The edited collection examines the central role music plays in the ongoing adjustment, conciliation, and transformation of newcomers and “hosts” alike. Studies therein highlight migrants’ proactive engagement with music vis-à-vis relations with their respective host societies. They reveal inherent issues and dilemmas, as well as opportunities for connection and for abandonment of simplistic stereotypic positioning through encounters with cultural Others — encounters that become unavoidable for the members of the host society as they struggle to “live together” with anonymous, unchosen, and unfamiliar neighbors. In addressing real-life manifestations of both the ideal and the slogan of “multicultural co-existence” of the Japanese government and stakeholders, contributors to this book responded to the concept of “cohabitation,” which Judith Butler introduces as a form of “ethical obligation” for us to live with the Other by all possible means (2012, 2015). Building upon Hannah Arendt’s insights on the precarious lives of Jews, Butler affirms that living with others is not a matter of choice, but in so far as we respect the equal value of lives, an obligation (2015: 122).

This panel takes the opportunity to further deepen theoretical understanding of Butler’s notion of “cohabitation” by examining musicking activities of Filipino and Indian migrant groups in Japan in comparison with counterparts in the U.K. and elsewhere, against the backdrop of colonial history.

**Video message by Hugh de Ferranti: “Music Communities of Ethnic and Cultural Minorities in and from Japan”**

At the beginning of this panel, Hugh de Ferranti, the primary editor of the book *Unsilent Strangers*, offers an introductory video message, followed by excerpts of a fieldwork footage compilation DVD which features musical activities of migrant communities in the Tokyo region in the 2010s; namely among South Indians, Brazilians, Filipinos, Nepalese, and people of the Ogasawara (Bonin) Islands.

## *Our Version of Coexistence: Filipino Migrants' Musicking and Migrant Singers in Japan and the World*

**Michiyo Yoneno-Reyes (University of Shizuoka)**

Filipinos in Japan, the third largest foreign community among those with permanent and long-term visa status, have held a nationwide singing contest called Utawit since 2005, with about ten regional rounds and a national grand championship each year. Its conception is rooted in the presence of thousands of female mid-skilled entertainers in Japan since the 1980s. The ethnographic account of their management of the contest, a relatively large-scale event, implies *their* version of coexistence with the host community members in Japan – they hardly need the intervention of public or civic Japanese sympathizers while strategically making use of the public community facilities local government units provide for their residents. It suggests their integration into the local community to a certain degree. By accommodating Japanese participants and Japanese songs in the contest, the Utawit organizers exercise agency independently of the so-called multicultural coexistence initiatives of Japanese bureaucratic gatekeepers, as well as local community and NGO groups – this is where cohabitation in Butler's sense is in evidence.

This study responds to historical accounts of musicianship in Western music and overseas work by Filipinos since as early as the 18<sup>th</sup> century, as a result of experiences of colonialism, as well as contemporary fieldwork-based studies that depict the significance of karaoke singing in identity formation among Filipino diasporas in the U.K. and elsewhere. The research suggests a condition of rather flexible or “loose” integration of migrants in host societies.

Michiyo Yoneno-Reyes, Ph.D., professor at the University of Shizuoka, is a cultural anthropologist and ethnomusicologist who has also been involved in migration studies. She has taught at the University of Tokyo (2017–2021) and the University of the Philippines (1999–2016). She has co-edited and co-authored *Unsilent Strangers: Music, Minority, Coexistence, Japan* (2023); *Documenting Indigenous Tribal Memory: Folktales of the Vanaws, Northern Philippines* (2022); *Foreign Nurses Working in Japan: Assessments of the EPA Program* (in Japanese, 2021); edited *Popular Culture of East Asia: Philippine Perspectives* (2013); and is currently preparing a manuscript *Doing and Undoing Tradition in Philippine Solidummay: Singing of Modernities in a Postcolonial Periphery*. She obtained her BA in Musicology from the Tokyo University of the Arts, MM in Musicology, and PhD in Philippine Studies from the University of the Philippines.

## *Musical Activities among Cosmopolitan Indians: Case Studies on Asian Underground and Tyagaraja Aradhana*

**Takako Inoue (Daito Bunka University)**

India has the highest number of immigrants in the world, with a rapid increase since the 1990s, after the Indian government began to promote and support the economic activities of the Indian diaspora through the implementation of economic liberalization policies in 1991. The history of mass emigration of Indians as plantation laborers is traced back to the 19<sup>th</sup> century during British colonial rule. Most of them were not able to return to India and became permanent residents in the places they migrated to. By comparison, new emigrants since the 1990s have mostly been sojourners prepared to move on to other countries, especially English-speaking countries. Both settlers and sojourners share some cosmopolitan characteristics today, while maintaining their own ethnic practices.

This paper examines two contrasting musical phenomena as case studies. One is the Asian Underground, a hybrid of hip-hop, EDM, and traditional South Asian music created primarily by English-speaking South Asians, which includes bhangra (Punjabi pop music developed in the UK) and folk-hop (bhangra with hip-hop and EDM influences). The other is Tyagaraja Aradhana, a memorial to Tyagaraja (1767–1847), the sacred composer of traditional Carnatic music, which has developed into a week-long music festival held in Tiruvaiyaru, Tamil Nadu. Today, the festival has become globalized and is celebrated wherever South Indians live. Music of the Asian Underground has been developed mainly by second and third generation immigrants, while music of Tyagaraja Aradhana has been enjoyed not only by settlers but also by sojourners. Today, South Indians living in Tokyo are mostly new immigrant sojourners. They have not created their own distinctive style of hybrid music comparable to the style of Asian Underground yet, but they do hold Tyagaraja Aradhana every year. On the other hand, in London, where both settlers and sojourners live, both are practiced. Through a close examination of these two cases, I explore the meanings of musical cosmopolitanism, syncretism, and a sense of belonging, as well as prospects for “cohabitation without precarity”.



Takako Inoue is Professor at the Department of International Culture, Faculty of International Relations, Daito Bunka University. She obtained BA in ethnomusicology from the Tokyo University of the Arts, MA in Karnatak music from the University of Delhi, and Ph.D. in Area studies from the University of Tokyo. She continues both her research and performance of Karnatak vocal music in Japan, India, and other countries. Her publications address a wide range of topics on cultural history, traditional performing arts, popular music, and gender issues of South Asia and Japan. She is a coeditor of *Social Transformation and Cultural Change in South Asia: From the Perspectives of the Socio-Economic Periphery* (2017). Her many publications include *The Transformation of Musicology and Performing Arts in Modern India* (in Japanese, 2006) and “La Réforme de la Tradition des Devadasi: Danse et Musique de les temples hindous” in *Cahier de Musiques Traditionnelles*, Vol. 18 (2005).

## **November 25, 11.30–12.00 – Panel 4: (Music) Beyond the Nation: Ambiguities and Challenges**

Chair: Malik Sharif

### *Belonging Across Borders: Multiplicity and the Politics of Sonic Belonging in the Tamil Diasporic Music Scene*

**Jasmine Hornabrook (University of Huddersfield)**

Belonging in and through musical sound and practice become all the more complex in diasporic music scenes that traverse multiple socio-political contexts and across multiple publics. For instance, the Tamil diasporic music economy is manifested through its transnational networks and is generated by the ‘homing desire’ (Brah 1996) and the aspiration for connection and belonging after the dispersal of mass forced and economic migration. Multilocal belonging, in the case of carnatic raga-based music and its associated Tamil devotional forms, reiterates a common inheritance and sense of relatedness that encompasses communities around the world, emphasises the permeability of boundaries and draws connections across time and space (Ramnarine 1996, 151; 2007, 9). However, this multiplicity extends to exclusions as well as inclusions, and musicians must navigate complex configurations of belonging and non-belonging along caste, gender, national, religious, ethnic and racial lines that emanate both from South Asia and the diasporic space. At a time when boundaries are hardened through communalism, it is even more important to understand the fluidity and multiplicity of sonic belonging and socio-musical exchanges, particularly when music is used for exclusionary agendas along ethnic, political and religious lines (Kalra 2015; Sykes 2018).

This paper will explore the multileveled politics of belonging at play, extending from the ‘homeland/s’ of Sri Lanka and South India, along the transnational networks to the diasporic space of contemporary Britain. In particular, the paper will focus on case studies from the Tamil diaspora in the UK that resist religious, national and gender boundaries through the syncretic production and performance of devotional musical forms to demonstrate a sense of belonging built on the negotiation of new ‘routes’ and spaces and of difference and sameness (Kim 2012, 560) across multiple localities.

Jasmine Hornabrook is an ethnomusicologist focusing on music, transnational networks and identity in South Asian diasporas. She is particularly interested in musical performance, identity and politics of belonging across nation-state borders. She completed her doctoral research at Goldsmiths, University of London, and examined music and migration in the Sri Lankan Tamil diaspora. Jasmine Hornabrook has been recently working as a Research Associate on the Leverhulme funded project 'Migrant Memory and the Postcolonial Imagination' in the School of Social Sciences and Humanities at Loughborough University, and is now a Research Fellow in Music and Music Technology at the Department of Music & Design Arts of the University of Huddersfield.

## *Inter-Migrant Belonging for Non-Brazilian Migrants in Brazilian Carnival Practices in Lisbon, Portugal*

**Andrew Snyder (NOVA University of Lisbon)**

Brazilian migration to Portugal began in considerable numbers in the 1980s, and Brazilians are now the largest national minority. With varied representation of class, race, geographic origin, the most recent wave began at the end of Portuguese austerity and has included an increase in middle-class musicians, students, and artists. This last demographic has been key to the formation and exponential growth since the mid-2010s in Lisbon of a “street carnival,” referring to free musical events in public spaces and distinct from the more famous *samba* schools.

Organized into *blocos*, or carnival music ensembles, participants learn instruments, technique, and repertoire through paid *oficinas*, or classes. The majority of these participants are of Brazilian origin, and this example fits a model of diasporic music-making through which migrants engage in a common culture that provides a sense of belonging in a new country.

However, non-Brazilian migrants, as well as Portuguese, are also notable participants in these groups, many of whom have pre-established contact with Brazilian culture and music and have found Lisbon attractive for its Brazilian music scenes. For these migrants too, Brazilian migrant practices, though not their “own,” can provide a sense of belonging in Portugal. Portuguese participatory musical traditions do not generally attract the same level of foreign participation, making Brazilian musical practices appear more cosmopolitan and Portuguese ones provincial by comparison. Importantly, because of the middle-class profile of the street carnival, the non- Brazilian migrants who participate are more likely to

be white Europeans, North Americans, and South Americans rather than Black migrants from African ex-colonies despite sharing the Portuguese language. This presentation examines how migrant practices of ex-colonies might create spaces for belonging beyond the migrants generally identified with such practices, moving away from an essentialized conflation of migrant musics with bounded migrant communities.

Andrew Snyder received his PhD in ethnomusicology at the University of California, Berkeley, and is currently a Research Fellow in the Institute of Ethnomusicology at NOVA University of Lisbon in Portugal. He is the author of *Critical Brass: Street Carnival and Musical Activism in Olympic Rio de Janeiro* (Wesleyan University Press 2022) and several articles in journals including *Ethnomusicology*, *Yearbook of Traditional Music*, *Journal of Popular Music Studies*, and *Luso-Brazilian Review*. He has coedited *HONK! A Street Band Renaissance of Music and Activism* (Routledge 2020), *At the Crossroads: Music and Social Justice* (Indiana University Press 2022), and *Festival Activism* (Indiana University Press, forthcoming), and he is a lead editor of the *Journal of Festive Studies*. He is also a guitarist and trumpeter, and he co-founded San Francisco's Mission Delirium Brass Band which has toured around Europe, Brazil, and the United States.

## *Viennese Neighbourhoods, Invented Traditions, and the Global Village. (Post-) Yugoslav Neofolk as a Stimulus for Belongings and Identities*

**Lena Dražić (mdw–University of Music and Performing Arts Vienna)**

In today's Vienna, neofolk music from the former Yugoslavia serves as a point of crystallisation for various belongings – belongings which are ambiguous and in part contradictory. In 2021, I investigated interactions with different variants of (post)-Yugoslav neofolk in Vienna, focusing on the meanings ascribed to the music by its listeners.

Most prominently, my research partners expressed their belonging with other migrants from the former Yugoslav region. In contrast to this 'Yugonostalgic' sense of togetherness, the affiliation with a specific ethnic group still seemed to matter to some listeners of neofolk. Yet on another level, my interlocutors also expressed ties to their Austrian place of residence – be it a particular neighbourhood, the city of Vienna, or Austrian society at large; thereby mirroring the various geographical scales on which an individual can feel 'at home' (Antonsich 2010, 646). At the same time, this belonging to Austrian society was counter-balanced by a sense of non-

belonging, as listeners claimed to feel like outsiders in clubs playing anglophone pop music, while feeling at ease in places that featured music from the former Yugoslavia. In parallel to the more recent manifestations of neofolk which combine 1990s' turbo-folk tunes with elements of trap music, younger listeners also exhibit a belonging to a globalised popular culture, as embodied by US-American rap musicians and hip-hop culture.

These various belongings are created in interaction with the music, which was described by my interlocutors as the lowest common denominator uniting all ethnic groups from the former Yugoslavia in Vienna, while simultaneously spurring narratives of ethno-nationalism. Complementary to the concept of 'belonging', the construction of a collective identity evolved as an important category in my research – an 'imagined community' (Anderson 2006) serving both as a source of comfort to its members, and a delimitation towards mainstream society.

Lena Dražić studied musicology and philosophy at the University of Vienna. She concluded her PhD on the political implications of the discourse on ›new music‹ at the University of Music and Performing Arts Vienna (mdw), where she also participated in the project *Changing mdw* on occasion of the 200-year anniversary of the university. In 2021, she conducted a project on the attributions of meaning to popular forms of post-Yugoslav neofolk in Vienna, which was subsidised by the Vienna city council. In 2022, she was awarded the Austrian Academy of Sciences ›Post-docTrack‹ scholarship. From March to June 2023, she was a Research Fellow at the International Research Center for Cultural Studies (IFK) in Vienna. Lena Dražić has worked as a music journalist for *Der Standard*, *Wiener Zeitung*, *Falter – Stadtzeitung Wien*, *Österreichische Musikzeitschrift*, *mica – music austria*, *Giornale della musica*, *skug*, and *Opernwelt*, among others.

**November 25, 14.30–16.00 – Panel 5: Subverting and Subversive “Home/s”:  
Musics and Resistances**

Chair: Evrim Hikmet Ögüt

*‘Far away from Home’ while ‘Live and direct from  
Nordvästra’ – Expressions of (Non)Belonging(s) in Nordic  
‘Gangsta Rap’*

**Andrea Dankić (Umeå University) and Erica Åberg (University of Turku)**

Hip-hop culture and music are at times associated with a stereotypical identification often described as a racialized hyper-aggressive and hyper-masculine persona which is the center of attention in the subgenre ‘gangsta rap’ (Quinn 2005). Since the mid 2010s, a new DIY scene rooted in this subgenre has gained massive commercial success as well as being highly problematized in the public debate in the Nordic countries. In this paper, we approach Nordic ‘gangsta rap’ as a digital diaspora (Ponzanesi, 2020; 2021), where privileged terms of spatiality, belonging, and self-identification are created and can be seen as articulating new possibilities for affective, social and political connections and rupture. Also, digital diaspora is understood as constituted through practices reflective of intersecting power relations (Candidatu et al. 2019, p. 34).

The material analyzed here is the Swedish ‘gangsta rap’ artist Yasin’s album *Pistoler, Poesi & Sex* (2023) along with interviews of him made by various podcasts. This paper focuses on expressions of (non)belonging(s) through the use of the Somali language and soundscapes in the music. These practices create connections between past and present (Somali) popular culture and can be perceived as a restorative and unifying tool among Somali diaspora youth, but also their parents. How do these practices intersect with narratives of ethnicity, race, class and generation? Moreover, the paper also brings forth different sensibilities about the changing perceptions of closeness, home and belonging in the Nordic welfare state.

Andrea Dankić (PhD) is a University Lecturer in Ethnology at Umeå University, Sweden. Dankić’s research interests include musical practice, creative processes, knowledge production and power structures, mainly focusing on hip-hop.

Erica Åberg (PhD) is a University Lecturer in Economic Sociology at the University of Turku, Finland. Her research interests include rap music, appearance inequality and digital youth cultures.

## *Re-imagining “Swedishness”: Intersectional Feminist Resistance and Reflection on the Work of Silvana Imam*

**Susan Lindholm (Stockholm University) and Alexandra D’Urso (Swedish University of Agricultural Sciences)**

This presentation provides a brief overview of the upcoming anthology *Nordic Noise: Hip Hop, Culture, and Community in Northern Europe* which sets out to introduce the field of Nordic hip hop studies to an international audience. It also introduces one of the chapters included in that anthology written by Susan Lindholm and Alexandra D’Urso. Focusing on the work of Swedish feminist rapper Silvana Imam, who received asylum in Sweden as a child, the presentation discusses how Imam uses hip hop culture as a platform to position herself in relation to shifting notions of Swedishness. Through her music and activism, Imam negotiates the understandings of a “good Sweden” (that is, imagining Sweden as an antiracist, tolerant, and feminist country) and an imagined “old Sweden” (framing Sweden as a homogenous nation) – constructions that Tobias Hübinette and Catrin Lundström have called the “double-binding power of Swedish whiteness.” Imam’s work is considered in light of the growing global body of work addressing intersectional understandings of feminism within hip hop culture and in relation to broader movements of resistance to discrimination or racism against Swedes with foreign background as articulated by Nordic hip hop artists. The presentation suggests that Imam’s work contests the notion of Sweden being a post-feminist, post-racial, and welcoming society to racialized residents and citizens.

Susan Lindholm is a Senior Lecturer at the Department of Child and Youth Studies, Stockholm University. Her research interests include cultural history, memory, and gender in connection to transnational and translocal othering processes. In 2016, she defended her PhD thesis *Remembering Chile. An Entangled History of Hip-hop in-between Sweden and Chile*.

Alexandra D’Urso is an Educational Developer at the Swedish University of Agricultural Sciences. She has written about educational policy in the US, music artists’ antiracism and problematising of narrow conceptions of national identity, and about learning outside of formal sites of education. Her recent work explores the barriers facing women early career researchers in higher education.

**November 25, 16.30–18.00 – ROUNDTABLE**

## *Music and Belonging – Potentials, Challenges, and Preliminary Conclusions*

Moderation: Conny Gruber

In this roundtable, the ethnomusicologists Juniper Hill, Ulrike Präger and Britta Sweers are invited to a conference round-up discussion. Based on their own research experiences and perspectives each discussant will present a short input regarding the potentials and challenges of the perspective of belonging/s in music studies in general, and in music and migration studies in particular. Taking these inputs as a starting point, the following discussion will particularly review questions and aspects that arose throughout the two days of conference.

### **Diaspora and Belonging: Contradictions and Challenges**

#### **Britta Sweers (University of Bern)**

Britta Sweers is Professor of Cultural Anthropology of Music at the Institute of Musicology (since 2009) and was Director of the Center for Global Studies (2016-2020) at the University of Bern (Switzerland). She was president of the European Seminar in Ethnomusicology (2014-2021) and is currently president of the Swiss Ethnomusicological ICTM branch CH-EM. Besides the transformation of traditional musics in a global context or music and nationalism, her research has been focused on soundscape research. This included SNF-founded projects, such as City Sonic Ecology and Sound, Density and the Environment, as well as publications like *Climate Chance, Music, and the North* (ed.; 2019). Sweers is co-editor of the *European Journal of Musicology* and of the *Equinox* book series *Transcultural Music Studies*.



## Challenges and Connections: Diverse Experiences of Post-Migrant Musicians in Germany

### Juniper Hill (University of Würzburg)

Juniper Hill is an alumna of Wesleyan University (1998) and UCLA (2001, 2005). Her publications include the books *The Oxford Handbook of Music Revival* (OUP 2014) and *Becoming Creative: Insights from Musicians in a Diverse World* (OUP 2018), as well as numerous articles and book chapters exploring the transformation of traditional musics, the development of creativity, and intercultural dynamics. On these topics, Juniper has conducted field research in Germany, South Africa, Finland, the US, and Ecuador. She has been awarded fellowships and grants from the Alexander von Humboldt Foundation, the Volkswagen Foundation, the European Research Council, Fulbright CIES, and Fulbright IIE, among others. She is currently professor and chair of Ethnomusicology at the Institute of Music Research at the University of Würzburg.

## Belonging and (Non-) Belonging: Rethinking Musical Impact for Migration

### Ulrike Präger (University of Louisville)

Ulrike Präger is Assistant Professor of Music at the University of Louisville. She has also taught at the University of Chicago, the Chicago College of the Performing Arts at Roosevelt University, and the University of Illinois Urbana-Champaign. Her research lies at the intersections of ethnomusicology, musicology, and migration studies, focusing on how and why sonic phenomena act as nuanced tools for investigating interrelations between mobility, place, sociality, and political expression. In her previous postdoc position at the University of Salzburg, she authored and co-published a compendium titled *Handbook Music and Migration: Theories and Methodologies*, which was published in German in summer 2023 and in English a couple of weeks ago. She is also currently working on a monograph titled *Sounding 21st-Century Post-Migration*. Ulrike also performed for decades as a soprano with ensembles in Europe and the United States. She holds a Ph.D. in Musicology/Ethnomusicology from Boston University and degrees in Voice/Voice Pedagogy from the University Mozarteum Salzburg and Music and Dance Pedagogy from the Mozarteum's Carl Orff Institute. Ulrike lives in Chicago in a musical household with her 5-year-old son Raphael, who loves to conduct his colored and cut-out paper instruments, and her husband David, a musicologist and trumpeter.



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