

na probíhajícím bilaterálním polsko-českém projektu Nerovné občanství a nadnárodní mobilizace polských, českých a ukrajinských Romů tváří v tvář válce na Ukrajině (www.rocit.pl), s nímž tato konference úzce souvisela a který podpořil účast několika přednášejících. Zmíněné dvě prezentace současně symbolizovaly důležitý rozměr celé konference, totiž provázání perspektiv lidí z akademického prostředí a lidí s osobní zkušeností v celé sledované situaci. Až na výjimku tří příspěvků přítomni byli všichni prezentující Romové.

V závěrečné diskusi, ve které se

vedle hlavních jazyků konference – češtiny a angličtiny – prosadila i romština, se účastníci shodli na tom, že mechanismy diskriminace ukrajinských Romů se v jednotlivých zemích ve svých základních obrysech shodují a že je potřeba jednoznačně pojmenovat systémový protiromský rasismus jako jejich společný jmenovatel. Současně bylo zřejmé, že přítomní Romové vnímali celou situaci velmi osobně, když v období celkové nejistoty volali po nutnosti vytváření trvalejších romských solidárních vazeb a struktur, a to i na nadnárodní úrovni.

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### **39th European Seminar in Ethnomusicology. Zagreb, 19–24 September 2024**

The 39th ESEM, an annual scientific event that attracts scholars mainly from the field of ethnomusicology, was held on this occasion at the Academy of Music of the University of Zagreb. As usual, this year's Seminar featured a variety of contributions from the fields of musical anthropology, folklore studies, and historical or applied ethnomusicology. The authors approached them from various methodological starting points: There were presentations summarising the results of ongoing research and reflections on the research fields of past decades

(Thomas Solomon from the University of Bergen on the shift of popular music research from the margins to the mainstream), presentations of upcoming projects (Romani Chords by Petr Nuska of the Slovak Academy of Sciences) and ongoing research, as well as reflections on the theoretical concepts that ethnomusicologists rely on when interpreting data obtained in the field or from archives. The multi-day conference opened with an evening discussion with a pioneer of ethnomusicology, Ankica Petrović (born 1943 in Sarajevo), who established herself as one

of the leading figures of Anglophone ethnomusicology, even under the communist regime in the Eastern Bloc. She focuses on musical activities in multi-ethnic and multi-religious contexts in the Balkans and the Caucasus and on gender studies in music. However, even her career has been marked by discontinuities and experiences of isolation and exclusion. This opening point of the conference programme was particularly apt given the chosen focus of this year's Seminar, as the contributions mostly fell into two interrelated sections: 1) excluded music; and 2) sounds of confinement and isolation.

In the first section, a number of papers dealt with activities or practices that in certain time periods were excluded from the process of canon formation in ethnomusicology, because they did not fit into concepts of regional or "national culture", whether within the process of heritagisation or not. There were examples from Italy, Greece, Brazil, India and the Baltic countries, among others. Some papers reflected on the choice of research topics, but also on the ways of field recording and archiving in the practices of researchers in the past. The second section focused on experiences of music-making in somewhat isolated communities or people segregated in spaces of forced confinement. In this context, some presentations focused on music and the experience of isolation/non-belonging in the

context of contemporary migratory movements, specifically the musical practices of refugees, migrants and asylum seekers in detention centres in Italy and Greece (Fulvia Caruso from the University of Pavia; Ioannis Christidis from the University of Music and Performing Arts in Vienna; and Marija Dumnić Vilotijević from the Institute of Musicology SASA), and also (post)migrant musical practices and their exclusion/inclusion in Austria (Anja Brunner and Marko Kölbl from the University of Music and Performing Arts in Vienna). The perspective of Bengalis in Britain was presented by Budhaditya Bhattacharyya (Durham University). Autoethnography also came into play, providing the basis for the programme's closing paper by Malik Sharif (Music and Minorities Research Center, Vienna), who focused on auditory perception in military arrest.

In addition to the individual papers, there were three panels, two of which revisited the legacy of archives. From various perspectives, Urša Šivic, Mojca Kovačič, Marija Klobčar & Marjeta Pisk (Institute of Ethnomusicology, Ljubljana) examined the institutionalisation of Slovenian ethnomusicology in relation to the legacy of its founder, France Marolt. Using the examples of Romani and Yiddish music, researchers from the Music and Minorities Research Center in Vienna looked back at the topic of excluded minority musics and the archive from the

perspective of historical ethnomusicology. Ursula Hemetek presented the extent to which the practices of Roma musicians (did not) fall within the framework of archival collection and the formation of the canon of “national folk music”. Isabel Frey pointed out the need to pay attention not only to the collected materials, but also to their bearers, i.e., the human figures of Yiddish song singers. Benjy Fox-Rosen presented the marginalised practice of tkhines, Ashkenazi Yiddish folk prayers, in historical perspective and in contemporary post-vernacular contexts.

The Czech Republic was represented by researchers from the Faculty of Humanities (Charles University in Prague) and the Institute of Ethnology (Czech Academy of Sciences). Zuzana Jurková, Zuzana Gulová and Oldřich Poděbradský recalled the terrorist attack on the Faculty of Arts in Prague in December 2023 and presented recent field

research mapping the different forms and functions of musical activities in the healing process and in coping with this horrific event. Zita Skořepová (IE CAS) discussed how although klezmer or Jewish music was almost taboo under the communist regime, with the transformation of public discourse and the official recognition of local Jewish material culture heritage it has today become an inspiration for musicians rooted in Moravian folklore.

The conference included a screening of Christopher L. Ballengee’s ethnographic film *Sweet Tassa: Music of the Indian Caribbean Diaspora*, which discussed not only the drumming practice of tassa as one of Trinidad & Tobago’s symbolic identity markers, but also the impact of modern technology and the current breakneck speed of the flow of affordable commodities from China to countries on every continent of the world.

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