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**Heavy Metal Mobilities:  
Postcolonial Theory and  
the Arabian Counterpublic**  
[session IIB02]

The early growth and development of the Arabian heavy metal music scene closely mirrors what Nancy Fraser and other communication scholars have described as a “counterpublic sphere,” where members of subordinated groups “invert and circulate counter discourses... and formulate oppositional interpretations of their identities, interests, and needs” (1990: 67). Indeed, for Bahraini metalheads, heavy metal provides a dialectical space of withdrawal and regroupment, where musicians and audiences inspire agitational activities directed toward wider transnational audiences. Framed by the 2011 Pearl Uprising and its aftermath, this paper explores the larger creative, agential, and community building effects of the Arabian heavy metal scene, focusing primarily on how Bahraini metalheads’ disengagement with, and disavowal of, conventional religio-political discourse exercises a form of mobility unavailable to other artists. As Bahraini heavy metal artists seek the freedom to engage the transnational world on their own terms to develop their own understandings of self and society beyond the pressures of capitalism, religious identification, and nationalist politics – they challenge and transcend conventional notions of mobility, activism, and the postcolonial encounter.

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**PANEL ABSTRACT**  
**Traditional Music and Dance  
Industries in Serbia and  
Yugoslavia from the Mid-19th  
Century to the Present Day\***  
[session IIA04]

Since cultural industry is one of the fastest growing economic sectors in the world, research into historical aspects of its development in the fields of production, distribution and consumption of music and dance is fast becoming a necessity. Our panel highlights aspects of the cultural industry in the domain of traditional music and dance in Serbia and Yugoslavia from the mid-19th century until today. The first paper poses questions about the sphere of private entrepreneurship in the realm of urban folk music, and deals with several decades of activities of the music family Cicvarić. The significance of official state policy and cultural diplomacy is the starting point of the second paper, which problematizes stage performances of traditional dance ensembles as important exportable cultural products of the socialist Yugoslavia. The third paper detects the modalities of preserving tradition using the example of songs and dances of the city of Vranje from the beginning of the 20th century until now, which crossed the path from the immensely popular theater play *Koštana*, and the subsequent eponymous opera, to popular music in various media presentations. Our panel deals with the following problems: (1) connection of cultural industry practices with constantly changing political-economic and cultural realities; (2) aspects of supply and demand resulting in the development of certain business models; (3) the connection between the private and state sectors in the production and promotion of music and dances, including the role of cultural diplomacy in the realization of foreign tours; (4) the positioning of artists, musical and dance artifacts locally, nationally and internationally. Since these topics have been scarcely researched thus far, our goal is to point out the diversity of cultural industry practices related to traditional music and dance in Serbia and Yugoslavia and to initiate their conceptualization by ethno/musicologists.

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**The Cicvarić Family  
as Pioneers of Cultural  
Entrepreneurship in Serbia  
and Yugoslavia**  
[session IIA04]

In this paper I discuss the activities of the notable Cicvarić family, whom I regard as pioneers of cultural entrepreneurship and cultural industry in Serbia and Yugoslavia in the 19th and 20th centuries. The Cicvarićs were of Romani descent; in the mid-19th century they settled in Šabac (a town in western Serbia) and quickly turned the town into a tourist hotspot and a Mecca of kafana (tavern) music performances, thus earning it the nickname “little Paris”. Seven generations of the Cicvarićs played in the family bands, which remained active until the 1960s. Their repertoire included arrangements of popular melodies from all over the Balkans, Central and Eastern Europe, as well as their original compositions, many of which are now considered “standards” and have long entered repertoires of contemporary folk ensembles. Their activities matched the efforts of Serbian society to leave behind its Ottoman legacy and align itself with European currents. I will discuss a particular crossover appeal of the Cicvarićs, who were popular both among the urban intellectual elite and members of the working class. They performed at prestigious hotels and taverns, at city balls, weddings, celebrations, as well as private parties of wealthy citizens. They toured extensively, including the cities of Budapest, Paris, Prague, and even performed for the members of the royal dynasties Obrenović and Karađorđević. Aside from live performances, for which they were famous, the Cicvarić family also made the first gramophone records of urban folk music for international record companies. They originated the genre of “newly composed folk music”, which would subsequently dominate the music market in Yugoslavia. Their activities, spanning several decades, within constantly changing political and cultural contexts, enable us to conceptualize the notions of supply and demand, economic development, as well as historical processes of producing and distributing folk music.

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**Reflections about the Rabeca:  
Traditions, Emancipation  
and Modern Dynamics  
of a Brazilian Instrument  
Connected with Portugal**  
[session IIIB10]

The rabeca, a type of bowed-string instrument that arrived in Brazil during Portuguese colonization, is currently experiencing a process of revival, in which players, makers, researchers, and enthusiasts form a “community of practices” (Lave and Wenger 1991). Within this community there are – in addition to discussions about practices of playing and construction – reflections on the importance of valuing it and a search for the dissemination of the diversity and possibilities of heritage safeguarding that involve this instrument. In this way, discourses are produced about the origin, tradition, and emancipation of the rabeca in Brazil and its transoceanic connection with Portugal and the islands of Cape Verde, Azores and Madeira. Therefore, in this paper, I will present results of content analysis of these discourses based on interviews with players and builders, as well as other spaces where this type of discussion is being produced, such as the web series “Memories of the Brazilian Rabeca” and the forum “Conversations about Forró de Rabeca”. Content analysis is a fundamental tool because, according to Bardin (2011), it includes a set of methodological tools in constant improvement, which apply to extremely diverse discourses. This would allow us to understand the current migratory process of the rabeca, which takes place not only geographically, but from one cultural context to another, from one social segment to another and for other types of popular and even academic manifestations.