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**Experience of Embodying
Otherness through Serbian
and other Traditional Songs,
in Serbia and Abroad ***

[session VE03]

The paper is based on the notion of embodying Otherness (Trimillos 2004). It is focused on experience gained through long-term practical ethnomusicological work in the sphere of mediation of traditional songs in contemporary times, that is: teaching pupils Serbian traditional songs belonging to other nations, as well as through learning and performing traditional songs of other nations in Serbia. The aim is to “explore the ways that cosmopolitan approaches can enlighten the ethnography of dance- and music-making” in the context of wider common cultural origin (Slav and East European). Despite actual globalization processes, in these encounters of Self and Other the focus is on “coming back” to common elements of traditional cultures with the aim of deeper insight into their own culture, languages/ dialects, customs, music, and through it, self-identification. Through this action, cosmopolitanism is a natural state of mind of tradition bearers as well as fellow ethnomusicologists/mediators of traditional music. The premise is: the more we respect our own culture, the more we shall respect others’ culture. Within the specific context of partly institutionalized or uninstitutionalized work on learning traditional songs (Jovanović 2019) – in the International Summer School for Traditional Music (Poland; Ambrazevičius 2020) and in the vocal group Moba (Serbia) – work on performing one’s own and other’s songs is a benefit of cosmopolitan relation towards the world and the culture (i.e., one’s own and others’) with no political implications involved. In this process both a cosmopolitan ideal and the notion of utopia in devotion to traditional songs are included. From here on, we might tell about musical cosmopolitanism of the imaginative community of singers (pupils and teachers), through the elements of musical universals present in every traditional musical piece, and those are transmitted through oral narratives and mirroring as method of learning songs, within vertical musical time.

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**Micro-timing in Uruguayan
Candombe Drumming**

[session ID03]

This paper presents the results of measuring and analyzing the micro-temporal properties of the rhythmic patterns in Uruguayan candombe drumming, and discusses the relationship with the underlying metrical structure. The analysis of micro-rhythmic aspects of music has experienced an important development in recent years. Microtiming involves small-scale temporal deviations of events on the musical surface with respect to an underlying conceptually regular metrical grid. The systematic use of these deviations can be of structural importance in the rhythmic and stylistic configuration of some genres. Broadly speaking, micro-rhythmic variations fall into two general categories: those occurring at the tactus level and taking the form of tempo variations (e.g., rubato, accelerando or ritardando), and those more appropriately represented by the time-shifting of events with respect to the steady beats of a locally constant tempo (e.g., “notes inégales” in Baroque or “swing” eighth-notes in jazz). Candombe is a drumming tradition with deep African roots developed in Uruguay, that shares many traits with other musics of the Afro-Atlantic world. Its cyclic, timeline-based rhythm results from the interaction of the patterns of three drums of different size and pitch, each with their characteristic patterns. Its rhythmic cycle comprises four beats, each subdivided into four pulses, as in several other Afro-Latin American rhythms. For this research, a dataset of annotated multitrack audio recordings by renowned candombe players was analyzed using computational techniques.

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