

# EXTRA!

Exchange Traditions



EUROPEAN COOPERATION PROJECT 2006 2009

FINAL REPORT

## IMPRINT

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*Artists-in-Residence, November 2008, ANCT, Gannat, France*

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# INTRODUCTION

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**Cultural diversity, European cultural identity and the inclusion of minority cultures are top priorities for many music organisations in Europe these days.** Cultural operators and political decision makers are conducting a significant debate about how European cultural identity should be defined and what role diversity – including influences from outside Europe – plays. How can we bridge the seemingly unbridgeable contradiction between a common European identity and cultural diversity in Europe? With the EU funded project ExTra! Exchange Traditions the European Music Council and its partners are active participants in this debate and offer concrete activities to promote cultural diversity, integrating minorities in a sensitive and respectful way.

The main aim of the project is to enhance the exchange of musical traditions existing nowadays in Europe, focusing particularly on minority and migrant cultures, which form a vital part of the musical diversity in Europe.

The ExTra! project ran from July 2006 until June 2009 and embraced important political developments in terms of cultural diversity and intercultural dialogue. Firstly, the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions was endorsed in October 2005 and came into force in March 2007. This convention is an intergovernmental paper confirming the equal dignity of all cultures and fostering the links between culture and sustainable development, stating that “development shall be

based on the economic growth as well as on the flourishing of social groups and individuals and their cultural expression.” Secondly, the EU Commission published a Communication on a European Agenda for Culture in May 2007 that was endorsed by the EU Council of ministers in November 2007. Among the main objectives of this agenda are intercultural dialogue and cultural diversity. The agenda’s overarching aim is to raise awareness for cultural aspects in all political fields (‘culture mainstreaming’) and on different political levels (local, national, European). Thirdly, the EU proclaimed 2008 European Year of Intercultural Dialogue, which encouraged many cultural operators to get together, cooperate and exchange ideas on cultural diversity in Europe. When the ExTra! project was planned this EU thematic year had not even been announced. The European Music Council was far-sighted in choosing a most exigent issue: how to build bridges through music in a diversified Europe.

For the ExTra! project the EMC gathered six cooperation partners which promoted the idea of the project through a variety of activities. The Association Nationale Cultures et Traditions (ANCT) from France has organised different activities in the small town of Gannat (Massif Central, Auvergne) such as exchange sessions for musicians (local and from abroad), panel discussions on traditional music on the fringe of the World Cultures Festival that takes place every year in July and an Artists-in-Residence Programme for Sinti and Roma musicians.

The Cité de la musique in Paris organised a one-week summer academy reaching out to music students from conventional music conservatoires, offering a course to raise awareness of other musical traditions and become familiar with musical and performing practices of traditional music of migrant and minority cultures. The selected musical traditions were: classical Ottoman music (teacher: Kudsi Erguner, ney flute), classical Andalusian music from Morocco (teacher: Taoufik Himmiche, violin and *rebab* fiddle), Transylvanian

music (teachers: Csányi Sándor and Adrian Mezei), *sabar* drums from Senegal (teachers: Doudou Ndiaye Rose and El Hadji Moustapha Ndiaye Rose).

Fondazione Adkins Chiti: Donne in Musica, based in Italy, programmed a series of concerts with migrant and Italian musicians. The concerts took place in Rome and focussed on the use of the drum, plucked instruments and the voice in different musical traditions.

The International Yehudi Menuhin Foundation (IYMF), based in Belgium, organised two workshops, one focusing on Green Music and taking place within the framework of the Kaustinen Folk Music Festival in Finland, and the other one in Slovakia, focusing on the musical encounter of Brazilian capoeira artists and Roma musicians.

The Music Information Center Austria (mica) developed a download platform offering music for downloading under the conditions of the fair music approach. To help musicians get acquainted with the possibilities of online distribution, the mica held workshops on the sidelines of other ExTra! events, such as the Summer Academy in Paris and the Exchange Sessions in Gannat.

The final event of the ExTra! project was organised by the Greek project partner En Chordais in cooperation with the European Music Council. This final event gave an overview on what had been achieved during the project period and looked into how the ExTra! project idea can be continued in the future. The conference discussed how music can serve as a tool for integration in education as well as in a political context.

A vital part of the ExTra! project was the publication *Music in Motion. Diversity and Dialogue in Europe* that complemented the project activities by giving it a scientific and theoretical dimension.

This brochure delivers an insight into the various project activities and achievements made during these three exciting ExTra! project years.



Students of local music school at an Exchange Session, March 2008, ANCT, Gannat, France

# COOPERATION PARTNERS



INTERNATIONAL  
Yehudi  
FOUNDATION



M e n u h i n

music austria

ΕΝ ΧΟΡΔΑΙΣ  
EN CHORDAIS  
MUSICAL TRADITIONS OF THE MEDITERRANEA



The **Association Nationale Cultures et Traditions** (ANCT), in Gannat (Auvergne, Massif Central), France, has worked for almost 40 years to safeguard and expand traditional and folk cultures, as defined by UNESCO. The association has accumulated knowledge and know-how in different cultural fields and has contributed to the promotion and development of the region.

**Fondazione Adkins Chiti: Donne in Musica** (Women in Music) in Rome, Italy, came into being in 1978 as a movement promoting and presenting music of all genres and of all times, composed or created by women worldwide. The Women in Music Foundation encourages contemporary creativity and the musical and cultural diversity of women composers.

Headquartered in Brussels, Belgium, the **International Yehudi Menuhin Foundation** (IYMF) is an international non-profit association that was established by Lord Menuhin to coordinate and implement his cultural and humanitarian actions projects.

**music austria** (mica) – the Music Information Center Austria was created in 1994 at the request of the Austrian government. Situated in Vienna, the mica links artists, event managers and audiences. It is a gateway for music creators, music lovers and multipliers, and it cooperates with companies and organisations in the field of culture, technology and economy.

The Thessaloniki-based cultural organisation **En Chordais** has been active since 1993. It researches, documents and promotes the musical traditions of Greece and their creative contemporary manifestations. Special emphasis is given to the common musical experiences that bring together all the traditions of the eastern Mediterranean region.

The **Cité de la musique** is a public cultural institution that officially opened its doors in 1995. It is located in a culturally-deprived area of Paris, in the north-east of the city. It is a place for communication and dialogue that encourages access to culture for everybody with its concerts, museum collection, exhibitions, documentation centres, as well as its educational and publishing activities aimed at both adults and young people.

The **European Music Council**, ExTra! project coordinator, promotes the right for all musical cultures to coexist and a better mutual understanding among peoples and their different cultures. The EMC is the regional group for Europe of the International Music Council that was founded 1949 at the behest of UNESCO. Information exchange, networking events and European cooperation projects are services provided to all EMC members.

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# PROJECT ACTIVITIES

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The activities of the project encompass a great variety with each single action contributing to the greater understanding of the project and its aims. Whether it is a download platform for traditional music that offers niche music a broader dissemination, a concert by immigrant musicians living in

the capital of Italy, educational approaches such as workshops and a summer academy or a book publication, all these different activities make up the ExTra! project. Hopefully they contribute to the understanding and exchange of the diverse musical cultures in Europe.



*Summer Academy, July 2007, Cité de la musique, Paris, France*



Closing concert of the Summer Academy with Kudsi Erguner, July 2007, Paris, France

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# SUMMER ACADEMY

9 TO 13 JULY 2007 ORGANISED BY THE CITÉ DE LA MUSIQUE

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**The Summer Academy around orally-transmitted music was extended to a five day programme providing both theory (ethnomusicologists and sociologists were invited to talk about the various styles of traditional music) and practice (applied to group performances and workshops).**

Four master classes were organised by the educational department of the Cité de la musique for the European Summer Academy and were led by internationally renowned teachers:

All four traditions were chosen for their high aesthetic values as well as for the fact that they belong to cultures, which exist in today's Europe.

The 46 young musicians (from all over Europe: France, Italy, Belgium, Great Britain, Germany, Romania etc.) who took part in the master classes discovered new musical approaches based on principles, which were unfamiliar to them – in terms of forms, playing techniques or ways of learning. The Summer Academy served not only as a cultural enrichment but also as encouragement to look differently at one's own playing.

Moreover, the experience of oral transmission was a means of encouraging each young musician to call upon all the resources of his/her memory and to be able to appreciate the refinements of interpretation in these traditional repertoires.

Third, thanks to the use of European classical instruments that are normally not employed in the original contexts of the musical traditions presented, a musical 'cross-fertilisation' was attained during the master classes; innovative compositions and unusual applications of old traditions were created.

Each master class included 20 hours of oral teaching with the guest teacher(s), six hours of lectures and four hours of multimedia exploration in the media library.

The week concluded with a free concert given by both students and teachers in the Cité de la musique's amphitheatre.

## The four repertoires presented at the Summer Academy

### **OTTOMAN CLASSICAL MUSIC, UNDER THE ARTISTIC DIRECTION OF KUDSI ERGUNER**

The two instruments most used in Ottoman music are a long-necked lute called the *tanbur*, which is very delicate, and a reed flute called the *ney*, an instrument that has a strong symbolical value, of a sacred nature.

Many *ney* players are known for their membership of Sufi brotherhoods, that actively participated in the preservation of Ottoman music.

Kudsi Erguner is one of the very few Turkish musicians who had the benefit of a traditional initiatory teaching. This unique knowledge, given to him by his own father, was complemented by masters of the old generation, in particular during meetings of Sufi brotherhoods.

This privileged apprenticeship, spiritual as well as musical, encouraged him to search for, study and enrich certain texts and musics that were often badly known, sometimes forgotten. Having been a member of the Radio Istanbul Orchestra, at the age of 23 he moved to Paris to study musicology and architecture. He now leads two small communities linked to the Mevlevi tradition, also called whirling dervishes. He has often worked with very well-known Western artists such as Peter Brook, Maurice Béjart, Peter Gabriel, Georges Aperghis, Didier Lockwood, Michel Portal, etc.



With guest master Kudsi Erguner, the students were able to gain an insight into the main features of the art of *makam*. They explored modes through improvisation, particularly in *taksim* – non-measured forms – and through the discovery of diverse rhythmic cycles.

#### **ROMA MUSIC FROM TRANSYLVANIA, UNDER THE ARTISTIC DIRECTION OF CSANYI SANDOR 'CSILIKA' AND FRANCISC MEZEI 'CSANGALO'**

The village of Ceuaş in Rumania is one of the major centres for the music of Transylvania, a large region delimited by the arc of the Carpathian Mountains. The Roma professional musicians who live there are very renowned; they are admired for their virtuosity and, thanks to their talent, they enliven the festivals that punctuate life in the area's Romanian, Hungarian and Gipsy communities.

In Ceuaş, the repertoire – in which dance holds a major place – is mostly played by an ensemble comprising a *ceteră* (violin), a *contră* or *bratch* (a three-stringed viola with a bridge which allows the playing of chords) and a *gordon* (a three-stringed bass).

These three instruments were taught in the master class that was reserved for musicians who play bowed string instruments.

Csilika and Csangalo are from Ceuaş. They acquired their musical skills while accompanying their fathers to village festivals. Csilika and Csangalo are members of the *Szászcsávás Band* (*Szászcsávás* being old Hungarian name for Ceuaş). Their technique and 'gentleness' (*dulceată*) are unequalled and attract numerous European pupils to them.

Sandor and Mezei's masterclass (held in collaboration with Filippo Bonini Baraldi, an ethnomusicologist specialised in the traditions of the Transylvanian Roma) was open to bowed string instruments: the violin, the viola, the cello and the bass.

#### **ANDALUSIAN MUSIC FROM MOROCCO, UNDER THE ARTISTIC DIRECTION OF TAOUFIK HIMMICHE**

Music holds a privileged position in the countries where Arabic language and culture dominate. It comes in a wide variety of styles in the classical field, with sophisticated links between theory and practice, and in the popular field.

In the Maghreb, the classical field is embodied by a corpus of pieces forming musical suites called *nawba*. In Morocco, there are eleven *nawba* which make up the Andalusian classical music named Arab-Andalusian music, so called because of the tight links that existed between North Africa and southern Spain from the VIIIth to the XVth centuries.

Traditionally, the instruments vary but they include mainly strings: the *ūd* lute, the *qanūn* zither, the two-stringed *rebab* fiddle, and, since the XIXth century, the violin (called *kamānja* in Morocco), the viola, the cello and the bass. Two drums provide the rhythmical accompaniment: the *derbuka* and the *tār* (a frame drum with cymbals).

This master class gave the Western musicians a chance to discover a different kind of classical music by entering the universe of Moroccan *nawba*.

Taoufik Himmiche, the director of the master class, has played all over the world at several festivals. He gradually acquired a fame that allowed him to create his own orchestra, the Nahdate Al Moussica al Andaloussia. He is recognised as a remarkable teacher and is often invited to teach young European musicians. Taoufik Himmiche's masterclass (held in collaboration with Gilles Delebarre, ethnomusicologist in charge of the Cité de la musique's workshop programme) was open to players of bowed and plucked string instruments, flutes, clarinets and percussions.

#### **TRADITIONAL SABAR DRUMS FROM SENEGAL, UNDER THE ARTISTIC DIRECTION OF MISTERS DOUDOU NDIAYE ROSE AND EL HADJI NDIAYE ROSE**

Wolof people form the majority in Senegal; they are custodians of the *Sabar* tradition, that refers to a dance as well as to its centre, the five-drum ensemble which gives it life, and one of the rhythms which are played.

In Senegal, music and dance have a strong social value; they accompany every festive event in weddings, name givings, wrestlings, etc. *sabar* drums are ever present.

Among the Wolof, the musical heritage is in the hands of the *gewel* (griot) who is at the same time a musician, a singer and a professional genealogist. The *gewel* is trained in the oral tradition, with transmission passing down from one generation to the next within the family.

The playing of *sabar* drums requires plenty of energy and involves alternate strikes with the hand and the stick. The resulting polyrhythmic playing is very complex. Most of the time, the *ndeer* and the *gorong mbabas* are the soloist drums, while the *mbëng mbëng*, the *gorong talmbat* and the *lamb* provide the accompaniment.

According to the Wolof custom, Doudou Ndiaye Rose, now aged 77, passed on his knowledge to his son El Hadji Moustapha. The latter is an eclectic musician who plays in Dakar, respecting tradition. He also takes part in his father's international tours and has become a teacher in his turn.

Doudou Ndiaye Rose and El Hadji Ndiaye Rose's masterclass was open to students from percussion classes.

The practice and cultural transmission activities were rounded off by a theoretical overview of music in its original context of existence through four ethnomusicological lectures. The lectures, held in the Cité's symposium hall, were attended by all four groups so as to increase the participants' knowledge of music that originated in culturally-diverse areas, develop mutual awareness, understanding and appreciation, and to eventually stimulate musical exchanges.

The closing concert in the Cité de la musique's Symposium Hall was a moment of great emotion as well as a good experience in professional terms.

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# ARTISTS-IN-RESIDENCE PROGRAMME – TZIGANERIES

**ORGANISED BY THE ASSOCIATION NATIONALE CULTURES ET  
TRADITIONS (ANCT)**

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**In the course of their migration over thousands of years, the Roma have learnt to adapt to the cultural environment in which they find themselves and to appropriate certain elements of the cultures of the countries they have passed through.** The identity of the Roma community subsists in their culture, i.e. in their songs, dances, arts and crafts – through which the cross-fertilisation of cultures can be sensed. But what about the culture of travellers who have become sedentary? Oral transmission is fragile today and young Roma are beginning to forget their roots.

What happens to the culture of travellers once they become sedentary? What becomes of the community's songs when it stops travelling? How does know-how subsist when the way of life changes?

Tziganeries tries to better understand Romani culture by creating a dialogue between houses and caravan, writing and oral transmission, professional and amateur artists, Roma and Gadje...

## **5<sup>TH</sup> TO 13<sup>TH</sup> OCTOBER 2006, GANNAT, FRANCE**

The aim of the first Artists-in-Residence programme was to include local and foreign artists as well as local children in a project exploring Sinti and Roma culture(s).

The ANCT invited the Hungarian Lakatos family (from Satoralhaujhély), whose members are all musicians, singers and dancers. Three members of the family came to Gannat to show their culture to the children and to create, with local

artists specialised in traditional music and dance, a piece mixing their different repertoires.

During the ten days of the residency, Tibor Lakatos, István Farkas and Bertalan Markovics (the Roman Suno ensemble) worked with Luc Roche, a fiddle player and teacher at the music school of Gannat, and Stéphane Billard, the choreographer of la Bourrée Gannatoise (the local folkloric group) and a dance teacher, on a common artistic creation, which they performed for the public on the last day of the residency: Friday 13<sup>th</sup> October, 2006 at the Maison du Folklore, Gannat.

Parallel to this work of artistic creation, Romano Suno also ran daily workshops for the Sinti and Roma children from Gannat – a group of 10 children aged from 8 to 15.

Romano Suno also met pupils from different schools in Gannat. Finally, a wider audience was able to discover the results of the ten-day residency. The final performance took place at the Maison du Folklore in Gannat on Friday 13<sup>th</sup> October 2006. Some dancers of the local folkloric group had been invited to join in the performance as well as local Sinti and Roma children. At the end, the whole audience joined in the last dance.

After these friendly exchanges, the Lakatos family was keen to come back to Gannat for the festival in summer 2007.

## **17<sup>TH</sup> TO 24<sup>TH</sup> NOVEMBER 2007, GANNAT, FRANCE AN ARTISTIC RESIDENCE ON THE IMAGINATION OF TRAVEL (ANCT – GANNAT, FRANCE)**

The aim of this second phase of the project was to delve into the theme of 'travellers' and to discover what remains of a nomadic people's culture when it becomes sedentary. It was about approaching this issue with a dialogue between different realities: professional and amateur artists, Romani and Gadje, sedentarisation and travel, houses and caravans, oral and written transmission – by creating a work that combines music and puppets (these are a wonderful mediator for representing and telling stories).

Taking the previous residence as its model, this encounter brought Roma children and other children together in a joint show, whose story they wrote themselves.

Once again, Hungarian artists were chosen so that familiar rhythms and tunes could be worked on. Two artists from the renowned Romano Drom group in Budapest actively



*Workshop with Romano Suno, October 2006*



*Romano Suno, October 2006*



*Fanfara Lui Galan, November 2008*

participated in the creation of music by accompanying the children.

There were diverse events in order to bring the audience to Romani 'territory' for ten days: workshops, the staging of a show, concerts, screenings, the making of a traditional caravan, public performance.

Even if the aims in terms of raising artistic sensitivity and awareness and in terms of public (15 children involved in the creation, 125 schoolchildren and an audience of 450) were largely attained, the 10 days of creation did not end with a finished 'product'. In order to respond to the enthusiasm of the blossoming young artists and to give them the possibility to use the tools in a more 'skilful' manner, we have organised multi-disciplinary workshops ahead of the next residence (music, singing, puppets). They will be weekly and free.

#### **10<sup>TH</sup> TO 18<sup>TH</sup> NOVEMBER 2008 FROM ROMANIAN ROMANI BRASS BAND TO FLAMENCO – AN ARTISTIC RESIDENCE ON CROSS- FERTILISATION. AN ENCOUNTER BETWEEN TWO ROMANI CULTURES**

The aim of this third phase of the project was to bring two different orientations of Romani music face to face; on the one hand to show what their common roots could be and on the other hand to foster the cultural dialogue that such encounters generate.

This is how the idea to organise an encounter meeting between a Romanian Romani brass band, the Fanfara Lui Galan from Cugir (Transylvania), and a group of French musicians, the Azuleros, which composes and interprets an original repertoire comprising flamenco and jazz, came about. Two weeks of working together led to the creation of a joint musical work, in which each group affirmed its own identity in a cross-fertilisation of styles that arose from an exchange that was constructive and respectful.

In accordance with previous such residences, Tziganeries 2008 also had an educational aspect whose goal it was to increase the status of Romani culture in our society.

Thus a children's choir comprising pupils from the local middle school and children from the Roma (Manouche) community of Gannat was formed. Accompanied by the

Romanian Romani brass band, the children learned the traditional Romani anthem *Djelem Djelem*, in Romani. The school's music teacher had done some preparatory work with the children before the residence took place.

Different encounters between the Romanian musicians and the local population took place, whether in a concert setting, street animation, meals or during the phase of discovering the specific music of the Romanian brass bands.

#### **CONCLUSIONS**

Of course, this project has to continue in the long term. Today, it is a question of sowing the seeds to enable people to change their attitude towards others and to look differently at the gaps and clichés that define our daily lives.

The context of Gannat is particular. The fact that there has been a festival about World Cultures for 35 years means that the inhabitants have a certain curiosity for traditional cultures. The cultural dimension represents richness and it is important to foster this approach when a project such as this one is developed. It is important to give a new dimension to these communities as carriers of a rich and fascinating culture and not stigmatise them by talking of exclusion and social and economic difficulties. The music thus brings a supplementary dimension to these communities, enriching them with a heritage that they were not always aware of.

Finally, it is about developing artistic sensitivity that goes beyond an awareness of one's own culture and opens everybody involved up to new artistic practices and awakens curiosity for other arts and the role of music and song is fundamental to this project.

The third edition of the Romani residence and work with Gannat's Manouche community was the last in the ExTra ! project but it opened up the gates for the future in optimistic fashion. Contacts were made, links forged and even if everything is still rather fragile, and the ways of life of these traditionally nomadic societies are not those of the 'general public', their expectations are high and every little stone, each special project is welcomed with open arms by these families that are often marginalised by the world of the Gadje.

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# CONCERT SERIES CONTROCANTO – MUSICA SENZA FRONTIERE

**ORGANISED BY FONDAZIONE ADKINS CHITI: DONNE IN MUSICA**

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**The Fondazione Adkins Chiti: Donne in Musica undertook to programme and promote three musical events in Italy, for the ExTra! Exchange Traditions project.** The concerts took place within the framework of the annual activities entitled ControCanto.

Italy is the largest 'hub' for immigration in Europe. According to the latest data from ISTAT, the state's census and statistical institution, over six million immigrants will be resident in Italy by the year 2015, making Italy the second country in Europe with a high percentage of non-natives living and working in the country. At present, Italy has over three million immigrant workers, mostly from Eastern Europe, followed by large numbers from North Africa, Asia and South America. Most come and then bring their families. This means that their presence in Italy will have long-lasting effects in all fields: education, culture, health care, welfare and industry. Half of the immigrants are women and for some communities (Asia and South America), the women even represent two thirds of the immigration figures.

In many parts of the world, oral traditions are automatically passed on from mothers to daughters and history confirms that women transmit culture. The first professional musicians in the Mediterranean were women who worked as priestesses in the City of Ur, directors of music ensembles in Asia Minor or as sacred songstresses in Egypt. They sang and danced to celebrate life and intoned dirges to express sorrow. The sound of their voices accompanied the sowing and harvesting of grain, the arrival of a New Moon or welcomed home the men from hunting. Women left prayers inscribed in cuneiform characters on stone tablets and on papyrus rolls, and all of this over 3000 years ago. Music is an adventure created by men and women and the sound of music goes where it wants; it knows no frontiers. This series is about women's contribution to the history of music in all parts of the world.

The Foundation Donne in Musica has been working with immigrant communities for over 15 years and understands that for most Italians the life and the culture of these immigrants is completely unknown. Traditional music is not studied in conservatories, nor are the instruments that do not belong to European and Italian tradition. Many communities have their own schools to ensure that their children do not grow up without knowledge of "where they

are from". Other communities do not have musicians within their groupings and regularly 'import' national figures and well-known performers for special events. Again, this activity takes place outside the 'normal' Italian music and cultural circuits.

The chosen 'formula' of grouping musicians and music according to the type of instrument used, and of ensuring that each concert and event includes two communities as well as Italian music from the same period, will favour ongoing dialogue between members of the immigrant community, their artists, creators and teachers and European artists, creators, teachers, students and professions. Members of other immigrant and minority communities in Italy are invited to participate, thereby encouraging dialogue and exchange amongst themselves as well as with their hosts and neighbours.

The added value of programming such concerts is the presence and participation of public Italian organisations working to build bridges between cultures and institutional representatives. Italy has state structures for intercultural dialogue: none deal with music or the music of women. They rely on activities proposed and promoted by civil society to carry out their responsibilities.

## **CONCERT ON 15<sup>TH</sup> FEBRUARY 2007, TEATRO QUIRINO VITTORIO GASSMANN, ROME, ITALY**

The theme of the first concert was the use of the drum in Italian, Nigerian and Sri Lankan culture. The group performing Sri Lankan music was Vishva Rangayathanaya and was accompanied by the dance school of the association of Sri Lankan's in Italy. The music from Nigeria was performed by the group Edo Cultural and Alessandra Belloni gave an insight into drumming from southern Italy.

## **CONCERT ON NOVEMBER 17<sup>TH</sup>, 18<sup>TH</sup> AND 20<sup>TH</sup>, 2007, IN FRASCATI AND ROME,**

The concerts were devoted to the use of plucked instruments in women's musical cultures in Iran, Iraq, Lebanon, Syria and Italy; they took place in not one but three locations.



*Vishva Rangayathanaya dance group from Sri Lanka, February 2007*

In the planning of this event the Foundation was able to involve the Ministry of Islamic Culture in Iran, the Iranian Cultural Institute in Rome, the Lebanese Embassy in Rome, the national television network of Lebanon, and the National Commission for UNESCO in Italy as well as the Ministry for Foreign Affairs.

The performers in the three concerts were the *qu'nun* player Mailihe Sa'idi from Iran, the Italian lute player Massimo Marchese, and singer and oud player Sahar Hadi Muhi Taha from Iraq/Lebanon.

**CONCERTS BETWEEN 12<sup>TH</sup> NOVEMBER AND 21<sup>ST</sup> DECEMBER 2008 IN ROME AND FRASCATI, ITALY**

These seven concerts highlighted the use of the voice in the music of different cultures including Italian, Urugayan and Philippine. Among the performers of these ExTra! concerts were Cesar Amaro (Uruguay), Monica Limongelli

(Italy), Judith R. Cohen (Canada) and the Karilagan Singing group, a choir of Philippine immigrants living in Rome that performed with Gabriella Aiello (Italy) and Giuliana De Donno (Italy).

All the communities involved in the ExTra! programme learned a great deal and not only about different kinds of music. Some communities were present at important occasions (e.g. the Nigerians in the Quirino Theatre in Rome, the Iranian performer who met the Director General of UNESCO, the Philipinos who ended up on YouTube and are still beaming the ExTra! concert DVDs through their own network). All of the Italian performers were fascinated and enthusiastic.

All the concerts were very well attended by Italians, foreign nationals from the diplomatic corps and the family members of the artists. The age of the audience members ranged from 6 months to over 90. School children and University students participated in the afternoon concerts.

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# DISCOVERY AND EXCHANGE SESSIONS ON CROSS- FERTILISATION MUSIC

ORGANISED BY THE ASSOCIATION NATIONALE CULTURES ET  
TRADITIONS (ANCT)

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Ponitran, March 2007

**Within the framework of the ExTra! project, the discovery and exchange sessions on cross-fertilisation music took place each year of the project at Easter as part of the Traditional Music Regional Competition.**

The Massif Musiques & Danses (MM&D) is a festive weekend that focuses on the traditional music and dance from the Massif Central (six regions grouped around this mountainous region). MM&D is a festival of music from the centre of France. It is dedicated to young talents and is organised around two big competitions: dance and music.

The aim of this cross-fertilisation project is to give musicians the possibility to hear a different musical tradition and to play together, creating a cross-fertilisation between styles and traditions.

## **EASTER WEEKEND, 5<sup>TH</sup> TO 9<sup>TH</sup> APRIL 2007**

In 2007, it was the first time that Massif Musiques & Danses had had guests from another musical tradition. During the weekend, professional and young musicians, local and Slovakian musicians had many opportunities not only to listen to each other's music and therefore discover different musical traditions, but also to play together.

Ponitran, a Slovakian band from Nitra with nine people, played on different occasions during the weekend. They also played during the Slovakian meal, and people used to the dances from the Auvergne tried to fit their dance to the Slovakian music. Ponitran introduced the *fujara*, a typical instrument from Slovakia that has been announced a masterpiece of the Oral and Intangible Heritage of Humanity by UNESCO.

## **EASTER WEEKEND, 21<sup>ST</sup> TO 24<sup>TH</sup> MARCH 2008**

In 2008, six students from the folk music degree of Newcastle University made a 15-hour bus and train trip to come and meet young musicians from Gannat. All weekend, the Maison du Folklore resounded with traditional Scottish dances as well as various folk dances from the Auvergne. On Easter Sunday, the traditional and folk music competition took place. The young musicians of the ExTra! session participated in the competition and enthused all people attending the event with their extraordinary performance of traditional music from the Auvergne, which was particularly appreciated as they had only discovered this regional music two days earlier.

## **EASTER WEEKEND, 10<sup>TH</sup> TO 13<sup>TH</sup> APRIL 2009**

In 2009, three Newcastle students made the same journey to meet their French friends again and to continue this inexhaustible musical exchange. The French and English musicians consolidated the work they had done in the workshops in performances at the open stage proms on Saturday and Sunday, as well as at the aperitif sessions on the same days, creating special moments of exchange with the festival goers.

Probably the most important part of these events did not appear in the official programme: These were the informal moments when the musicians mingled and played cross-fertilised music together. After the concert, all musicians, professionals and young amateurs, played together, bringing to life the meaning of oral transmission. The Slovakian musicians played tunes from the Massif Central learning them by ear as did the French musicians with Slovakian tunes. Not only did they exchange tunes, but the mixing of instruments from different traditions and the improvised accompaniment they played show that music connects people from different parts of the world.

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# EXTRA! CD – THE WATER OF MY LAND

PRODUCED BY EN CHORDAIS

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The CD production *The Water of my Land* documents traditional songs performed by immigrants living in Greece. When listening to them, apart from the aesthetic pleasure they provide, one is reminded of the other face of those people who are obliged, in our days, to tear themselves away from their homelands in search of a better life. It is another reason to treat them with great respect and to realise that they are often bearers of great, ancient musical traditions.

The choice of the musicians and songs in the CD produced for the ExTra! project was dictated by two criteria: musical quality and the degree to which the musicians represent currents of musical practice that are present in Greece today.

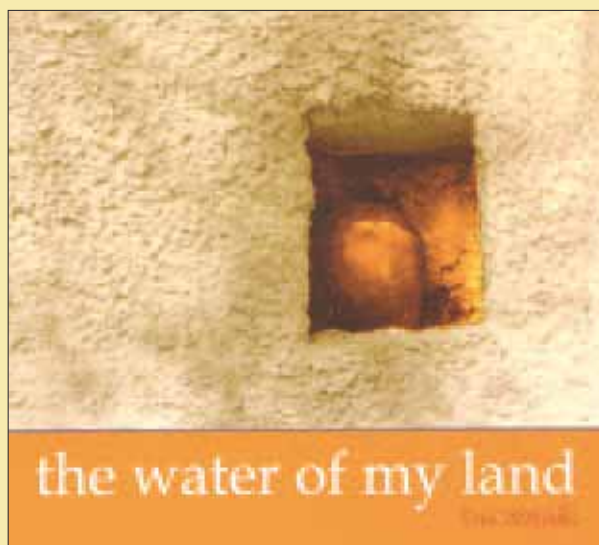
On the first count a decision was taken to record musicians who have a professional level of technical proficiency, but on the other hand are not professional musicians in the sense of making their basic livelihood by performing music – this is the case with all the artists on the CD.

On the second count, the range of non-Greek (and non-European) music being performed in Greece today, sometimes in the public space, sometimes within immigrant communities

away from the public eye and ear, is tremendous. Musicians from Southeast Asia, Africa, Central Asia, the Middle East etc. are all present in the major urban centers of the country. Clearly a completely representative selection could not be made

within the relatively limited scope of this CD. Therefore, in order to make the selection the decision was taken to choose musical traditions with which there is a clear dialogue within Greek music. By focusing on music which bears a relation to the rhythmic, modal and formal universes of Greek music, we hope to demonstrate the existence of a shared musical heritage, thus aiding the building of communication between immigrant and indigenous communities.

Thus for example, the beautiful polyphonic songs of the Albanian ensemble Brotherhood cross the border between Albania and Epirus in Greece, bearing witness to a common root. Likewise, the modal universe of the Kurdish and Afghan musicians is the same as the musical world of the Eastern Mediterranean, which is also a part of the Greek musical tradition, from Byzantium through to the musicians of Asia Minor in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries.



*Musicians from Iraqi Kurdistan at the ExTra! Final event in April 2009, Athens, Greece*



*Vocal ensemble Brotherhood at the ExTra! Final event in April 2009, Athens, Greece*



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# GREEN MUSIC WORKSHOP IN KAUSTINEN, FINLAND

**10<sup>TH</sup> TO 14<sup>TH</sup> JULY 2008 ORGANISED BY THE INTERNATIONAL  
YEHUDI MENUHIN FOUNDATION (IYMF)**

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The International Yehudi Menuhin Foundation created the Green Music workshop for the ExTra! project. The idea behind the concept started with the origins of music and with the meeting of different traditions as well as between the ancient and modern approaches of producing sounds. The artists chosen for the workshop brought these different elements with them and the outcome was a handshake between traditional and modern musical directions as well as a chance for the participants to learn new musical ways of thinking from one another.

As for the location, in Pauanne where the workshop was held, nature and history played a significant role in the field of tradition and in green music. The woods provided materials for the instruments and the elements of nature provided a variety of possibilities for the sounds that were produced. The combination of talented musicianship and surroundings established unique sound worlds.

For this green music workshop in Kaustinen, Finland, the IYMF had invited various musicians from different disciplines and cultures to find a common musical language and ways of



communication. The Green Music Workshop was the meeting between very different musical practices. The idea of this workshop was to make green musicians (musicians who use plants, minerals, animal parts, etc. to make music) and folk musicians, to come into contact with various forms of today's music: electronic music, contemporary music, improvised music and others. The aim of this workshop was to connect modern practices to their very ancient roots, and to create new languages between music disciplines.

On the traditional side, as a presentation, the 'green' instrument builder and musician Juhanna Nyrhinen showed us replicas of very ancient instruments (that were not called 'green' at the time) and gave us a demonstration of melodies and rhythm on his 'green' instruments. Annukka Hirvasvuopio-Laiti presented the traditional Saami yoik singing technique. Bruno Sabalat, a nomadic musician (France), presented his melodeon (accordion) and the traditional repertoire from the Alps and the Auvergne in France. Between tradition and modernity, Miguel Arcos from Ecuador showed us his traditional flute technique but also his techniques of improvisation on makeshift and recycled instruments. He showed us that one could make music with anything.

On the 'avant-garde' side, Martin Daske (Germany), and Guillaume Rabusseau, (France) presented different techniques for working with sounds and samples on their computers, and to create music from live sound sources. Both have a classical music background and have built a bridge between tradition and technology in terms of musical creation. Lisa Dangotte (Belgium) also has a classical training in flute, and has specialised herself in contemporary and improvised music.

The keywords of this unlikely musical alchemy were: tradition, nature, recycled material, nomadic ways, electronics, sampler, improvisation. After a first day of mutual presentation, the musicians had to find a way to create music together. There were no rules apart from the fact that they had to create music that was a common language between them, without a conductor. They had various choices: working together, split up into groups, to choose the instruments, to build the instruments, to build bridges between their languages.

The musicians broke the barriers between the families of musics, as these disciplines usually never communicate or create together. It was more difficult for some of the 'traditional' musicians to find their way in improvisation and computer manipulation of their sound. On the other hand, it was not easy for the computer and improvising musicians to interact with the traditional musicians once they had composed a piece from collected green sounds. But the result went far beyond our expectations. As in this experience, the process of creation was most important, the musicians went as far as possible to meet the others in order to find a common language. At the end of the workshop, they played various pieces for the audience, using traditional instruments, voices, elements of nature, recycled instruments or even motorbike sounds.

The workshop was also invited by the Kaustinen festival to hold a children's workshop, successfully transposing for them the techniques of the group.



Some interesting discussions arose about what music is and is not, especially when improvising, about the need (or not) to classify music, instruments, techniques, which runs the risk of narrowing down music in certain categories; about the need of constraints for structuring the creation process, about the idle time and productivity in creation. As the days were passing by, the participants also discovered that behind their art, they had a very rich background and history.

No one can be the same after such an experiment: we lived some strong moments of creation that left a strong imprint on the souls of all the participants.



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# ROUND TABLES – ENCOUNTERS FOR INFORMATION EXCHANGE

**ORGANISED BY THE ASSOCIATION NATIONALE CULTURES ET TRADITIONS (ANCT)**

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**Experts and representatives from organisations in the field of traditional music were invited to exchange information on the different musical traditions present in today's multicultural Europe.** Further investigation on the state of traditional music in Europe and on the integration of immigrant and minority cultures is essential to make full use of synergy effects.

**ROUND TABLE, 28<sup>TH</sup> JULY 2006, WITHIN THE FRAMEWORK OF THE 33<sup>RD</sup> LES CULTURES DU MONDE (CULTURES OF THE WORLD) FESTIVAL IN GANNAT, FRANCE**

The ANCT invited experts in the field of traditional music to discuss “How traditional music accompanies the cycles of life and the worship”. Victor Bercea, a choreographer of Transylvanian traditional dances described the situation of traditional music in Romania. In the course of the discussion, it emerged that a compromise between the oral character of this practice and the education in academies will be achieved in order to prevent the loss of the ‘sense’ that these music and dances are related to the diverse areas of life.

In the presentation by Anne Caufriez, an ethnomusicologist and President of the European Society for Ethnomusicology, music and songs performed by women from northern Portugal were introduced.

The two most important findings of this round table were that traditional music and dance play an important role in social cohesion and should thus be preserved and that various forms of transmission have to be acknowledged. A balance between oral transmission and academic forms of transmission shall be aimed at.

**ROUND TABLE, 26<sup>TH</sup> JULY 2007, WITHIN THE FRAMEWORK OF THE 34<sup>TH</sup> LES CULTURES DU MONDE (CULTURES OF THE WORLD) FESTIVAL IN GANNAT, FRANCE**

The idea of this round table was to contrast different points of view of various musicians and artists in relation to their musical practice: Is music associated to specific events? In which way does music reflect the relevance of a community? What are the dangers of the term ‘World Music’ in the practice of traditional music?

Olivier Durif, President of FAMDT (National Federation for Traditional Music and Dance Associations) and musician, presented the history of revivalism and institutionalisation of traditional music from rural France over the past 35 years and the problems this movement is facing currently. Gilles Delebarre illustrated the activities of the Cité de la musique that teaching musical traditions outside a cultural context can help give value and preserve these traditions. Representatives of various musical groups of the festival were invited to introduce their countries, their culture, their artistic process and the challenges they are confronted with.

The discussion highlighted some common characteristics and current challenges: in France, like in southern Brazil, anti-Americanism has raised the awareness of traditions threatened by globalisation, leading to a cultural counter movement. Official recognition, the lack of financial means, the questions of copyright and the problems of pirate copies were some of the themes of the debate.

**ROUND TABLE, 22<sup>ND</sup> JULY 2008, WITHIN THE FRAMEWORK OF THE 35<sup>TH</sup> LES CULTURES DU MONDE (CULTURES OF THE WORLD) FESTIVAL IN GANNAT, FRANCE**

This round focussed on the question: What implications are there if music is transposed from life to the stage.

For some of the participants, dance and/or theatre is life on the stage. For others, it is life transcended: a part of life is represented in a certain manner, so that people can see it through a particular angle.

Open questions suggested: Who owns authenticity? To what extent does a particular community or person own the original tradition? Does the transposition from life to the stage always degenerate the tradition?

How to be of one mind on the issue of transposing life to stage? Actors and audience always see the performance, as well as the idea, from a different angle.

Tradition is a concept, which will probably keep all its definitions. Traditions are transmitted – but not without problems and deviances. Tradition is permanent – but it accepts variations.

Stage is a particular world, whose ultimate aim is to avoid boredom.

How is it possible not to confuse authenticity and revivalism? How to answer the expectations of the audience (modernity) without degenerating the traditions?

Jean Pachot talked about a 'polyphony of the concepts', a 'waltz of the definitions'.

The participants of this third Round Table concluded that festivals like this one in Gannat are important to create a system of exchange, to allow realities to meet. Therefore an exchange of ideas as offered by the Round Tables is of enormous importance.

**URBAN MUSIC WORKSHOP  
IN BANSKÁ BYSTRICÁ,  
SLOVAKIA**

**7<sup>TH</sup> TO 8<sup>TH</sup> NOVEMBER 2008**

**ORGANISED BY THE INTERNATIONAL  
YEHUDI MENUHIN FOUNDATION (IYMF)**

The urban music workshop invited three capoeiristas: Professor Polegar, Instructor Popeye and Graduado Dinamite with their advisor Jose Ataíde Lins Santos. They held workshops for local Roma youth and conservatoire dancers. These two days saw intercultural dialogue in the form of movement and music.

The capoeiristas started by teaching capoeira in the Music Conservatoire of Banská Bystricá, first to students, and then to young Roma boys. The work with the Roma was very interesting in many ways. We noticed that the young generation is very acquainted with hip-hop culture, dance and music. Globalisation has had strong cultural effects on the Roma population, and we can trust their ability to transform external cultural input and make it theirs in a brilliant way. Let's wait to see what the future will say about the relationship between Roma tradition and modern art forms such as hip-hop.

This workshop at the conservatory was a way to bring Roma and non-Roma people together, and we had to deal with the difficulties of communication, even between the Roma communities themselves. At the Conservatoire, boys from two different Roma communities attended the workshop but never spoke or did capoeira dance together.

One of the most interesting moments was offered by the opportunity to go and perform in a Roma village one hour away from Banská, in the Low-Tatra mountains. We arrived in the evening and the woman and children were waiting for us and welcomed us warmly, all of them very interested. The capoeira dancers started a presentation of their art, and it did not take long for them to integrate everybody in a performance that ended up in a funny samba session.

The most amazing thing was how the capoeiristas, building on their experience of life in poor Brazilian areas and of their work with children and youngsters of many nationalities all over the world, were able to communicate with the Roma a hundred times faster than anyone else, through their music and dance. They really used music as an integration tool in a very fascinating way, instantly creating a relationship of trust between them and the Roma.

Creativity through art, music and dance appeared again to be the golden way to tolerance and non-violence, even in the most difficult situations.

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# THE EXTRA! DOWNLOAD PLATFORM

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**At [www.manymusics.org/extra](http://www.manymusics.org/extra), anyone can download music that is dedicated to the exchange of European traditions, with a special focus on the music of cultural minorities.** The ExTra! download site is a department of Manymusics and available via RSS feed on the ExTra! project website ([www.extra-project.eu](http://www.extra-project.eu)). Its main purpose is the dissemination of the project objectives and results by simply providing what the project is about: traditional music and music of migrant and minority cultures in Europe.

- ▶ [manyusics.org](http://www.manymusics.org) is an mp3-download platform that goes beyond the main stream charts. It is a music promotion and download platform for musical diversity. The main purposes of the platform are as follows:
  - Manymusics is meant to address the needs of independent rights holders, artists and labels.
  - The rights holder defines the price for the download.
  - Free downloads for promotional purposes are also possible.
  - Rights holders can edit their own content.
  - The system supports the set-up of individual 'branded' departments within manymusic(s). These departments can be linked directly to a partner's homepage.

The first step was to identify the music, artists, content aggregators and labels. On the one hand, there are the musicians, the authors of the songs, the composers and the arrangers. On the other hand, there is the music industry with its labels, publishers and the content and music distributors. Each part has certain rights.

## THE MUSIC BUSINESS AND ITS CHALLENGES FOR EXTRA!

The music business is a highly professionalised business. Finding music and artists for the platform and especially clearing the rights and licences is a very time-consuming procedure. This task was more complicated than presumed. The question of rights was underestimated. Many artists have exclusive contracts with music-content-aggregators and distributors, which do not allow them to present their music on platforms that do not have a special contract with the specific aggregator. The authors and the musicians do not have the right to decide on which platform to present their music. Despite the fact that the musicians might even want to promote and to distribute their music, it remains hard labour to do so under the condition that "All rights must be preserved". The Creative Commons license, however, may offer a chance for the music of cultural minorities to be distributed more efficiently in the future.

As a first step, it is necessary to clear the royalties and to bring the royalties system into a legal framework that guarantees composers, artists, songwriters and arrangers their money. In Austria, Austrian Collecting Societies such as the Austro Mechana, the OESTIG and the LSG, guarantee artists, who are members in their network, their performance fees.

This is one side of the business. The other side, usually a label, which produces the music, holds the right to the tracks and the albums. This label signs a contract with a content aggregator, which orders the exclusive rights for distributing music. A small label usually only has access to smaller content aggregators, which means that it needs a second content aggregator to distribute its music to online shops such as itunes or amazon. Consequently, the question of rights clearing may sometimes be rather difficult.

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## WORKSHOPS ON ONLINE DISSEMINATION AND COPYRIGHT FOR TRADITIONAL MUSIC

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**Within ExTra!, mica (Music Information Center Austria) conducted eight workshops on online dissemination and copyright for traditional music.** The workshops were tightly bound to other project events of the projects, namely the festivals Massif Musiques et Danses and les Cultures du Monde in Gannat, and the European Summer Academy organised by the Cité de la musique in Paris.

For the ExTra! workshops the following challenges had to be met: Adapting the content especially for the needs of musicians and composers in the traditional/folk/world music domain (at least as far as possible) and adapting it to the specific conditions in the different countries (e.g. in terms of legal situations, collecting societies etc.). The workshops provided insight into issues such as copyright, download platforms and music marketing in the online environment. It introduced the different models of rights clearing such as authors' rights and copyright as well as different practical models such as different collecting societies or the model of creative commons. The differences between download platforms such as itunes and manymusics were introduced as well as social platforms such as myspace, last.fm, and facebook as means for online marketing.

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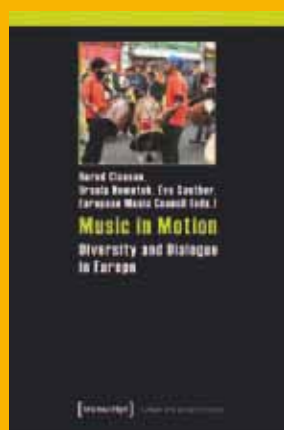
# RESEARCH PUBLICATION – MUSIC IN MOTION

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The ExTra! project was complemented by a book publication that gathered articles on the issues of music of minority and migrant cultures in Europe. The publication was released in April 2009 at the publishing house transcript.

In order to guarantee a widespread coverage of the field, the European Music Council and the other ExTra! project partners set up a Scientific Committee<sup>1</sup> from which an Editorial Board was formed. Please find below an excerpt of the preface by Bernd Clausen, Ursula Hemetek and Eva Saether, the editors of the volume with the European Music Council.



“The content and form of this publication are the outcomes of long and intense discussions and negotiations. [...] The central task was to deal with traditional music existing in the European countries and there was a focus on music of minorities. [...] The first idea, presented during a first meeting of the members of the Scientific Committee by the European Music Council (EMC) on what the outcome of this

work should be, was a concept of representativity: a study on a minority culture in every country of the EU by a native scholar of that country in his or her native language. This kind of politics of representativity can be found in the EU on many levels, overshadowed by the still powerful idea of the nation state. The scientific committee decided not to take this road but rather to concentrate on themes that seemed to be important concerning the topic ‘minorities and immigrants in Europe’ by finding authors who represent their expertise in these fields rather than their nations. The concept of nation state cannot be omitted because it is a European reality, but it is implied more in the sense of being challenged by minority identities and creative musical potentials being active and very often a stimulus to change. From this fundamental change of perspective the title of this publication evokes: *Music in motion*.

The themes chosen are as diverse as the inputs: urban area, gender perspectives, music education, ethnic/religious minority communities, policy and media. Most of them are part of influential ethnomusicological contemporary discourses. Ethnomusicology seems to be the discipline that provides

the best tools to deal with musical diversity, intercultural discourse and the applied aspects of its interdisciplinary links with sociology, popular music studies, ethnology, pedagogy and musicology. It should also be added that intense talks about the language of the articles took place; knowing that the languages within the EU are as diverse as the musics, we eventually decided to publish this book in English.

The minority communities and their musical implications as subjects of the articles in this volume are of limited number. The Editorial Board was always aware of the fact that across all EU-countries, the situations of minority communities are very diverse. Also and more important, the Editorial Board was faced with the situation that the state of research on minority communities in some member states is distinct from others and sometimes hardly existing. During the session-meeting the Editorial Board selected minority communities according to their importance for Europe – also in the historical perspective – and their presence in political discourses: Jews, Roma and immigrants from Turkey and Africa, who are the subjects of the first four articles. These articles are the only ones that try to include an all-European perspective. All the other inputs are limited to regions, states, institutions or groups. They use the exemplary approach.

There are three main sections in this book. The introductory part intends to give a political as well as a disciplinary background. This is achieved through two articles, one of which is a philosophical view on European immigration politics with the article “Is there such a thing as European racism?” by Etienne Balibar. The other article by Svanibor Pettan tries to link all the articles of the publication to contemporary ethnomusicological discourses.

The second part consists of scholarly articles dealing more or less with the themes agreed on during the first session with the Scientific Committee. Among the authors are Martin Greve, Philip V. Bohlman, Adelaida Reyes, Dan Lundberg, Laura Leante and Huib Schippers. The third section consists of model projects showing effective and successful ways of dealing with musical diversity in quite different surroundings and social circumstances. [...]

These two years of work have been most inspiring for us. Hopefully this inspiration will be shared by the readers of this book. May this book contribute to the understanding of musical diversity in Europe, as well as minorities’ diversity and to successful intercultural dialogue.”

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<sup>1</sup> The members of the Scientific Committee were:  
Patricia Adkins Chiti, Alenka Barber Kersovan, Bernd Clausen, Gilles Delebarre,  
Reguina Hatzipetrou-Andronikou, Ursula Hemetek, Eva Saether

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# EXTRA! FINAL EVENT IN ATHENS, GREECE

23 TO 26 APRIL 2009 ORGANISED BY EN CHORDAIS IN  
COOPERATION WITH THE EUROPEAN MUSIC COUNCIL

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**“Welcome brothers and sisters! We all originate from eight African mothers“**, is how Umayya Abu-Hanna, who is Palestinian but lives in Finland, opened the European Music Council’s Annual Conference this year. The theme of the conference, which was the final event of the three-year ExTra! Exchange Traditions project and was co-organised by the Greek partner En Chordais, was Immigration and Multiculturalism. The Musical Dimension.

Abu-Hanna painted an ironic and self-critical picture of our multicultural society. She called on her audience not to think in categories between which bridges have to be built but to be open for all things new as well as old and to approach other people and cultures on an equal footing. Afterwards, the professor Nikos Papastergiadis (University of Melbourne) pointed out that the notion of a local people with a unique individual culture in a clearly-defined state was no longer contemporary considering migration movements were so deeply intertwined. “I don’t want to integrate,” he said, arguing that people with immigrant backgrounds often felt as if they belonged to neither culture fully and thus wanted to be considered simply as individuals. He added that art and music could help to develop appropriate ideas for community life today because of the way they dealt critically with society.

These two introductory speeches laid a rich foundation for further discussion: Does traditional music lose its original character if it is brought to the stage? Can and should one

mediate between cultural traditions? Which legal questions arise if one wants to make traditional music available online? These and similar questions, that resulted directly from the project activities, were discussed by project leader Simone Dudt and the ExTra! partners.

The invited music education experts, Eva Saether (Malmö Academy of Music), Gilles Delebarre (Cité de la musique) and Timo Klemettinen (chairman of the EMC and Board member of the European Music School Union) all agreed: It is much more important to learn from one another than about one another.

George Mouchtarides (Director of Kosmos FM of Hellenic National Radio), Kurt Danner (International Music and Media Centre), Peter Rantasa (Music Austria and Vice President of the International Music Council) and Stef Coninx (Flanders Music Centre) called for a particular sensitivity to traditional music in the media. They argued that there must be deeper awareness for the fact that some musical traditions are removed from context when they are distributed by the media and this is not always necessarily good for the music or the performers.

Katérina Stenou, Director of the UNESCO Division of Cultural Policies and Intercultural Dialogue, defined one of the state’s central roles as being to create general conditions that promote culture and are inspiring without exercising a direct influence on cultural and artistic developments.

## EXTRA! FINAL EVENT IN ATHENS, GREECE

Erna Hennicot-Schoepges, Member of the European Parliament, referred to the legal basis for cultural variety on which the European Agenda for Culture was founded. She called on the cultural sector to think positively and to stand up for its rights.

Christian Höppner (Vice President of the German Cultural Council and Secretary General of German Music Council) shed light on some of the questions regarding the implementation of political strategies and stressed the necessity of raising more public awareness for cultural variety. Ruth Jakobi (EMC Secretary General) hosted the subsequent inspiring debate between the conference participants.

The International Music Council's Protection and Promotion of Musical Diversity Study provided a scientific background to the different discussion rounds. IMC Secretary General, Silja Fischer, presented the findings of the study that was commissioned by UNESCO and deals with the cultural and socio-political aspects of musical variety.

The Theocharakis Foundation provided an inspiring space for the event. The conference programme was rounded off by a concert given by two musical groups: A mixed group made up of Iraqi, Kurdish and Greek musicians and the Albanian vocal ensemble Brotherhood, whose members dressed in traditional costume gave an impressive and interesting performance of traditional Albanian choral singing.

Music traditions thrive on exchange – both the ExTra! project and the conference confirmed this. After three intensive days packed full of new exciting ideas and information, the 75 conference participants from the whole of Europe and Israel made their way home with the desire to keep this exchange alive.



*Rainer Praschak, music austria*



*Marie-Hélène Serra,  
Cité de la musique, Paris*



*Emmanuelle Perrone, ANCT*



*Thierry van Roy, IYMF*



*Kyriakos Kalaitzides,  
En Chordais*



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# CONCLUSIONS

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**ExTra! Exchange Traditions was initiated by the European Music Council.** The EMC aimed to promote cultural diversity and intercultural dialogue with this project. It will continue this concrete implementation work in accordance with its objectives, which are based on the five musical rights expressed and advocated for by the International Music Council:

- ▶ The right for all children and adults
  - to express themselves musically in all freedom
  - to learn musical languages and skills
  - to have access to musical involvement through participation, listening, creation and information
- ▶ The right for all musical artists
  - to develop their artistry and communicate through all media, with proper facilities at their disposal
  - to obtain just recognition and remuneration for their work

The main aim of the ExTra! Exchange Traditions project is the exchange of musical traditions in Europe by especially paying attention to the musical traditions of migrant and minority cultures present in Europe. Some key issues have materialised during the project.

## **INCREASE OF INTERCULTURAL DIALOGUE**

During the Discovery and Exchange sessions organised by the ANCT, cross-fertilisation of musical traditions was a focal point, new musical traditions were discovered and own musical practices were enriched, e.g. by using new instruments or by applying different music to already known dances. The Artist-in-Residence programme actively included the local Sinti and Roma population of the Auvergne by inviting Roma musicians from Hungary and Romania. Through special educational activities, e.g. working with schools and music schools, the understanding of other cultural practices has increased and an acceptance process has started. In the same way, the workshop of the IYMF in Slovakia on urban music created an environment for dialogue through music, the capoeira artists reached a quick level of interaction with the local Roma community by using music and dance. The concert series ControCanto organised by the Fondazione Adkins Chiti: Donne in Musica showed how the musical traditions of immigrant populations can be connected and how an exchange of musical practices can be promoted. In organising concerts focussing on one type of instrument (drums, plucked instruments, voice) a guiding frame connected the musical traditions of immigrant groups and

the traditional use of instruments in Italy. For the immigrant musicians, it was the first time they had performed in a major public theatre in the city centre of Rome. An encounter between the musicians from different immigrant communities as well as with Italian musicians was started. An increase in the concert activities showed the interest and commitment of the organisers and people involved in this concert series. Already at the end of the project, it is clear for Donne in Musica to follow this path and continue organising concerts according to the model developed for the ExTra! project.

## **IDENTIFICATION OF MUSICAL TRADITIONS IN A MULTICULTURAL EUROPE**

The publication *Music in Motion. Diversity and Dialogue in Europe* presents the different musical traditions of migrant and minority cultures in Europe. The following musical traditions are explored: Turkish music in the diaspora, Jewish music in Europe, music by African immigrants in Europe. Other articles approach the music of minorities from a specific angle, such as gender, media, politics or education. Including the presentation of model projects, the publication is a valuable compendium for everybody interested in the manifold types of music in Europe.

The Round Table discussions within the frame of the Cultures of the World festival in Gannat brought together experts in the field who exchanged expertise on musical traditions and the transmission of musical traditions. These discussion rounds tackled key issues of current discourse.

The ExTra! download platform rounds off the activities with a collection of music that has either a direct link to the project or is per se music from migrant and minority cultures in Europe.

## **RAISE OF AWARENESS AND INCREASE OF VISIBILITY**

The Summer Academy organised by the Cité de la musique targeted mainly students of classical music at European conservatoires. One of the main aims of the academy was to increase the awareness of other musical practices in applying these during the Summer Academy. Oral transmission as a different method of approaching music was for some students a completely new experience. In learning and playing together the musical traditions of migrant cultures present in the European society, a re-valorising of these musics took place and an opening toward other musical traditions could be noted. The Summer Academy had multiplying effects as the students went back to their universities with an expanded musical approach,

## CONCLUSIONS

passing on their experiences to fellow students. The Cité de la musique is planning a follow-up Summer Academy because of the big success of the 2007 ExTra! Summer Academy.

The Green Music Workshop organised by the IYMF invited musicians from completely different backgrounds. In the seminar, the musicians exchanged and discovered new approaches to musical practice. The material for producing music was as diverse as possible: ranging from instruments built directly in the woods out of plants, to rubbish used for sound production to recorded material. With the presentation of the results at the Kaustinen Folk Festival and a workshop for the (young) audience of the festival, ExTra! reached out to broad range of people, from young to old, from professional musicians to music lovers.

The workshops on online dissemination tried to fill a gap so that musicians and music managers could adapt to the new online environment. The main aim was to increase knowledge about copyright issues, digital download platforms and music promotion through the internet.

To guarantee that the findings of the ExTra! Steering Group and the Scientific Committee have a long-term effect, policy recommendations were formulated that reflect the findings of the ExTra! project.

These recommendations will be forwarded to decision-makers in the field of European cultural policy as well as to key operators in the cultural sector.

The ExTra! project promotes the European cultural identity with activities that respect the fact that Europe is a culturally-diverse area, that European societies include diverse cultural and musical traditions and that this cultural diversity also derives from migrant and minority cultures present in Europe today.

The ExTra! project actively contributes to intercultural dialogue in Europe. As the project shows; all partners involved will continue with the work started by the ExTra! project – the concert series will continue, so will the Artist-in-Residence programme, the download platform will still be available for use and the book has only started to circulate. It is our hope and our wish that the recommendations formulated as a result of ExTra! will be heard and implemented. The European Music Council and the ExTra! project partners will continue to work in the field of intercultural dialogue for the respectful integration of music of minority and migrant cultures in European society.

## RECOMMENDATIONS



**To guarantee that the findings of the ExTra! Steering Group and the Scientific Committee have a long-term effect, policy recommendations were formulated that reflect the findings of the ExTra! project:**

### **Fundamentals:**

- ▶ Artistic expression is a human right. Access to culture must never be the preserve of a privileged social elite: Any elitist concept of culture has to be questioned. Young people from migrant backgrounds deserve particular attention, as they are at a higher risk of social exclusion.
- ▶ Nation states are a European reality. However, we have to be aware of the fact that the concept of nation state is challenged by migration, often functioning beyond and across national borders. The inclusion of cultural minorities in European societies partly originating from outside Europe could help overcome historically and socially rooted reasons for discrimination and racism.
- ▶ It is essential to respect the context in which traditional music is expressed: some musical traditions consist of highly complex rhythmical and tonal structures, created to be performed on stage for an attentive audience; other musical traditions are part of a day-to-day culture or street culture, have a participatory character and do not necessarily practice the idea of 'performer' and 'audience'. Taken out of context, some traditions might lose their essence. A particular sensitivity is needed in order not to distort the transmission and the reception of the traditions or the community where they come from.

Concrete recommendations in the fields of education, capacity building, cooperation, mobility, media, cultural mainstreaming and resources have been formulated and can be found at [www.extra-project.eu](http://www.extra-project.eu).

These recommendations will be forwarded to decision-makers in the field of European cultural policy as well as to key operators in the cultural sector.



