

Programme

Doctoral Seminar at NOVA FCSH, Lisbon, from 11 February to 20 May 2019

INET-md (Instituto de Etnomusicologia – Centro de Estudos em Música e Dança), Portugal

Music and nationalism today:

Ethnomusicology and cultural policy in the transition to democracy

http://fcsch.unl.pt/escola-doutoral/doutoramentos/seminarios-optativos/music-and-nationalism-today_20181004

Monday 4 p.m. to 6 p.m. Room 1.05 iD Building

Avenida de Berna 26, 1069-061 Lisboa, Portugal

**1. February 11, Introduction to Music and Nationalism Today:
between ambivalence and democratic development**

“Ethnomusicology in some new cultural policies in Brazil and South America”

Elizabeth Lucas (Counsellor of the PhD Program *Music as Culture and Cognition* at FCSH
Universidade Federal de Rio Grande do Sul, Porto Alegre, Brasil)

Elizabeth Lucas, PhD, University of Texas, Austin, United States, 1990, is Bachelor of Music and History from the Federal University of Rio Grande do Sul, Master of Musicology from the Eastman School of Music - University of Rochester, USA and PhD in Ethnomusicology from the University of Texas. She holds postdoctoral degrees from the University of Indiana-Bloomington (1995) and the University of California, Los Angeles - UCLA (2002). She is active in research and teaching in thematic areas of music and performance, anthropology focusing on musical ethnographies, new technologies and intangible heritage. Since 1992, she has been coordinating the Group of Musical Studies (GEM / UFRGS), and since 2014 she is Counsellor of the awarded PhD Program *Music as Culture and Cognition* at NOVA FCSH in Lisbon.

Introduced by

João Soeiro de Carvalho and Maria de São José Côrte-Real

João Soeiro de Carvalho earned his Doctorate and Master degrees from Columbia University in the City of New York. He is Full Professor at the Faculty of Social Sciences and Humanities of the New University of Lisbon. He develops his scientific activity in the area of Musical Sciences - Ethnomusicology. Principal Investigator of several projects funded by the Foundation for Science and Technology, and author of several articles and chapters of national and international books. Since 2013 he has held the position of President of the Pedagogical Council and Deputy Director for Students. Between 2009 and 2013 he was Executive Coordinator of the Department of Musical Sciences at FCSH. He was Commissioner of the National Conference of Arts Education (Ministries of Education, Culture, and Foreign Affairs, 2006/08); Scientific Advisor for Arts Education for UNESCO (2005/06); Director of the Department of Music of the Portuguese Institute of the Arts of the Spectacle (Ministry of Culture, 2000/01); and founder and Director of the Ethnomusicology Laboratory of the Cultural Patrimony Archives (Republic of Mozambique, Ministry of Education and Culture, 1990/93).

Maria de São José Côrte-Real, born in London and living in Lisbon, earned her Doctorate and Master degrees from Columbia University in the City of New York in 1991 and 2000 where she studied relationships between cultural policy and music expression in moments of political transition. She is Associate Professor at Faculty of Social Sciences and Humanities of the New University of Lisbon, where she teaches Theory and Method of Ethnomusicology and Problems of Music Representation since 2006. Before she taught at the Universities of Évora (2004-05), Coimbra (2001-02), and Columbia University in New York (1989-93). She publishes in fields of relationships of music and cultural policy, mobility, cognition and intercultural education. She coordinates the variant of Ethnomusicology of the awarded PhD Program “Music as Culture and Cognition”, financed by the Fundação para a Ciência e Tecnologia (FCT) since 2014. She is co-author and researcher of the international research project *Timbila, Makwayela & Marrabenta: a century of music representation in Mozambique* PTDC/CPC-MMU/6626/2014, She co-founded INET-md (1995) and the Observatory of Protest Song (2015). She is the Sponsor of International Mobility in the Department of Musical Sciences since 2015.

2. February 25, Music and Nationalism: transition, historical remarks and popular culture

“Official nationalism, banal nationalism and the construction of the Portuguese national cuisine”

José Manuel Sobral (Vice-director)

Instituto de Ciências Sociais, Universidade de Lisboa, Portugal

José M. Sobral (Senior Researcher) is a social anthropologist and historian at ICS, University of Lisbon. He has conducted research on Portuguese rural society, nationalism, migration, racism, social memory, epidemics and food. Among his later work are his research on culinary nationalism and cod as a marker of Portuguese identity. He coedited recently *Food between the Country and the City: Ethnographies of a Changing Global Foodscape* (Bloomsbury, 2014), and has just published “Salt cod and the making of a Portuguese national cuisine”, in A. Ichijo, V. Johannes & R. Ranta (eds.), *The Emergence of National Food: The Dynamics of Food and Nationalism* (Bloomsbury 2019). He is vice-director of ICS, editor-in-chief of the journal *Análise Social*, a and former president of APA (the Portuguese Anthropological Association).

<https://www.ics.ulisboa.pt/en/pessoa/jose-manuel-sobral>

Introduced by

Gonçalo Antunes de Oliveira, PhD Candidate in Ethnomusicology (Popular Music Theatre in Lisbon)

Gonçalo Antunes de Oliveira is a researcher at INET-md since 2004. He started his academic studies at the Portuguese Catholic University in Economics, joining Sociology at the Faculty of Social and Human Sciences in 2000. Specializing in Sociology of Music (2003) with a dissertation titled “Time Machine - Listened Music, Live Phases”. He completed his Post-Graduation in Sociology of Knowledge in 2004, at which time he was already working on research for the Encyclopaedia of Music in Portugal in the 20th Century as editor. In 2005 he joined the first team of the Fado Application to World Heritage, within which he built the Database of historical phonograms (78 rpm) of fado and other genres of popular music. It was in this context that he discovered the vast field of which constitutes the Journal Theater in Portugal, having chosen it as a subject of specialization within the framework of his PhD Dissertation. He has collaborated in projects such as The Portuguese Phonographic Industry in the 20th Century, Jazz in Portugal: The legacies of Luis Villas-Boas and the Hot Clube de Portugal, a.o. Considering his area of expertise, he was invited by the National Museum of Theater and Dance to co-coordinate the project History of Theater and Show in Portugal, funded by the Calouste Gulbenkian Foundation.

3. March 11, Music and Nationalism: post-colonialism and emergent new states

“Musical structure and questions of ethnic/national identity in Argentina”

Enrique Cámara de Landa (Professor de Etnomusicología, Historia y Ciencias de la Música)
Facultad de Filosofía y Letras, Universidad de Valladolid, Valladolid, España

Enrique Cámara de Landa is Professor of Ethnomusicology at the Universidad of Valladolid and Director of the Aula de Música of the Universidad de Valladolid. He has teaching expertise at the National University of La Plata (Argentina), National Taiwan University, Universidad del Litoral (Santa Fe, Argentina), Catholic University of Chile, Leopold-Franzes Universität (Innsbruck) and University of Kerala (India). He has published on traditional music of Argentina, Spain, India, and Costa Rica, analysis of traditional music, Italian tango, music of migrants, history and theory of ethnomusicology.

Introduced by

Pedro Mendes, PhD Candidate in Ethnomusicology (urban night music in Mozambique)

Pedro Mendes, born in Lisbon, is Master in Ethnomusicology by FCSH/NOVA (2016) with a dissertation devoted to the study of the implementation of jazz teaching programs in Portugal. He is a PhD student in Ethnomusicology in the Department of Musical Sciences of the FCSH/NOVA with a fellowship of the Doctoral Program “Music as Culture and Cognition” supported by the Fundação para a Ciência e Tecnologia, with a thesis dedicated to the study of the articulation between musical practices and the social and geographical organization in the city of Lourenço Marques in the last years of the colonial period. He integrates the international research team of the project *Timbila, Makwayela e Marrabenta: a century of musical representation in Mozambique*.

4. March 25, Music and Nationalism: ethno-symbolism and heritage

“Nationalism and ethno-symbolic analysis”

John Hutchinson (London School of Economics and Political Science)
University of London, London, United Kingdom

John Hutchinson Emeritus Associate Professor of the London School of Economics and Political Sciences, of the University of London, Vice-President of the Association for the Study of Ethnicity and Nationalism he taught at Griffith University, Brisbane for many years. He undertook an undergraduate History degree at the University of Edinburgh and a PhD in Sociology at the LSE. He has authored and edited eleven books in the field of Nationalism, including *The Dynamics of Cultural Nationalism* (1987), *Modern Nationalism* (1994) and *Nations as Zones of Conflict* (2005) and *Nationalism and War* (2017), which was nominated for the ENMISA book prize and the Hedley Bull Book Prize in International Relations. He is currently Vice-President of the Association for the Study of Ethnicity and Nationalism and Co-Editor-in Chief of *Nations and Nationalism*. In addition, he sits on the advisory boards of the Institute for the Advancement of the Social Sciences, Boston University, and of the Study Platform on Interlocking Nationalisms, University of Amsterdam. He is working on a book, provisionally entitled 'The Herderian Explosion'.

Introduced by

Maria Espírito Santo, PhD Candidate in Ethnomusicology (Fado as national heritage)

Maria Espírito Santo, born and living in Lisbon, is Master in Ethnomusicology by the University of FCSH/NOVA (2016) with a dissertation devoted to the study of the relationship between music and identity, in a collective of bands that perform Balkan music in Lisbon. She is a PhD student in Ethnomusicology in the Department of Musical Sciences of the FCSH/NOVA with a research proposal dedicated to the study of fado and the political revolutions of the 20th century in Portugal, with a fellowship of the Doctoral Program “Music as Culture and Cognition”, supported by the Fundação para a Ciência e Tecnologia. She plays saxophone and sings fado.

5. April 08, Music and Nationalism: popular culture and globalisation

“The *españolísima* female identity in integrated musical numbers for Spanish films”

Matilde María Olarte Martínez (Prof. Catedrática de Historia y Ciencias de la Música)
Facultad de Geografía e Historia, Universidad de Salamanca

Matilde Olarte Martínez is Professor of Music at the Faculty of Geography and History of the University of Salamanca. Professor of Piano by the Professional Conservatory of Music of Valladolid (1983), she studied the Musicology degree at the University of Oviedo (1987), the Magistram in Music studies at the University of Glasgow (1990), the PhD in Philosophy and Letters at the University of Valladolid (1992), and the master's degree of University Specialist in Studies on tradition at the latter university (1996). Her main fields of teaching and research include oral music, especially the reception of Spanish popular music in the US; applied music in film and advertising and studies on women and Spanish music. <http://diarium.usal.es/mom/>

Introduced by

Sofia Vieira Lopes, PhD Candidate in Ethnomusicology (Eurovision Song Contest)

Sofia Vieira Lopes, born in Tomar and living in Lisbon for academic and fieldwork purposes, is Master in Ethnomusicology by the FCSH/NOVA (2012) with a dissertation devoted to the study of the music on the television talk-show *Zip-Zip* (RTP, 1969). She is a PhD student in Ethnomusicology in the Department of Musical Sciences of the FCSH/NOVA with a research proposal dedicated to the study of the RTP Song Contest (RTP, 1964-2014) with a fellowship from the Fundação para a Ciência e Tecnologia. Sofia studied clarinet at the Sociedade Filarmónica Gualdim Pais in Tomar.

6. May 06, Music and Nationalism: history and mythology at play

“Norse mythology in popular music and culture”

Florian Heesch, Universitatprofessor (Populäre Musik und Gender Studies)

Department Kunst und Musik, Fakultät II: Bildung - Architektur - Künste, Universität Siegen

Florian Heesch is a musicologist who holds a PhD from the University of Gothenburg, Sweden. He is professor of Popular Music and Gender Studies at the University of Siegen, Germany. His main fields of research include music and religion/mythology, music and gender, rock music cultures, and learning popular music. Among his publications are the edited volumes *Heavy Metal, Gender and Sexuality* (with Niall Scott, 2016) and „*Sang an Aegir*“: *Nordische Mythen um 1900* (with Katja Schulz, 2009).

Introduced by

Giordano Calvi, PhD Candidate in Ethnomusicology (Black metal and extreme emotions)

Giordano Calvi, born in Bergamo (Italy), and living between Lisbon and Koln, for academic and fieldwork purposes is Master in Musicology by the Department of Musicology and Cultural Heritage of Cremona (2015) with a dissertation devoted to the study of music and politics. He is a PhD student in Ethnomusicology in the Department of Musical Sciences of the FCSH/NOVA with a research proposal dedicated to the study of extreme emotions in the black metal in Portugal, with a fellowship of the Doctoral Program “Music as Culture and Cognition”. He plays trumpet in several wind bands and in a klezmer band, the Volks Populi.

7. May 13, Music and Nationalism: religious and fiesta experiences

“Palestinian folk music and religious education for nation building”

Odeh Rishmawi (Assistant Professor, Music Department)

Al-Quds University, Abu Dis, Palestine

Odeh Rishmawi is assistant professor of music at Alquds University (full time) and Bethlehem University (part time). He was music teacher, composer and conductor, in private schools of nuns in Bethlehem and Jerusalem, Terra Sancta, talitha kumi, and the Shepherd Field School in Beit Sahour. He was founder member of the Bethlehem Academy of Music in 1997 and the academic director since 2001-2006. He won the 3rd prize of the Arab Children Songs Competition in Amman with a song about the dream and hope of Palestinian children, entitled "Tufoulati" - my childhood. http://www.youtube.com/watch?v=abSAI1CmT_0 in 2002.

Introduced by

Moisés Rafael, PhD Candidate in Ethnomusicology (local songs and religious ritual)

Moisés Rafael, born in Angola, is a catholic priest incardinated in Benguela Diocese, graduated in choir direction and master in composition at the Pontifical Institute of Sacred Music of Rome under the guidance of Maestro Valentino Miserachs Grau, Moisés Rafael is a PhD candidate in Musical Sciences, specialization in Ethnomusicology at FCSH/NOVA. His main interest in academic research focuses on the analysis of the body expression of the various participants in the Catholic Eucharistic Celebration in Kawanga, with the main objective of increasing the ethnomusicological understanding of the catholic liturgical context as a performative space in Benguela. He develops analytical strategies of idiosyncratic meanings of body expressions, including dance, gestures and various movements by participants in the context of the Catholic Mass.

8. May 20, Music and Nationalism: repression, migration and revolution

“Armenian Diaspora, ethnic conflict and nationalism” (to confirm)

Razmik Panossian (Director of the Armenian Communities)
Calouste Gulbenkian Foundation, Lisbon, Portugal

Razmik Panossian is Director of the Armenian Communities at the Calouste Gulbenkian Foundation in Lisbon since 2013. Born in Lebanon he immigrated to Canada at the age of 12. He has lived in English and French Canada as well as the UK. He received his PhD from the London School of Economics and Political Science. His thesis won the prestigious Lord Bryce Prize for Best Dissertation in Comparative and International Politics in the UK (2001) granted by Britain’s Political Studies Association. He received his MA from York University in Toronto, Canada, and his BA from McGill University in Montreal. He has taught at the London School of Economics and at the School of Oriental and African Studies (University of London) on the subjects of nationalism, ethnic conflict, post-Soviet transition/democratisation, and comparative politics.

<https://gulbenkian.pt/armenian-communities/about/history/razmik-panossian-director/>

Introduced by

Andrea Musio, PhD Candidate in Ethnomusicology (popular music, protest and amusement)

Andrea Musio, born in 1989, in Trento, Italy, took his degrees in oboe, at Conservatory of Trento, in Philosophy at Università degli Studi di Torino and is master in Ethnomusicology at Universidade Nova of Lisbon with a dissertation focused on cultural production and the moral staging among the broadcasting system of the two last decades of «Estado Novo» and the Italian «light song» produced at the beginning by the Festival of Sanremo. He is a PhD student in Ethnomusicology in the Department of Musical Sciences of the NOVA FCSH with a research proposal dedicated to the study of Pimba music and its relationship with emigrants’ communities, the popular parties and the music system in Portugal and in Europe. His fields of interest are also cultural and performance studies, popular music and nationalism, mobility and migration, among others. He is also a musician and a poli-instrumentalist, who plays in different bands and projects in Lisbon, and is an active singer-songwriter.