|  |
| --- |
| **European Popular Musics Research Group conference programme**  **Programme du Colloque de l’European Popular Musics Research Group**  10-11 July 2023 / 10-11 juillet 2023  Sorbonne Nouvelle, Paris  **“Music Across Borders: Artists, Industries and Representations in and beyond Europe”**  **“Musique à travers les frontières : artistes, industries, représentations en Europe et au-delà”**  p. 2 …….. About the conference / À propos du colloque  p. 3 …….. Venue information / Renseignements sur le lieu du colloque  p. 5 …….. Conference schedule / Programme du colloque  p. 9 …….. Abstracts and bios of speakers / Résumés et biographies des conférenciers  Organising Committee / Comité d'organisation: Stuart Green (University of Leeds), Barbara Lebrun (University of Manchester), Isabelle Marc (Universidad Complutense de Madrid) and Catherine Rudent (Sorbonne Nouvelle) |

For over a decade, the international [European Popular Musics Research Group](https://ahc.leeds.ac.uk/centres-groups/doc/european-popular-musics) and its various members have been at the forefront of research into popular music, challenging and broadening the knowledge and theoretical assumptions of Anglophone popular music studies. In recognition of the ease with which music crosses political, geographical and temporal borders, both by design and more informally, our conference scrutinizes the reasons for and consequences of this movement and exchange, without disregarding the struggles and tensions that sometimes emerge when music endeavours or threatens to go beyond those borders. We seek to explore the careers of artists, producers and other professionals working in and across different places; the transnational creation and promotion of recorded and live music in a globalized economy; aspects of influence, aesthetic prestige and the play of stylistic exchange between geographical areas; the various academic and media framings of music and the meanings with which it comes to be associated as it circulates; and the reception of - and intervention in - music by its increasingly interconnected audiences. We strive for a diversity of approaches to music’s global existence, not only those which consider exchange within Europe but also those that situate Europe as one area in a polycentric understanding of music in the contemporary world.

Depuis plus de dix ans, les membres de l’[European Popular Musics Research Group](https://ahc.leeds.ac.uk/centres-groups/doc/european-popular-musics" \t "_blank) cherchent à ouvrir des voies de recherche en *popular music* par une mise en question critique de la centralité des *popular music studies* anglophones. Considérant combien la musique traverse facilement les frontières politiques, géographiques et chronologiques, intentionnellement ou de manière plus informelle, notre colloque vise à examiner les causes et les conséquences de la circulation de la musique, sans négliger les luttes et les tensions qui surgissent, parfois, lorsque la musique ose déborder ces frontières ou menace de le faire. Nous cherchons donc à explorer les carrières d’artistes, de producteurs ou productrices, ou d’autres professionnel-le-s travaillant dans des lieux divers, qu’il s’agisse de résidences durables ou de déplacements ponctuels en tournée ; la création et la promotion transnationales de musique enregistrée ou *live*, dans une économie mondialisée ; les questions d’influence, de prestige esthétique, et le jeu des mélanges stylistiques entre aires géographiques et culturelles distinctes ; les divers regards académiques et médiatiques sur la musique et les sens qui lui sont attribués au fil de ses circulations ; et la réception de la musique - ainsi que l’action sur la musique - de publics de plus en plus connectés les uns avec les autres. Dans ce colloque, nous souhaitons une diversité d'approches concernant l'existence globale de la musique : les échanges à l'intérieur de l'Europe, mais aussi des échanges qui situent l'Europe comme une aire parmi d'autres, dans un monde musical contemporain polycentrique.

|  |
| --- |
| The conference will take place at the Maison de la Recherche, 4 Rue des Irlandais, 75005 Paris  Le colloque aura lieu à la Maison de la Recherche, 4 rue des Irlandais, 75005 Paris  <http://www.univ-paris3.fr/maison-de-la-recherche-3029.kjsp?RH=ACCUEIL> |

A picture containing text, map, diagram, plan

Description automatically generated

|  |
| --- |
| We are delighted to announce that there will be no conference fee.  Nous sommes ravis d’annoncer que l'inscription au colloque est gratuite. |

|  |  |
| --- | --- |
| A picture containing cloud, outdoor, window, sky  Description automatically generated | A room with many chairs  Description automatically generated with low confidence |

**10 July**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 9-9.30 | Arrival and welcome from the Organising Committee (Barbara Lebrun, Catherine Rudent, Isabelle Marc and Stuart Green) | | | |
| 9.30-11.00 | Panel 1: Music and Politics / Musique et Politique  Chair: Barbara Lebrun | Ádám Ignácz (Hungarian Academy of Sciences)  “Adaptations of Soviet Songs in Socialist Hungary (1949–1989)” | Jacopo Tomatis (University of Turin)  ““Bella Ciao”, a transnational pop song of the 1960s” | Jeremy Sauvineau (University of Burgundy)  “L'installation de réfugiés et musiciens kel-tamasheq en France durant la «crise des migrants». Le blues touareg comme clé d'intégration et de reconnaissance?” |
| 11.00-11.15 | Break | | | |
| 11.15-12.45 | Panel 2: Sounds and Songs / Les Sons et les Chansons  Chair: Isabelle Marc | Christina Richter-Ibáñez (University of Music and Performing Arts Frankfurt)  “Connie Francis in European Translation” | Amparo Lasén (Complutense University, Madrid)  “Le rap d’Ergopro: vue et écoute sur les frontières sociales (classe, race), géographiques y stylistiques” | Rose Barrett (University of Lorraine)  “Poetics and expressions of identity in Spanish cover song translations” |
| 12.45-2.30 | Lunch | | | |
| 2.30-3.30 | Keynote 1: David Hesmondhalgh (University of Leeds)  “Music Culture in the Age of Streaming”  Chair: Gérôme Guibert (Sorbonne Nouvelle) | | | |
| 3.30-3.45 | Break | | | |
| 3.45-5.15 | Panel 3: Production and Consumption / Production et Consommation  Chair: Eric Maigret (Sorbonne Nouvelle) | Léna Lozano (Live DMA, Nantes)  “Advocating for popular music: 10 years of challenges for the European network Live DMA” | Florian Coppenrath (Leibniz-Zentrum Moderner Orient)  “Europe out of reach? Mapping the translocal connections that shape Bishkek’s hip-hop music” | Ilker Birkan (University of Nantes)  “La multiple appropriation des manières occidentales de faire et de dire la musique en Turquie dans les années 1970 et 1980 : le cas du disco” |
| 5.30-6 | Inauguration of Memorandum of Understanding between University of Leeds and Sorbonne Nouvelle:  Claire Davison (Sorbonne Nouvelle), Emma Cayley (University of Leeds) and Catherine Rudent (Conference Organiser) | | | |

**11 July**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 9.10-9.30 | Welcome from Capucine Boidin (Vice-Présidente de la Commission de la Recherche, Sorbonne Nouvelle) | | | |
| 9.30-11.00 | Panel 4: Hip-Hop  Chair: Stuart Green | Meila Assani (University of Reunion Island), Elsa Vallot (University of Southern California) and Carmen Ervin (Stanford University)  “Blackness Beyond the Transatlantic Triangle: Hip-Hop in Creole, French, English and The Reunionese Nation” | Héloïse Rouleau (University of Montreal / University of Liège)  “«Bruxelles arrive»: Influences globales, structures locales et succès international du rap belge” | Lucy O’Meara (University of Kent)  “‘Ça ne vous rendra pas le Congo’: Afropean Betweenness in Francophone Hip Hop by Gaël Faye and Baloji” |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 11.00-11.15 | Break | | | |
| 11.15-12.45 | Panel 5: Transatlantic Movements / Mouvements Transatlantiques  Chair: Lucy O’Meara | Marc Kaiser (Paris 8 University)  “Le raggamuffin : une musique à travers les frontières du reggae” | Jasmina Šepetavc and Natalija Majsova (University of Ljubljana)  “The Migrant Accordion: Constructing Slovenian Music Traditions and Identities in a Transatlantic perspective” | Sue Miller (Leeds Beckett University)  “The Legacy of Cuban Music Performance in Paris: degrees of Latin ‘enracinement’ in mainstream French popular music.” |
| 12.45-2.30 | Lunch | | | |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 2.30-3.30 | Keynote 2: Alice Aterianus-Owanga (University of Geneva / University of Cape Town)  “Music in the Black Mediterranean: Popular culture, race and creativity across the Afro-European matrix.”  Chair: Barbara Lebrun | | | |
| 3.30-3.45 | Break | | | |
| 3.45-5.15 | Panel 6: Promotion and Fandom / Promotion et Fans  Chair: Iulia Dima (Sorbonne Nouvelle) | Cassie Ganskaya (University of Turin)  “Gorby-rock: the history of Soviet popular music written by the Western press” | Jara Fernández Meneses (University of Southampton) and Vicente Rodríguez Ortega (Carlos III University, Madrid)  “Rosalía: Building a Transnational Pop Music Star” | Oliver Seibt (University of Amsterdam)  “Travelogues from the world behind the mirror: Where “Western” visual-kei fans actually head to when boarding a plane to Japan” |
| 5.15-5.30 | Closing remarks | | | |

**Conference paper abstracts** (alphabetical by surname)

**Meila ASSANI, Elsa VALLOT & Carmen ERVIN**

vallot@usc.edu, [meila.assani@univ-reunion.fr](mailto:meila.assani@univ-reunion.fr), [carmen.ervin@stanford.edu](mailto:carmen.ervin@stanford.edu)

**“Blackness Beyond the Transatlantic Triangle: Hip-Hop in Creole, French, English and The Reunionese Nation”**

For this project, we interviewed renowned local artists from Reunion Island. Pix’L, Kaf Malbar, Dkpit and Sika R’Lion share common use of Reunionese creole, French and English languages in their music; just as multiple references to African-American hip-hop (gangsta rap in particular), Antillean reggae music and reggae dance-hall, but also, to French rappers. Experienced travelers consolidating bridges between the Indian Ocean and Europe, these artists succeeded in creating an island soundtrack and visual continuum to which Reunionese youths, and black youths in particular can identify. With the use of concept from cultural studies (Stuart Hall, 1973), critical race studies (Da Silva Ferreira, 2009) but also, an analysis of the role of internet in the craft of Reunionese music we show how Reunionese Hip-Hop is a specific case of transcultural, transnational musical production aiming to counter the erasure of black identities in Reunion Island. Indeed, it became evident that the isolation of the Indian Ocean Archipelago, located in the south of the Global South, from a global and transnational cultural circulation came to a certain end with the importation of technologies such as satellite pirate TV, illegal downloading of music, and early uses of Youtube as a plateform. Through these tools; musical productions, beats, archives but also, access to testimony of black youths across the world helped our artists to position themselves and enter the debate and resistance to anti-black violence. With outstanding performances of poetry, music, dance, they all display a revolutionary love (Malcom X, 1963) for their island and their people online. Finally, this research aims to be the first to document and analyze the vivid scene of Hip-Hop in creole and hope to become a reference in showing how the artistic expression from the Dom-Tom keeps feeding the imaginaries of Blackness and otherness in mainland France and within the global circulation of francophone popular music.

*BIOS*

*Meila Assani is PhD candidate in information and communication sciences at the LCF laboratory in University of Reunion Island, and in partnership with the GIRCAM laboratory (UCL). She grew up between Reunion Island and the French lyonesse Banlieues. She earned her Master's degree at UC Louvain in Belgium and is pursuing her scholarly work through a Phd in Information and communication sciences at the University of Reunion Island. She specialized in social media, afro diasporic studies and postcolonial studies about Reunion Island.*

*Elsa Vallot is an author, muay Thai fighter, and member of the rap show “La Récré” hosted by Driver on Youtube. She grew up between the French parisian Banlieues and Reunion island. After a master between the EHESS in Paris and Columbia University and a dissertation about the borrowings of hardcore french rappers to american gangsta rap, she does her PhD in Comparative Literature in the University of Southern California (in Los Angeles). She specializes in media, critical race studies, gender studies and Hip-Hop studies.*

*Carmen Ervin is a PhD student in Anthropology at Stanford University. She spent her formative years in New York City after growing up in Fort Worth, Texas. She previously studied Anthropology and Francophone Studies at Columbia University in New York and Reid Hall in Paris, where she wrote a thesis about artistic expressions of identity and belonging among second- and third-generation Black immigrants in La Courneuve, a Parisian banlieue. After living and teaching in La Réunion for three years, Carmen’s Ph.D. research will focus on processes of racialization, immigration, and Black motherhood in and between the French Indian Ocean islands, La Réunion and Mayotte. Carmen specializes in Black feminist theory, storytelling, and African diasporic mobilities.*

**Rose BARRETT**

catherine-rose.barrett@univ-lorraine.fr

**“Poetics and expressions of identity in Spanish cover song translations”**

As pop and rock music boomed in Europe during the latter half of the 20th century, artists and audiences from non-Anglophone countries began integrating popular Anglophone songs within their own cultural contexts, often through translated cover versions. Certain translations seem to have been intended as an homage and reproduce the lyrics as faithfully as possible, implying that the original versions were already widely understood and anchored within the target culture, while other translations offered a freer interpretation or even complete rewriting of the text as well as significant stylistic changes to the musical arrangement and performance. Tino Casal’s Spanish-language covers of chart-topping hits “Eloise” (Barry Ryan, 1968), “Killing Me Softly” (Roberta Flack, 1973), and “Don’t You Want Me” (Human League, 1981) are examples of how reinterpretations of the original text and music can shift the poetic impact beyond the anchorage of the original language version to focus more on localized expressions of generational and cultural identity. Casal’s complete rewriting of the lyrics, accompanied by a musical arrangement and performance style in keeping with the aesthetics of the Movida Madrileña, is highly expressive of his own personal experience as part of the post-Franco generation in Spain. This contrasts with other Spanish covers of Anglophone hits like those translated and co-produced by Alberto Manzano, which are more expressive of the translator’s admiration of iconic songwriters such as Leonard Cohen and Bob Dylan. In these versions, less liberties are taken with the text itself than in adapting the musical arrangement to the aesthetics and genres of the target culture, creating a listener experience based more on recognition of and identification with the poetic meaning of the original song, possibly with the intent of deepening the impact of the latter by rendering it in the audience’s own textual and aesthetic language.

*BIO*

*Rose Barrett is a second-year doctoral student at the University of Lorraine in Nancy, France. After studying early music and historical performance practice in the US, Italy, and France, she obtained a Master’s degree from the University of Rouen in cross-disciplinary cultural studies, specializing in linguistics and translation; her Master’s thesis studied the issue of translating the poetics of compound words in the French, Italian, and Spanish editions of Ezra Pound’s Cantos. Her doctoral dissertation, ‘Interculturality and poetics in translations and covers of Anglophone rock and pop songs in Europe (1960-1990)’, explores the poetic relationships between language, music, and cultural identities, and builds on her previous work concerning poetics in translation, as well as experience gained from her lifelong passion for rock music and her multidisciplinary and multilingual career as a professional musician, teacher, and freelance translator.*

**Ilker BIRKAN**

[ilker.birkan@univ-nantes.fr](mailto:ilker.birkan@univ-nantes.fr)

**« La multiple appropriation des manières occidentales de faire et de dire la musique en Turquie dans les années 1970 et 1980 : le cas du disco »**

L’intérêt en Turquie pour les musiques provenant de régions étrangères, souvent européennes, intervient bien avant sa constitution en tant que République en 1923. La circulation au sein de ces frontières de genres musicaux, d’instruments de musique et de chants en langues étrangères ne s’est jamais arrêtée, et a même été favorisée ou encouragée par moments par les pouvoirs politiques et militaires ottomans puis turcs (Clerc, 2000). L’intérêt, en Turquie, de musiciens, de publics, et aussi d’acteurs d’autres champs sociaux pour des genres musicaux populaires qui se développent ou se sont développés dans d’autres régions du monde nous interroge sur les transformations possibles de la musique lors de leur « importation », d’autant plus que cet usage est très souvent restreint au sein de ces propres frontières (géographiques – nationales mais aussi à l’intérieur même du pays, et sociales). Nous souhaitons réfléchir ici sur les effets de l’appropriation par les musiciens turcs de manières de faire de la musique propres à un genre qui s’est développé aux Etats-Unis puis en Europe de l’Ouest et du Nord principalement, le disco (Sheppard & all, 2012), dans les années 1970 et 80, à un moment où la Turquie exportait très peu dans le domaine culturel (Bozarslan, 2013). Nous montrerons ainsi comment l’usage de l’appellation disco et des particularités musicales du genre disco a donné naissance à trois formes musicales principales : la disco folk, jouée notamment par des immigrés turcs d’Allemagne avec parfois des thématiques sociales dans les textes, la disco pop, portée par les acteurs majeurs de l’industrie musicale pour la jeunesse des classes urbaines aisées aspirant à un style de vie moderne et occidental, et le disco fasil ou le disco türkü qui s’adresse davantage aux classes populaires et moyennes urbaines dans des moments de fête ou de rassemblement. Ce travail prendra comme matériaux les productions musicales turques estampillées disco par les musiciens, les labels et la presse musicale, ainsi que celles qui s’inspirent ou reprennent des chansons américaines et européennes classées dans le genre disco dans le monde occidental.

*BIO*

*Ilker Birkan est actuellement chercheur en sociologie de l’éducation à Nantes Université au sein d’un service universitaire. Il a réalisé sa thèse sur le développement de l’art contemporain en Turquie, et s’intéresse notamment à la circulation internationale des productions musicales et artistiques et à leur réception.*

**Florian COPPENRATH**

florian.coppenrath@zmo.de

**Europe out-of-reach? Mapping the translocal connnections that shape Bishkek’s hip-hop music**

From its very beginnings in the late 1980s on, hip-hop music in Kyrgyzstan’s capital Bishkek has been heavily shaped by translocal entanglements. Personal mobilities and exchanges have been instrumental in the formation of cultural knowledge, the introduction of new technologies and music infrastructures. On the other hand, building their musical paths in a “small country” and peripheral music economy, Bishkek’s hip-hop practitioners tend to look for audiences abroad. This translocal orientation of musical careers, as well as musical collaborations across space, were particularly fostered by the rise of the web 2.0, the regularisation of musical licensing and access to streaming platforms after 2015. However, these interrelations remain highly asymetrical, and artists’ mobility is limited by their ability to mobilise the necessary resources to travel and – for some places – restrictive visa regimes. In connection with this and cultural and linguistic familiarities, the scape of musical exchanges and career aspirations of Bishkek’s hip-hop musicians tends to be limited to the ‘post-Soviet’ and/ or russophone spaces. However, some claim to overcome that limitation and seek to gain Western European or even global audiences, while others directly collaborate with European musical producers in search for optimal quality. There is still a limited number of such cases, but the trend might be upwards, on the background of worldwide successes of musicians from neighbouring Kazakhstan and the crisis of Russian cultural markets following the invasion of Ukraine. The present paper, which rests on over a year of ethnographic research for a PhD project about the economy of hip-hop music production in Bishkek, will consider how translocal entanglements of the city’s hip-hop music come to be at different scales, how they impact music makers’ creative choices, and how the mapping of these connections reflects global asymetries.

*BIO*

*Florian Coppenrath is a PhD-student at the Institute for Asian and African Studies of Humboldt-University in Berlin and an associated researcher at the Leibniz-Zentrum Moderner Orient (ZMO). In his doctoral study, he looks into the organisation of musical labour and careers within the art world of hip-hop music in Bishkek. He is also the co-founder of Novastan.org, one of the main European online media about Central Asia.*

**Jara FERNÁNDEZ MENESES & Vicente RODRÍGUEZ ORTEGA**

vrortega@hum.uc3m.es, jara.fmeneses@gmail.com

**“Rosalía: Building a Transnational Pop Music Star“**

Rosalia’s meteorically fast-growing music career is a poignant case study to analyse how transnational pop music stars are built in contemporary globalised and hyper-mediated societies. Having released just three LP with three different majors in just five years (2017-2022), the Catalan-born artist has managed to challenge what do we consider to be Spanish pop music and to redefine the urban music genre with her international tailored collaborations. Furthermore, she has managed to become a transnational pop star who differs from other her peers insofar she keeps a strong culturally specific star persona. Consequently, she puts into question traditional notions of how globalised pop music careers are built. This presentation aims to answer the following research questions:

· How far and in what ways can Rosalia be considered a Spanish pop music artist

· How far and in what ways have Universal, Sony and Columbia tailored Rosalia star persona

· How far and in what ways is Rosalia challenging traditional notions of what a globalised pop star is.

To answer to these questions, we will be looking at three main sites where pop music stars are built:

· Rosalia’s three albums and music collaborations with international artists

· The promotional materials issued by the three majors that have produced Rosalia’s albums -Universal, Sony and Columbia .

· Rosalia’s social media

In so doing, this presentation aims to critically assess one of the most challenging pop music artists working in contemporary globalised music arena.

*BIOS*

*Vicente Rodríguez Ortega is Senior Lecturer at the Communication Department of the Carlos III University of Madrid.*

*Jara Fernández Meneses is Lecturer in Film at the University of Southampton. Both conduct their current research at the research group TECMERIN (UC3M).*

**Ekaterina (Cassie) GANSKAYA**

[ekaterina.ganskaya@unito.it](mailto:ekaterina.ganskaya@unito.it" \t "_blank)

**“Gorby-rock: the history of Soviet popular music written by the Western press”**

Rock music was an early beneficiary of Gorbachev’s policy of increased openness and transparency. With the beginning of Perestroika in 1985, censorship noticeably weakened and the underground rock musicians who had previously been ignored or oppressed by the state emerged into the light. Bolstered by the policy of “glasnost,” Soviet rock-music has started to come up from the underground: not only the “banned” underground artists were accorded respectability by the press and got the possibility to perform, but it also suddenly became real to gain international acclaim. These attempts to conquer the Western audience were ironically called “Gorby-rock” (or “glast-rock”) by the press and consequently by the audience.

Even though these efforts to triumph over the Western music market were not quite successful, that five-year period still has no analogues in Soviet (and later Russian) cultural export history: Western interest in new Soviet music resulted in contracts, tours, records, and magazine features, former underground stars performed in New York, Paris, and London. In the summer of 1987, the NBC Nightly News showed an interview with Boris Grebenshikov, who was claimed to be “the Soviet Mick Jagger,” while Soviet rock music was described as a piece of culture “somewhere across The Rolling Stones and Dostoyevsky.”

By examining Western critical discourse on Soviet rock music, I wish not only to reconstruct the history of this “red invasion” written from the outside but also to look at the inverted “centre-periphery” cultural relationships, to examine how the geocultural centre treated the peripheral one.

*BIO*

*Ekaterina Ganskaya is a second-year doctoral student at the University of Turin (Italy), developing a research project on diverse critical discourses surrounding peripheral—Soviet and Italian—music markets. Her research interest lies in the fields of historical and contemporary consumer culture and music market, the history of music journalism, the history of propaganda, ideological and meanings’ shaping processes in the field of popular music. Ekaterina’s publications discuss a variety of topics, ranging from the history of Soviet mass songs during the Stalinist era to the notion of “rock poetry” in Soviet journalistic and academic texts; from the history of the official and underground Soviet music press to the music censorship in contemporary Russia.*

**Ádám IGNÁCZ**

(Institute for Musicology, Research Centre for the Humanities [Hungarian Academy of Sciences]), ignaczadam@gmail.com

**“Adaptations of Soviet Songs in Socialist Hungary (1949–1989)”**

Over the last two decades, several case studies, thematic volumes and monographs have dealt with the issues of translation, adaptation, and intertextuality in the context of 20th and 21st century popular music. As welcome as the growth in the number of works addressing such issues is, however, only few of them have so far investigated East Central European music scenes. And these scenes are still primarily discussed in relation to Western Europe and the United States: the focus is on the travel of Anglophone music to the region, and the reception and adaptation of genres associated with the history of “modern popular music” from the 1950s onwards.

In this paper, I will argue that in the history of East Central European popular music, regional transfers and interactions were as decisive as the ones with the West. This should be particularly emphasized for the period of the Cold War (1945–1990), when the region’s countries became active co-producers of a specific international network led by the Soviet Union. This network, usually referred to as the Eastern Bloc, had its own transfer channels, through which its members could interact – gather and exchange information – with each other and with other parts of the world.

To illustrate this, I will examine Hungarian adaptations of (once) well-known Soviet popular songs. The focus of my analysis will be on three unusual examples: an instrumental rock version of the famous rallying song Polyushko Polye from 1964, a 1979 remake of the Stalinist dance song Yerevan, and an imitation of Alla Pugacheva’s disco hit 100 Friends from 1987. The examples I will discuss show that political and geopolitical circumstances could really leave their mark on musical orientation, repertoire building, and musical interpretation during the Cold War.

*BIO*

*Ádám Ignácz (b. 1981) is a senior research fellow at the Archives for 20th–21st Century Hungarian Music at the Institute for Musicology, Research Centre for the Humanities [Hungarian Academy of Sciences]. He was enrolled in the Philosophy Doctoral School of Eötvös Loránd University, Budapest, where he received his PhD in 2013. Between 2017 and 2020 he was the editor-in-chief of the Hungarian music publishing house Rózsavölgyi és Társa. Since 2015, he has edited four thematic volumes on Hungarian popular music. His 2020 monograph* Milliók zenéje: Populáris zene és zenetudomány az államszocialista Magyarországon(Music for Millions: Popular Music and Musicology in Socialist Hungary) *was awarded the Book Prize of the International Association for the Study of Popular Music in 2021.*

**Marc KAISER**

CEMTI Université Paris 8, marc.kaiser.1@gmail.com

**« Le raggamuffin : une musique à travers les frontières du reggae »**

La présente proposition de communication ambitionne de montrer que le raggamuffin, un genre de reggae rappé (proche du rub’a’dub) ayant pris son essor en France au cours des années 1980, peut s’envisager comme un dépassement d’une double frontière : esthétique, en réalisant un rapprochement entre les sons reggae venant de Jamaïque et d’Europe (« au niveau des vibes, c’était la Jamaïque ; mais au niveau des rythmes, c’était l’Angleterre » : Pablo Master, 2017) ; culturel, en réunissant au sein d’une même scène des artistes appartenant majoritairement aux diasporas antillaises et africaines. Pour ce faire, il s’agira de montrer dans un premier temps le rôle prépondérant de Gainsbourg comme intermédiaire musical - entre le Français et les musiques du monde anglophone (Julien, 2017) - et comme intermédiaire diasporique (Kaiser, 2020) entre les Antilles et la France. Ensuite, une présentation des différents soundsystems (Youtman Academy, High Fight, Earthquake Sound System, etc.), disquaires (Blue Haven, Blue moon), radios locales (Radio Ivre, Radio 7, Radio Aligre, etc.), groupes (Ragga Dub Band, Ras Negus, Asikmen, etc.) et agent (José Jourdain) impliqués dans ce style à l’époque montrera l’existence d’une véritable scène raggamuffin à Paris durant les années 1980. Le genre disparaîtra la décennie suivante au moment où l’industrie phonographique va instaurer des « frontières » entre un reggae festif de « blancs » (Lavige, Bernardi, 2004) et un rap parisien (Hammou, 2020) - alors même que certains artistes de raggamuffin ont côtoyé des rappeurs sur la première compilation dédiée à ces genres (Rappattitude chez Virgin en 1991) - et que le dancehall devient un genre commercialement viable à l’international et même en France (à l’image du groupe Raggasonic).

*BIO*

*Marc Kaiser est maître de conférences en Sciences de l’Information et de la Communication au Centre d’études sur les médias, les technologies et l’internationalisation de l’université Paris 8. Ses derniers travaux portent sur l’histoire de l’industrie phonographique française (« "Radiodiffusion interdite": disque et radio en France dans les années 1930 » dans l’ouvrage collectif* Musique - Disque - Radio en pays francophones, 1900-1950 *aux éditions Vrin), sur la question de l’interculturalité au sein des musiques populaires (« La mondialisation des musiques populaires au prisme des concepts de scène et d'interculturalité » pour la revue Hermès ), sur le reggae chez Serge Gainsbourg (Aux armes et caetera: poétiques de la communication chez Serge Gainsbourg pour la revue MEI) et sur la place des musiques populaires au sein des premières cultural studies (« "Je t’aime moi non plus" : Birmingham et le concept de "contre-culture" » pour la revue* Poli*). Il a également dirigé le numéro de la revue* Volume ! *consacré aux clips.*

**Amparo LASÉN**

[alasen@cps.ucm.es](mailto:alasen@cps.ucm.es" \t "_blank)

**Le rap d’Ergopro : vue et écoute sur les frontières sociales (classe, race), géographiques et stylistiques.**

Ergopro, nom artistique de Robert Osahon, es un rappeur espagnol de parents nigériens qui habite dans le quartier de San Cristobal (Madrid) un des plus pauvres de la ville, caractérisé par toute une série des frontières urbanistiques (voie de trains et route qui empêchent l’accès piétonnier au quartier) et des frontières ordinaires d’exclusions (manque des services publiques, d’équipements publics et privés, zone exclue des circuits de livraison, etc). Sa trajectoire biographique montre aussi la persistance des frontières qu’empêchent la mobilité sociale, étudiant universitaire de sociologie, ne put finir ses études à cause de la perte de sa bourse et les coûts économiques et la dette subséquentes. La musique d`Ergopro, surtout ses collaborations avec Pekeño, autre rappeur madrilène du quartier voisin d’Orcasitas, a obtenu une grande répercussion ces dernières années, grâce surtout aux canaux numériques comme Spotify et Youtube, qui s’est traduite dans une intense activité de concrets, partout en Espagne, et aussi à l’étranger, d’Angleterre à Palestine. Son expérience montre aussi l’ambivalence du rôle d’Internet dans la professionnalisation des musiciens, car la célébrité et diffusion facilitée ne se traduit pas dans des retombées économiques notables ni permet, pour autant, sortir de la précarité, spécialement pour des genres musicaux, comme le rap en Espagne, exclus de l’articulation entre visibilité numérique et présence dans les médias mainstream. Cette communication propose, donc, une exploration et réflexion sur le rôle des frontières sociales, géographiques et stylistiques, et leur sens (significations-sensations-sentiments-orientations), dans le cas de la personne et les pratiques musicales d’Ergopro, à partir d’un entretien avec l’artiste, l’analyse de sa musique, et aussi de ses communications avec son public et les médias. Ainsi que sur le sens, entendu aussi de cette façon multiple (signification-sensation-sentiment-orientation) du cadre et du terme ‘européen’ pour ce cas.

*BIO*

*Amparo Lasén est professeure de la Faculté de Sciences Politiques et Sociologie de l’Université Complutense de Madrid, et membre du groupe de recherche Sociología Ordinaria. Docteur en Sociologie par l’Université La Sorbonne-Paris V, elle a été chercheuse dans le Centre d’Études de l’Actuel et du Quotidien (Paris V-La Sorbonne), le Département de Sociologie de la London School of Economics and Political Science, et dans le Digital World Research Centre de l’Université de Surrey (UK). Son sujet de recherche principal est la culture numérique, notamment en relation avec les affects, l’intimité, le genre et la constitution de subjectivités. On peut trouver ses publications dans ses trois langues de travail à* [*http://ucm.academia.edu/AmparoLasén*](http://ucm.academia.edu/AmparoLas%C3%A9n)*. Récemment, elle a publié, ou va publier : ‘No siempre un campo de nabos: experiencias corporales y afectivas de los varones que bailan rock./ Not just cock rock: Body and affective male experiences in dancing rock’,* Débats*, número especia, “Sociología del Rock” [2024]; ‘Disruptive Ambient Music: Mobile Phone Music Listening as Portable Urbanism’,* European Journal of Cultural Studies*, 2018, 21 (1): 96-110.*

**Léna LOZANO**

lena.lozano@live-dma.eu

**“Advocating for popular music: 10 years of challenges for the European network Live DMA”**

*« These venues… They deserve recognition for the work they do as art and cultural actors. This is what we are working for ».*

Created in 2012, Live DMA is a non-governmental network representing over 3000 music venues, clubs and festivals across 16 countries through national associations. In 2017, the European Commission granted Live DMA with as European network and granted, via the Creative Europe programme, a dedicated funding to develop its project Live Style Europe. The network’s missions range from observation (via a regular Survey and an open-resource platform) to cooperation (building strong alliances within the musical sector, exchanging good practices in terms of live management, supporting dialogue between its members and their local policy makers) while advocating towards the recognition of popular music venues, clubs and festivals as essential cultural, economic and social operators, through a clear and unified voice at the European scale. This paper seizes Live DMA’s recent 10th birthday as an opportunity to offer a retrospective look at the challenges the network goes by while constantly reassessing its strategic position: - The first one revolves around the local / international pattern, and on the implementation of a nurturing dialogue between the different geographical scales the network encompasses, bringing community-based venues and clubs within the reach of European debates through national associations ; - The second one focuses on the institutionalisation / independence pattern, observing the ‘symbolic struggles’ an ‘independent music’ sector (Magaudda, 2009) might encounter, through the lens of an international network; - The third one tackles the industry / general interest pattern. As a gateway to European policies, Live DMA seeks support for the popular music industry and has to demonstrate its competitiveness. However, the sector is not solely an economic leverage : the network’s members also seek recognition for the social values of diversity and inclusion they rally around, being precisely « not-for-profit values ». Based on qualitative interviews led with Live DMA’s staff and board members, this presentation aims to connect the challenges of music circulation (Riom, 2017), collective identity (Rice, 2007) and the micro/macro-level shift in music policy making (Breen, 2008) with their music management counterparts.

*BIO*

*Lénaïg Lozano engaged with research through an ethnomusicological perspective, dedicating her masters’ thesis to the study of the lever harp within the Scottish and American musical scenes. Following completion of a Performing Arts Management Masters Degree and a joint career as both a harp player and an administration and production officer, she then took on the study of artistic career development and cultural policies at the Centre de Recherche Bretonne et Celtique (Brest) and received her PhD in Performing Arts in 2021 from the University of Western Brittany. Her research initially focuses on the legal and social concerns behind amateur, pro-am and professional performers evolving within the rock, metal & celtic music scenes from Brittany, that she put into perspective through an exploratory comparison with the New York and Los Angeles musical scenes. Now acting as a research officer at Live DMA, she investigates the roles of live music over artistic career development, explores programming practices in music venues and clubs and undertakes data collection about European Music Festivals.*

**Sue MILLER**

s.m.miller@leedsbeckett.ac.uk

**The Legacy of Cuban Music Performance in Paris: degrees of Latin ‘enracinement’ in mainstream French popular music.**

Popular Cuban dance music has had a century-long history of performance in the French capital; together with the transnational flow of Cuban music/Latin recordings, particularly from the 1930s onwards (Denning, 2015), this rich performance tradition has had a strong influence on French popular music. Hiding in plain sight, as scholars Christopher Washburne (2020), Paul Austerlitz (2005) and Anaïs Fléchet (2013) have highlighted, Cuban, Caribbean and Latin American musical elements are ingrained in many French popular music forms. The long lasting influence of Paris’s very own Buena Vista Social Club scene in the form of La Cabane Cubaine, La Cueva, Mélody’s Bar and La Coupole is here investigated in terms of degrees of inflection, appropriation and integration in the work of ‘French’ artists Jean Constantin, Serge Gainsbourg and Dario Moreno. Further investigations into Hispanic and Francophone Caribbean exchange reveal complex relationships, and demonstrate how exoticism, racism, sexism and various other aspects of France’s ‘échappatoire tropicale’ (Fléchet, 2013, p.209) play out musically in the Latin performances and recordings of mid 20th-century Paris. Degrees of ‘enracinement musical’ are shown to reflect, negate or subtlely undermine the colonial ideologies of the times depending on how French artists worked with fellow Caribbean and Latin American musicians within unequitable social performance contexts. Stereotypes of Latin music are reflected in the French lyrics and music industry marketing materials but in this talk I demonstrate that there were nevertheless musicians who studied the styles seriously. The legacy of these musicians from Cuba, Guadeloupe, Martinique and other Caribbean countries needs further research not least in terms of how their performances and recordings influenced the trajectory of French popular music - both the good and the superficially latinised varieties.

*BIO*

*Sue Miller is a Professor of Music at Leeds Beckett University. She completed her practice-led PhD in 2011 on flute improvisation in Cuban charanga performance at the University of Leeds having previously studied charanga flute improvisation with Richard Egües from Orquesta Aragón in Havana in 2000 and 2001. Her books* Cuban Flute Style: Interpretation and Improvisation *(Scarecrow Press 2014) and* Improvising Sabor: Cuban Dance Music in New York *(University Press of Mississippi 2021) combine the fields of performance, music analysis and ethnographic fieldwork to document and re-evaluate the history of Cuban music performance practice in both Cuba and the USA.*

**Lucy O’MEARA**

leo@kent.ac.uk

**“Ça ne vous rendra pas le Congo’: Afropean Betweenness in Francophone Hip Hop by Gaël Faye and Baloji”**

This paper will examine two French-speaking hip hop artists of sub-Saharan African origin. The Congolese-Belgian rapper and filmmaker Baloji and the Burundian-French rapper and author Gaël Faye describe in their rap their immigration as children from central Africa to Paris and Ostend respectively, the loss of their landscapes and communities of origin, and the sense of being split which ensues. This experience is detailed in albums whose titles foreground the artists’ dual belonging. Baloji’s 137, avenue Kaniama (2018) refers to the house in Lubumbashi where he was born, whereas Faye’s Pili-Pili [African Hot Sauce] sur un croissant au beurre (2013) evokes his mixed heritage by alluding to culinary stereotypes.

Faye has stated that his rap career arose from his need to express in writing his sense of being ‘in transit’ between cultures, or ‘écartelé entre Afrique et France’ (‘A-France’, 2013). He has collaborated with African artists including Kolinga, bringing together rap and Congolese folk music in a homage to the Congo: ‘Kongo, avec toi j’aimerai avancer /Vers des jours plus beaux’ (‘Kongo’, 2018).

In 2010, Baloji recorded his album Kinshasa Succursale in collaboration with Kinshasa’s foremost musicians across multiple genres (gospel, electronica, soul). Performed in French, English, Swahili, and Lingala, the album incorporates a reckoning with DR Congo’s history since independence in 1960 on tracks such as Baloji’s reworking of Joseph Kabasele’s iconic ‘hymn of the emancipation of the Black continent’, ‘Indépendance Cha Cha’. Baloji’s decision to record this album in Kinshasa is significant in the context of a global music industry in which European urban centres (notably Paris) still dominate in the recording and dissemination of African musics. Baloji and Faye’s lyrics and their transnational collaborations highlight this imbalance – an imbalance which is one of the many ongoing after-effects of French and Belgian colonization in Africa.

*BIO*

*Lucy O’Meara is Senior Lecturer in French in the School of Cultures and Languages at the University of Kent, UK, and General Editor of Modern Language Review. Her research interests lie in the later twentieth and twenty-first centuries, especially the relationship between literature and theory, and also music and its representation of global and multiple identities. She has published widely on the work of the cultural and literary theorist Roland Barthes, as well as on authors including Georges Perec, Jacques Roubaud, Amélie Nothomb and Theodor Adorno. Recent work and publications have focused on works of fiction and memoir that incorporate aspects of encyclopaedic form as a way of critiquing how we classify knowledge in our society. Lucy is currently working on a project concerning narratives of identity as presented in musical and literary works by French-language rap musicians of sub-Saharan African origin.*

**Christina RICHTER-IBÁÑEZ**

[christina.richter-ibanez@hfmdk-frankfurt.de;](mailto:christina.richter-ibanez@hfmdk-frankfurt.de)

**“Connie Francis in European Translation”**

Multilingualism characterizes the oeuvre of American singer Connie Francis. She was already successful in the English-speaking market when she began recording traditional songs in Spanish and Italian in 1960 (Connie Francis sings Italian Favorites and Connie Francis sings Spanish and Latin American Favorites). The success of these albums led to the production of some of the singer's English-language hits in other languages as well, that is, as direct translations: Everybody's Somebody's Fool appeared in German, Many Tears Ago in German, Italian and Spanish, and Someone Else's Boy (1962) in eight versions, to name but a few. The paper explores the sound of Francis's voice in these versions, analyzes vocal expression in the context of interlingual translations, and suggests to what extent Francis's voice remains recognizable and unique despite the language changes, or which parameters characterize it in the different languages. The work is based on digital copies of the original single and album vinyl versions and their representation in spectrograms. Based on the example of Connie Francis, questions on translation and staging strategies of popular singers when moving from one linguistic area to another – and thus into a different cultural context and economic area – are at the center of the considerations. Thus, the lecture follows texts by Klaus Kaindl on the translation of popular songs and by Isabelle Marc on “travelling songs”. It is a case study contribution to the golden age of translations in the early 1960s and aims to emphasize musical aspects more than linguistic ones by focussing on vocal expression.

*BIO*

*Christina Richter-Ibáñez is a researcher and lecturer at the University of Music and Performing Arts Frankfurt. Her current research project studies the translation of popular songs and song lyrics in different cultural contexts. She received her Ph.D. from the University of Music and the Performing Arts in Stuttgart in 2013 with a thesis on the composer Mauricio Kagel and his youth in Buenos Aires (Mauricio Kagels Buenos Aires (1946–1957). Kulturpolitik – Künstlernetzwerk – Kompositionen, Bielefeld 2014). As a specialist for Latin-American music and the 20th century, she researches the biographies of exiled persons and the transfer of musics across the Atlantic. Additionally, she published on 20th century music theatre, the voice, the global reception of J. S. Bach’s music and the history of musicology as academic discipline.*

**Héloïse ROULEAU**

heloise.rouleau@umontreal.ca, heloise.rouleau@doct.uliege.be

**« Bruxelles arrive » : Influences globales, structures locales et succès international du rap belge**

 « Bruxelles arrive » rappaient en 2016 les rappeurs Roméo Elvis et Caballero, prédisant le succès sans précédent qu’allait connaître la communauté rap francophone de Belgique. Le morceau est composé sur une production américaine de DJSpin popularisée par le rappeur GEazy (2015), enregistré dans un des multiples studios hip-hop qui prolifèrent à Bruxelles (LUCAS, 2021) et son vidéoclip est vu plus de 24 millions de fois (soit cinq fois la population de Wallonie-Bruxelles). Il témoigne dès lors des influences globales, du développement de structures locales et du succès international qui donne lieu à l’épanouissement d’une nouvelle génération d’artistes. Longtemps contraints d’évoluer en marge des circuits artistiques traditionnels (LAPIOWER & VAN DER HOEVEN, 2018), les rappeur·se·s belges font aujourd’hui partie d’un mouvement « mainstream » (GRIMMEAU & QUITTELIER, 2017). Quels processus sociomusicaux ont pu mener à ce nouveau succès ? À la lumière de travaux menés sur le rap en France (HAMMOU, 2013), une enquête guidée par le disque permet de tracer l’évolution des conventions sociales et esthétiques qui transforment les chaînes de coopération du monde rap belge (BECKER, 1982). Des entretiens auprès d’acteur·trice·s jouant un rôle dans l’élaboration et la diffusion des 25 albums s’étant illustrés aux palmarès (ULTRATOP, 1995 à 2020), mis en dialogue avec une écoute systématique des traits stylistiques du rap (BERRY 2018), permet d’articuler la progression des réseaux de collaborations, de leurs logiques organisationnelles, et des codes qui les traversent. Cette communication mettra alors de l’avant les rôles qu’ont eu le décloisonnement des frontières musicales depuis l’avènement du Web social, le développement d’infrastructures indépendantes locales ainsi que les liens avec l’industrie musicale en France pour mieux comprendre le rayonnement sans précédent de cette nouvelle vague de rappeur·se·s. L’étude du cas belge contribuera à explorer les échanges qui s’articulent au sein du monde rap, entre Europe et Amérique ainsi qu’à travers la francophonie.

*BIO*

*Héloïse Rouleau est doctorante en musicologie, en cotutelle entre l’Université de Liège et l’Université de Montréal. Après des études en communications, elle poursuit son parcours académique en sociomusicologie autour des répertoires hip-hop francophone. Son mémoire de maîtrise met en lumière les stratégies de mobilisation du Web dans la résurgence récente du rap québécois, alors que sa thèse révélera les enjeux entourant l’actuel succès mainstream du rap belge. Elle participe à plusieurs des projets de l’Observatoire interdisciplinaire de création et de recherche en musique, en plus d’être impliquée auprès de la Société de recherche et de diffusion de la musique haïtienne. Elle dirige la section des comptes rendus des Cahiers de la Société québécoise de recherche en musique et est chercheuse associée à la Chaire de recherche du Canada en Musique et politique. Héloïse est aussi cofondatrice des Médiateurs et médiatrices de la musique du Québec qui œuvre à promouvoir et favoriser une vie culturelle musicale active, dynamique et inclusive.*

**Jeremy SAUVINEAU**

Jeremy.Sauvineau@u-bourgogne.fr

**« L'installation de réfugiés et musiciens kel-tamasheq en France durant la ‘crise des migrants’. Le blues touareg comme clé d'intégration et de reconnaissance ? »**

La « crise des migrants » qui a touché les pays de l'Union Européenne au cours de la décennie 2010 a conduit à une hausse du nombre de requérants de l'asile. Faisant face à un sous-dimensionnement du dispositif national d'accueil, les exilés ont investi des camps ou des immeubles désaffectés (squat), comme à Dijon. En outre, le statut administratif qui leur est apposé, demandeur d'asile, interdit de travailler, condamne à vivre dans un présent continuel et dans une vie en suspens.

A Dijon, les migrants touaregs en squat prirent pour habitude de jouer de la musique, mêlant chants traditionnels et classiques issus du blues touareg, formèrent quelques groupes et donnèrent quelques concerts. Jouant revêtus de leurs tenues traditionnelles, déclamant leurs textes en tamasheq, reprenant les standards du groupe Tinariwen, déployant le drapeau berbère, les groupes dijonnais font de la musique le moyen de performer une identité touarègue loin de leur territoire d'origine et progressivement comprise comme la clé de leur reconnaissance en France.

La communication souhaite montrer le rôle prépondérant de la musique dans le bricolage d'une identité touarègue par-delà l'épreuve qu'est la migration, et qui symbolise le médium d'une intégration en France. Entre revendications territoriales indépendantistes et installation durable en France, entre dénonciations coloniales et constructions d'une image de « bons migrants », entre virilisme guerrier et injonctions à se couler dans le « creuset français », entre volonté de montrer la « beauté de la culture tamasheq » et auto-exotisation à tendance spectaculaire de soi, quelle identité touarègue les musiciens « bricolent-ils » en migration ? Et quel rôle prééminent y joue la musique ?

*BIO*

*Doctorant en anthropologie (sous la direction de Jean-Louis Tornatore et Marielle Poussou-Plesse) au Laboratoire Interdisciplinaire de Recherche « Sociétés Sensibilités, Soin » (LIR3S, UMR 7366 CNRS-uB) à l'Université de Bourgogne. Ma recherche doctorale, Les migrants et les migrantes au défi et à l'épreuve de l'hospitalité et de l'appartenance, cherche à documenter la manière dont les attachements « patrimoniaux » (musique, danse, cuisine, etc.) équipent les mobilisations que suscitent les migrations contemporaines.*

**Oliver SEIBT**

f.o.seibt@uva.nl

**“Travelogues from the world behind the mirror: Where “Western” visual-kei fans actually head to when boarding a plane to Japan”**

Visual-kei is a variety of Japanese rock music that emerged in the early 1990s under the influence of American and European glam rock and glam metal. While until the turn of the millennium, Japanese pop and rock musicians rarely attracted Western audiences, in the second half of the noughties a second generation of Japanese visual-kei bands managed to garner a sizeable following in the Americas and in several European countries. With the “Visus”, a whole youth subculture has developed in Germany, which is based on the fascination of young women in particular for Japanese visual-kei. Though the bands by now also give occasional concerts in Europe, to most “Visus” a trip to Japan still means the ultimate fulfillment of their desire – even if Japan as a concrete location is of almost no importance in the bands’ oeuvres. On the contrary, many band names and outfits refer to historical European sceneries.

Based on a multi-sited field work in the Tokyo visual-kei scene and the German “Visu” scene, the presentation tries to answer the question what is the proper destination of those fans who actually travel and invest a huge amount of time and money in a trip to … yes, whereto?

*BIO*

*Oliver Seibt is Assistant Professor of Cultural Musicology at the University of Amsterdam. His research focuses on a musicology of the everyday, the globalization of East Asian (especially Japanese) popular music, and the music anthropology of the imaginary. He has co-founded the German-speaking branch of IASPM (D-A-CH) and acted as its general secretary from 2012 to 2016 and was chair of IASPM’s Benelux branch from 2019 to 2022. His latest publications are the co-edited volumes* Made in Germany *in the Routledge Global Popular Music Series (2021) and the forthcoming* Kompendium Musikethnologie *in the Kompendien Musik series of the German Musicological Society.*

**Jasmina ŠEPETAVC and Natalija MAJSOVA**

jasmina.sepetavc@fdv.uni-lj.si  ; natalija.majsova@fdv.uni-lj.si,

**“The Migrant Accordion: Constructing Slovenian Music Traditions and Identities in a Transatlantic perspective”**

Over the past century, two modern popular-music genres that allude to “tradition” (in terms of instruments, sounds, rhythm, etc.) have come to be associated with Slovenian identity and heritage: folk pop (narodnozabavna glasba) that originated in Slovenia, and Slovenian-style polka that was created by the Slovenian diaspora in the United States of America. Both genres exhibit a particular fascination with the accordion, and both have, since their inception, resonated loudly, agitating listeners and music experts, eventually becoming discursively and affectively linked to Slovenian identity and cultural landscape. This presentation discusses how and to what effect this occurred.

Thematic music festivals and museums have played an important role in the proliferation of these two genres and in defining their frameworks. As there is little policy-interest for folk pop and polka, their significance, definitive traits, and related representations are largely created, performed and preserved from below, by entrepreneurs and communities of practice rather than by state institutions. This presentation presents how different foreign, national, regional and local stakeholders create, manage and disseminate heritage discourses related to Slovenian polka and folk pop, and contribute to the alignment of these genres with heritage. We will focus on folk-pop and polka music festivals and museums, presenting their organization and management models. Where and in what ways are definitions and meanings of Slovenian music are created? How do they migrate and in what ways they travel to new environments and are transformed there? To address these questions, we offer a comparative study between the Polka Museum in Cleveland, USA, home to a large Slovenian community, and similar local stakeholders in Slovenia. We will demonstrate in which ways these institutions act as gatekeepers that are key for defining, preserving, and transforming folk-pop and polka music heritage. As they co-create specific heritage discourses in the process of organizing and managing festivals and museums, they preserve certain parts of the tradition, eliminating others, and ultimately having a significant impact on the future development of the genres and collective identities.

*BIOS*

*Jasmina Šepetavc holds a PhD in Gender Studies and is a researcher at the Centre for Cultural and Religious Studies (Faculty of Social Sciences, University of Ljubljana), a film critic and a film festival selector. Her research interests include film-, popular music-, feminist- and queer theory. She regularly publishes in Slovenian and international academic journals and film magazines (Studies in European Cinema, Studies in Eastern European Cinema, Družboslovne razprave, Ekran).*

*Natalija Majsova is an associate professor at the Department of Cultural Studies, University of Ljubljana. Her research interests, reflected in recent academic publications, involve cultural theory, memory studies, popular culture, and media archaeology. Her last monograph* Soviet Science Fiction Cinema and the Space Age: Memorable Futures *was published with Lexington Books in 2021. With Sabine Lenk, she has also co-edited the volume* Faith in a Beam of Light: Magic Lantern and Belief in Western Europe, 1860-1940 *(Brepols, 2022).*

**Jacopo TOMATIS**

jacopo.tomatis@unito.it

**“ ‘Bella Ciao’, a transnational pop song of the 1960s”**

“Bella Ciao” is a partisan song that originated in Italy during the war of liberation from Nazi-fascism. Since the 1960s, it has been at the centre of the identity of the Italian Left. Spread throughout Europe and the world, it has been translated and recorded in over 40 languages, becoming a “freedom song” in support of very different causes and featuring in several films, records, tv shows and series.

The scholarship on “Bella Ciao” has been carried on until today by militant scholars, operating in the same political milieu in which the song spread and took on its current status; that is, in the context of the group of radical left-wing researchers, intellectuals and musicians of the “Nuovo Canzoniere Italiano” (New Italian Songbook), which in 1964 kick-started the folk revival movement in Italy with a show entitled Bella Ciao, featuring the song in two different versions (the partisan one, and a rice-pickers version). The Nuovo Canzoniere Italiano’s research addressed “Bella Ciao” as a folk object, focusing on its oral circulation – real or alleged – and interpreting it within the framework of folklore as an expression of subaltern classes (that is, of the Proletariat), whose “authenticity” was called into question by the advent of modernity and mass culture.

Indeed, the popularity of “Bella Ciao” is also very much linked to its dissemination through commercial records, in various versions, from 1962 onwards. The song “existed” from the start in a transnational context, as an object aligned to the current popular music trends. The first version ever recorded, the prototype of those to come (including the Italian ones) is by the Italian-born French singer Yves Montand, and was released in France and Italy.

The paper will analyse the diffusion of “Bella Ciao” in the 1960s as a transnational pop song, and the pathways of its success and subsequent adoption as the semi-official anthem song of Italian anti-fascism.

*BIO*

*Jacopo Tomatis is a musicologist, music critic and musician; he is a research fellow at the University of Torino, where he teaches popular music and ethnomusicology. His main research interests are in Italian popular music from the 1920s to the present days, with particular reference to media, politics and cultural history. He has published papers and essays in Italian, French and English, and he is Secretary of the Italian branch of IASPM. His first book* Storia culturale della canzone italiana *(il Saggiatore 2019, Feltrinelli 2021) won the international IASPM book prize in 2021. His book* Nuovo Canzoniere Italiano’s Bella Ciao *is due to be published by Bloomsbury in the 33 1/3rpm series in 2023.*