

MUSIC AND HUMAN MOBILITY
REDEFINING COMMUNITY IN INTERCULTURAL CONTEXT 2016

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The topic of the International Conference Music and Human Mobility (ICMHM'16) at the Nova School for Social Sciences and Humanities of the New University of Lisbon, Portugal, from 7 to 9 of June of 2016, (see <http://www.icmhm16.org/home>) originated the texts in this volume. It represents a relation of human attributes that, interesting many for long, is now entering the academia. Old sources from Medieval Iberia, the cultural region in Southwestern Europe from where the Portuguese country emerged, show how the Islamic kingdom of al-Andalus, known for its complex mix of Arab, North African, Christian, and Jewish influences, valued the link between the two related kinds of processes since the 8th century. The Andalusian heritage, very rich in music as well as related poetry, fashion, philosophy among other sciences' references, Shannon reminds, let us perceive movements of musicians, songs, histories, and memories circulating around the Mediterranean (2015). Surrounded by seas and high mountains, the population of the Iberia moved through water to the most distant places, to the West as well as to the East, mostly through the Southern seas, propelled by Northern winds and currents, to border the American and the African continents first and then the others. Meaningful texts testifying cultural meeting, interfacing and developing, in this peninsular region of the world, or through populations from it elsewhere, have since early documented musical flows carrying influences of many through whom they pass and/or from whom they emerge. Travellers, sailors, poets, writers, scientists, aristocrats, diplomats, religious agents, politicians of many sorts, among others, left their imprints, opening ways and nurturing sources for studies to come. Among the works known, mentioning but written sources as travelogues, reports, chronicles and epic narratives document lived or dreamed experiences inspiring many. Music and migratory experiences were, however, only systematically considered for the study of ethnic groups and the specificities of the urban area by the late 1970s, by the pioneer Reyes-Schramm in New York (1979). The field of Music and Migration studies had yet to wait, appearing only in meetings and publications after the turn of the millennium in initiatives led by Baily & Collyer (2006), Côrte-Real (2010) and Toynebee & Dueck (2011), meanwhile in development by a growing number of researchers.

The ICMHM'16 initiated a forum of discussion on the topic, integrated in the series of International Conferences *Redefining Community in Intercultural Context*. It joint c.130 participants from 26 countries; researchers from different fields, players, dancers and singers from different styles and regions of the world, with special representation of Romanians from the fields of Military Action, Intelligence, Linguistics and Education. For three days, participants engaged, in and outdoors, in papers, panels, roundtables, workshops, concerts, meals, walks, a quick *feet in sand* experience in the beach, a religious ceremony, in temples, auditoria, classrooms, laboratories, different monuments, the cafeteria and other campus' sites. ICMHM'16 proposed theoretical and applied reflections, expression of good practices, critical perspectives and proposals in arts education, intercultural experience and citizenship, developing discussions and experiments on music composition, production and reception, diversified interpretations of relationships between music, education and cultural management around three domains, not limiting to them, departing from relationships between music and human mobility: Culture, identity and globalization; Musical performance and migration; and International business and contact of cultures through music. The keynote speaker Michael Fuhr from the Hanover University of Music, Drama and Media, discussed music and transnational production from South Korea; John Baily, from the Goldsmiths, University of London, musical performance in the Afghan Islamic diaspora and Heung-Wah Wong, from the University of Hong Kong, the role of music in the international business in China and Japan. The key animator Mostafa Anwar, from Bangladesh, gave an accompanied Sufi singing workshop;

Veronica Doubleday, from London, on Muslim women's domestic singing; Kátia Leonardo and José Dias, from Lisbon, on jazz and body expression. The program was rich with diversified production and reception of music performance, between Lisbon and Sesimbra. In Lisbon, the Hindu Temple Radha Krishna hosted the first night with a religious ceremony, a dinner and a concert by John Baily and Veronica Doubleday, dance by Lajja Sambhavnath, and music poetry composed for the purpose by Mostafa Anwar. The second afternoon, in the coastal city of Sesimbra, hosted the keynote speech by John Baily in the municipal theatre; the visit to the old Chapel of the Holy Ghost of the Seamen and its hospital, and the light dinner at the Santiago's Fortress. The last evening in campus hosted the final dinner and the workshops' concert.

The special issue *Music and Human Mobility*, of the journal *Redefining Community in Intercultural Context*, presents 42 selected texts of c.100 written participations in the Conference, reviewed in a blind process by two elements from the Scientific Committee to which the special guest Anthony Seeger was added, in three parts: Culture, Identity and Globalization; Music, Performance and Mobility; and Music and Intercultural Contact. It opens with an ethnomusicological analysis of the movements of persecuted musicians in Afghanistan for religious purposes, by John Baily, follows to focus multiple cultural contexts from those of television music festivals, by Pinto, to pedagogical causes linking language and thought from childhood education, by A. & S. Lesenciuc. It concentrates then on psycho warfare methods using relevant musicians' products for intelligence for military and other strategies, by Ciuperca and by A. Andronic; on non-verbal communication and different kinds of dialogue by Ivanciu & Popica and by Roman; and on other detailed music and sound related attributes to unveil uses, from individual to global layers of action and interest, involving human mobility, by Santo et al, and by Gelan, and from named and un-named musicians, poets and others by Levonian, Nagy, Baptista and Constantin; to focus on the uniqueness of the body in the globalized era, through a technique involving yoga and other principles to promote trust in students, by Oliveira. Part two initiates with a theoretical remark by Côrte-Real pointing navigation principles to value dynamic references in mobility to highlight how music phenomena may help to understand them, to follow with details of music experiences of, among others, refugees crossing the *Balkan routes* by R. Andronic. Social change and reconstruction, ancient and imaginary worlds were considered from different views by Stoicovici, Ilişoi, Pancetti, and Espírito Santo. Capeverdean migrant descendants performing in Lisbon, by Schubert; discourse and practice disparities of jazz in Europe, by Dias; and intriguing Dinaric traditions of Serbian rural migrants, by Jovanović; the music theatre empire of Vasco Morgado, an old entrepreneur in Lisbon, by Antunes de Oliveira, followed. Memory related analysis regarding jazz, decolonizing experiences and music learning were focused by Mendes, Ferrara, and Drăgulin & Şuteu. Colonial related thoughts on the performance experience of the nomad Indian flute player Musa Gulam Jat settled in Gujarat, by Rascanu. Part three departs from a reflection about K-Pop and transnational mobility by Michael Fuhr, to follow with the spread of K-Pop in Romania, by Buja; the "third sex" and stereotypes in South Korea by Roibu-Roibu. Portuguese migrant context in France is analysed by Moreira, focusing the role of radio in mediating identities, and Milheiro, the *Philharmonique Portugaise de Paris* to represent national identity. In the context of *Lusofonia*, Vanspauwen analyses entrepreneurship and interculturalism, Musio discusses cosmopolitanism and light music in European broadcasting, and Azedo reflects on human mobility and cultural policy in the Macau Chinese Orchestra. Musical preferences in Romania are considered by Mitan, and cultural mixing in rock music, by Tessarolo. Multi-ethnic orchestras in Italy are revealed by Dari, and Leonard Cohen lyrics by Měšić, to finish, Kaljund and Peterson focus the topic of expatriate musicians, and Bosna reflects on intercultural education and music.

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