

***From Traditional Music to the Alternative Strategies of
Contemporary Popular Music
The Case of World Music***

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Escola Superior de Música de Catalunya (ESMUC)

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Universidade Nova de Lisboa

Silvia Martínez

Silvia Martinez graduated from the Universitat Autònoma de Barcelona in 1991 with a degree in Musicology. She completed a PhD in Popular Music Studies at the Universitat de Barcelona in 1997, having first carried out post-graduate work and research at the Université de Montréal (Canada) and UCLA (USA). She furthered her studies with a grant to conduct research at Humboldt Universität Berlin (Germany) from 1997 to 1999. She worked as a researcher at the Spanish Council for Scientific Research (1999-2001) where she carried out a project on the documentation of the Ethnomusicology Archives of the Department of Musicology. Her main fieldwork is on popular music. In 1997 she collaborated with Dr. Pelinski on the re-study of a traditional repertoire practiced in the Spanish province of Castelló. She has published a book on heavy metal music, and numerous articles, and several chapters in books on ethnomusicology, popular music and pedagogy. Silvia Martinez is currently Head of the Musicology Department in the Escola Superior de Musica de Catalunya and teaches Popular Music and World Music at the Universitat Autònoma de Barcelona. At present she leads a research project on Music and Migration centered on Asian communities in Spain.

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At the end of the 20th Century, new musical genres inspired by local or ethnic musical traditions appeared on the popular music scene. These musics helped to refresh both the mainstream repertoires and to give impulse to an agonistic music industry hounded by digital technologies and new distribution strategies. Some of these musics have been presented under the "World Music" label, used from the end of the eighties in order to describe sounds related to non-Western territories but without a clear place in the market since they could not be defined as traditional music.

World Music represents a challenge to Ethnomusicologists because it obliges us to argue about the classical genre categorization and underlines problems related to the production, the canon and the historiography of the so called popular music, very often too Anglo-oriented.

This colloquium offers a forum to discuss the problems that arose from World Music from a critical perspective and to explore alternative perspectives to integrate musics from Southern European countries into the transnational historical discourse.