

Ethno Portugal Supplement

ETHNO PORTUGAL

CONCERTOS 2019

22 Julho :: Évora :: 22h
(Praça do Giraldo)

24 Julho :: Sines/ FMM :: 18h
(Palco Castelo)

26 Julho :: Castelo de Vide :: 22h
(Jardim Garcia d'Orta)

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organização **pedexumbo**

apoio **deARTES** (Associação de Artes e Saberes de Vila Viçosa)

REPÚBLICA PORTUGUESA CULTURA

Associação de Municípios do Alentejo

Município de Évora

ETHNO PORTUGAL

CASTELO DE VIDE 2019

20 Julho :: Concerto Intimista :: 22h30
(Arco da Câmara)

21 Julho :: Essão Geral Aberto :: 18h00
(Escola EB 2,3 Garcia d'Orta)

26 Julho :: Concerto de Encerramento :: 22h
(Jardim Garcia d'Orta)

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REPÚBLICA PORTUGUESA

Associação de Municípios do Alentejo

Município de Castelo de Vide

ETHNO PORTUGAL

CONCERTOS 2019

Performances Itinerantes

Évora

23 Julho - Início na Sé - a partir das 19h

www.ethnoportugal.pedexumbo.com

organização **pedexumbo**

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REPÚBLICA PORTUGUESA

Associação de Municípios do Alentejo

Município de Évora

Author: **Helena Reis**

Pilot Case Studies

July–August 2019

During July to August 2019, Ethno Research commissioned seven ethnographic case studies at camps located in Europe and the Nordic countries. The purpose was:

1. to ascertain an approach to the fieldwork that would produce discrete stand-alone documents reflecting the uniqueness of each site whilst providing a format to extract, analyze, and understand key themes across multiple sites;
2. to construct an appropriate ethics procedure;
3. to publish and disseminate seven individual case studies and one meta-analysis.

Reflective of the Ethno Camps, the researchers were multicultural in their representation hailing from Croatia, Estonia, France, Portugal, South Africa, Sweden, and the UK. The final reports have gone through a light touch editing process and are conceived as a collective work that reflects different languages and different styles of expression. In December 2019, all the researchers met in York, UK, to discuss the experience and to help the core team with planning the next phase. The reports were used as a springboard to determine future strategies surrounding approaches to research methodologies, key questioning, and thematic analysis.

The 3-year Ethno Research project, led by the International Centre for Community Music (ICCM) at York St John University in collaboration with JM International (JMI), is made possible through a grant from Margaret A. Cargill Philanthropies.



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ABSTRACT

Ethno projects started in Sweden in 1990, and now exist in 20 countries around the world. Since 2014 Ethno Portugal has taken place in Castelo de Vide, and has been growing each year. The main focus of this report has been to analyze what impact Ethno Portugal has had in the local community. To do so, I have used qualitative data analysis of the interviews and the feedbacks made during this year residence. The results are somewhat fragmented but do suggest that the project has a positive impact on the community.

Keywords: Ethno Portugal; local community; community music; Ethno World.

Supplement: Ethno Portugal

INTRODUCTION

Ethno World is a growing phenomenon that is beginning to shout for attention. Present in over 20 countries around the globe, Ethno music camps create an opportunity for young musicians' world-over to get together for ten days to learn, teach, and share traditional folk music. The purpose of Ethno Research is to explore the hypothesis that Ethno residencies provide transformational socio-cultural and musical significances for those who take part in it. The main focus of this report is to understand the impact, if any, of Ethno Portugal on the local community. To simplify it, at least for now, we will define here the local community as the inhabitants of Castelo de Vide. I will start with a small contextualization-history of Ethno project as a whole, followed by a brief presentation of Ethno Portugal history and followed by a reflection on the pedagogy approaches of the residence, finishing with the analysis of the interviews with Catarina Ascensão, Teresa Campos and the local community.

The methodology used is a qualitative data analysis using the comparative method. For the interviews with the locals, it was not possible to record them because they were either too embarrassed when they saw the recorder or they would change their way of talking, losing the more direct and natural approach to conversation. Also, differently from the interviews with Teresa and Catarina, the locals would often stay in the more generalized kind of answers, not fully understanding what was being asked. This, of course, also shows a communication failure from the investigator and the need to overcome this approach.

Ethno World

Ethno is a Jeunesses Musicales International program founded in 1990 in Sweden. Ethno's mission is to preserve and disseminate our global traditional musical heritage, and it's aimed at young musicians. Today, Ethno residence exists in over 20 countries around the world. Based on the learning process of Ethno is a peer-to-peer democratic approach where the participants have the opportunity to learn and to teach one another. This open approach allows the young musicians to share and develop their musical skills in a non-formal environment, through sharing their own country's traditional folk music with other musicians from across the world in a multicultural way. At the end of each residence, there is a final concert presentation.

Ethno Portugal

Ethno Portugal began in Castelo de Vide in 2014. It has the support of Jeunesses Musicales International and *Associação PédeXumbo*, a cultural association located in Évora, Alentejo since 1998. Through recordings, co-productions, artistic residences, concerts, workshops, investigation and courses, it aims to promote traditional folk music and dance. One of its most prominent expressions is the Andanças Festival occurring since 1996. Andanças is a festival that promotes folk music and dance as privileged ways of learning and exchange between generations and cultures. Since the beginning the Ethno has been connected to Andanças, usually the last concert of the residence being the opening concert of the Festival. This year, 2019, there was no Andanças Festival. Also in Portugal, there's the particularity that together with music there is the artistic dance team, something that does not exist in the majority of Ethnos. The current team of Ethno Portugal 2019 consists of a coordination team: Catarina Ascensão and Juan Ramos Campos; a production team: Ana Ferreira and Joana Ricardo; Artistic Music Leaders: Denys Stetsenki, Juan de la Fuente, Pau Baiges, Pedro Prata, Teresa Campos; and an Artistic Dance Leader: Catarina Ascensão.

Ethno Portugal 2019 happened in Castelo de Vide, Alentejo between July 15–26. There were approximately 60 participants: 50 musicians and 12 dancers from 28 different countries and this was the first year where Ethno did not play at Andanças Festival because the festival did not occur. Instead, there were concerts in Évora integrated into the Festival Artes à Rua, in Festival de Músicas do Mundo de Sines (FMMS) and the last concert was in Castelo de Vide. All of them in open spaces with free entrance to the public. Before this concert in Évora, there was a night with small performances – called Cozy Concerts – with small groups of people from the Ethno that played and danced 1 or 2 songs each and was open to the public. At the end of these performances, I had the opportunity to talk to some people.

DATA ANALYSIS

Reflections on the Pedagogy

According to the Ethno World website, the pedagogy used is a peer-to-peer democratic approach where the participants have the opportunity to learn and to teach one another. This enables both musicians with a lot of experience and musicians that are starting to enter the music world to benefit from the experience. As Teresa says,

I think there's great potential when academic musicians and music-lovers' musicians [...] come together and realize there's no single way of teaching and learning music. It's like talking. There are some people with whom you can talk. Other you cannot. With some you learn, with others you teach.

There's not the requirement of knowing how to read sheet music, so hearing is fundamental in the learning process and the primary material to work with is traditional folk music. According to Teresa, we all have a relation with music, and through this open, accessible, pedagogic approach to traditional music it can become something quite powerful: 'I think Ethno is something so simple and that's why I think it's so powerful.' For Catarina, it's essential that this is not a competitive approach and, for her, the body/movement relationship is very important: 'Because we have the dance because we go through the body in a more intense way [...] It's not a competitive work. It's a work on the levels of accuracy and efficacy, of listening, of connecting each other.'

Interestingly for both Teresa and Catarina, Ethno Portugal stands out for its powerful human component. From their point of view, the human, both individual and community levels are genuinely taken into account, starting with the morning warm-up, joining artistic leaders and participants, along with a continuous care for the well-fare of everyone. In Catarina's words: 'I feel that my mission is to create spaces [...] to be the keeper of spaces where people can express themselves, manifest, to have time with themselves and to be together, to observe themselves and to create.' In Teresa's words: 'In Ethno Portugal, I feel the human is really strong [...], and that is something contagious for the local environment.' From this strength, other things arise: 'It's a project that opens internal spaces for internal personal projects. In the case of Ethno Portugal also accompanied [...] with that vulnerability, I think it becomes a very intense and transformational personal experience.' There is a vulnerability that rises from the intensity of living together 24 hours a day, for ten days, and sharing the same spaces with a group of people you've just met – 'That opening creates really intense relationships because we are at the edges of tiredness.' Also, for Teresa, in terms of pedagogic approach, she finds that 'The interesting thing is the mixture between the academic and the oral tradition', that from her perspective is more developed in other Ethnos, such as Ethno France

where there is already an impact on the formal music education in Conservatoires and other musical institutions that recognize the interest in this approach of combining the oral tradition with the academic knowledge. Whereas, for her, Ethno Portugal stands out more in the connections it creates with the local community.

To have a better understanding of Ethno's pedagogic approach, it would be interesting to go to and to interview the people at Ethno Fonik, which is the Ethno for those who want to become Ethno artistic leaders. Because there, as Teresa said, all the questions are made: 'Ethno Fonik is already a set between studying the phenomena and falling in it [...] what is this of traditional music, the relationship of men with sound, the encounter of different cultures.' And here the participants are confronted with the 'opportunity to merge the "community musician-self" and the "scholar-self"' (Higgins, 2009, p. 102) as a way of enhancing their ability to answer the everyday challenges they face throughout their music leadership practice.

Reflections on the local community

Reverberations are being categorized by Ethno Research as the effects an Ethno experience might have on a participant's life. This includes the audiences who attend the events and the local community. In this report, I focus on the reverberations on the audiences and the local community and this is perhaps one of the most interesting and challenging points to investigate (Dearn & Pearce, 2015).

Firstly, the impact Ethno Portugal has had on the town. Castelo de Vide is a small town with approximately 2300 inhabitants in the North of Alentejo, on the frontier with Spain. Since 2014, the Ethno camp has always been located here. I will initially try to do a limited, quite generalized, comparative analysis of the interviews and the feedback I have based upon three main data: the interviews with Teresa and Catarina, the interviews with the audience after the formal and the informal Ethno performances, and the conversations I had with some of the local businesses.

For both Teresa and Catarina there's a good relationship between the Ethno participants and the local community. They feel Ethno is welcomed by Castelo de Vide and that the impact of what is made there is so strong that it's contagious to the community:

In terms of the local community, I like that Ethno has that concern as a starting point and I think it exists in all of them: the need to share with everyone that feeling of what it is to make music together and that being so healthy, respectful, integrated, inclusive. It could be something that stays closed in it itself, and I find amazing that it has the will of being shared because I think it's very contagious and powerful.

Although for Catarina's experience there's some resistance from some local people collaborating with the project on a professional level, she says the project is very welcomed: 'Maybe there's some resistance from a few people that are more evolved in the logistic [...], but in a general way it's really welcomed and well received by the community.' The relationships created between the participants and the locals stand out especially with those that return year on year:

Ethno has a really strong human side [...] and that is contagious for the local environment. It also enables the creation of a spontaneous and accelerated family relationship in the spaces where Ethno occurs, between participants and inhabitants.

This is something that becomes stronger throughout the years:

When it's really powerful and contagious, to see that on the place itself, after Ethno, through the years the marks it makes on the relationships that people establish between each other and the dynamics that the village or the city wins with that. In the case of Ethno Portugal, I think that is one of the most impacting.

On the night of the cosy concerts I had the opportunity to talk to some of the local people attending the performances. There was a lady that is one of the cooks working in the kitchen during the residency. She is very supportive of the project and always tries to go to the concerts because she enjoys them so much. There was also a lady that works for the Town Hall, that has accompanied Ethno since the beginning. She pointed out the richness of its cultural diversity. She mentioned that without Ethno, it was quite likely that the local inhabitants of Castelo de Vide would not have access to such a variety of cultures. And this is something that Catarina also pointed out in her interview:

To bring people, from all over the world, into a small village. There are people there that almost never left Castelo de Vide and all the sudden they have there so many different languages and cultures and a big dose of music and dance, it's strong. It brings a different life to the space.

I also spoke with a family that quite interestingly went to all the Ethno concerts because one of the daughters had – the mother explained briefly – a health condition in communication, so she basically didn't speak, but she loved all the shows, and she always wanted to go so they would basically go for her. Another interesting field, perhaps to be explored in the future, might be the impact of Ethno on a therapeutic level. There was also a visual artist there that was in Castelo de Vide for a week in another artistic residence for *Festival Da Água e do Tempo* that is supportive of the Ethno project and was present in all the concerts there – formal and informal. So, in a general way, from the people that I

spoke with that night, they all knew the project from before, they all went deliberately to see the tiny concerts, they appreciated it very much and people kind of formed a listening community (Dearn & Price, 2015). Although I did try to go beyond the initial 'it was great' kind of answer; it was difficult because most of the people either did not understand what I was asking for if I would elaborate the question or would answer the same thing with different words.

There were in total three official concerts: the first one in Évora, the second one in Sines and the last one in Castelo de Vide. This last concert was on the 26th of July, and it was the final concert of the residence. I had some difficulties in talking to the audience after the show for two main reasons: firstly, it was a really cold night, and the concert was in an open public space and, secondly, the show lasted for two and half hours which is a long time for people to be standing in the cold, so a lot of people went away before the end. Still, I managed to speak to some people. I spoke with a French couple on vacation that did not know the project before and were delighted by the energy and intensity of the show; I spoke with two foreign musicians that were there participating at the Classical Music Festival of Marvão that did not know the project, that were attracted to the sound of music playing in the street and were thrilled with (and here, again, the same words were used) the freedom, the energy, the intensity and the rhythm of it, showing a lot of curiosity about the project. Interestingly, from all the persons I talked to, most of them would use 'energetic', 'intense' or 'rhythm' as words to describe Ethno shows, something also pointed out by Teresa and Catarina as 'contagious.'

There are two examples of specific things that were created by Ethno that demonstrated the will of the participants to integrate into the local community. (1) a general rehearsal open to everyone in the school where the residence was happening. A dozen local people showed up to watch, and (2) before the last concert in Castelo de Vide all the 60 musicians went from the Church, crossing the main street playing and inviting the people to come and see the show. Curiously, on the other hand, from the feedback I had talking to the local businesses – cafes and small grocery shops – these people were less aware of what the project was. The fact that the vast majority of the participants are non-Portuguese speakers constitutes a language barrier for more fluid communication between Ethno participants and local business people. They knew that usually around this time of the year there would be a lot of people coming, to play music. Still, they associate it with Andanças Festival, so they would not see it as something apart from it, and they would have a much vaguer idea of what these young people were coming here to do and even though they would see and feel their presence in town, they would not know to explain Ethno. So, this gives kind of divided feedback among the locals between those who know and support the project and those who don't really have a clear idea about it and, therefore, perceive it in a much more distant way.

Conclusions

One of the most interesting things about the Ethno project is that it is a community music project that is continuously re-creating its community of musicians/participants' year on year, and at the same time working in an interconnected way with the local communities of the places where Ethno occurs. There are many projects around the world that use music and community music projects as a social and political powerful tool to make a difference (Hanna, 2009; Barenboim, 2008) but this 'community,' if we can call it that, exists in a continuous transformational way and although many of the artistic leaders are the same for several years, and some of the participants take part in several Ethnos, sometimes more than once, still, none of the Ethno teams will be repeated again; they are all a one-time event. In this sense, how can we properly analyse the reverberations of the project on the participants and the local communities?

INTERVIEW TRANSCRIPTIONS

Interview with Catarina Ascensão

16th September 2019

Helena: Catarina, when did you first come into contact with the Ethno Project and how did you become part of the organization team?

Catarina: I don't know exactly when I heard about it because I heard about it through friends, maybe Eva, Juanra, David, Raphael... That were close musician friends from the first year that talked to me about what they were doing. As usually I worked in Andanças I could also follow the concerts. The first contact at a professional level was in the 2nd year of Ethno Portugal, which was the first year with dance. There were more participants and Anton Schneider came as Dance Artistic Leader. He is a dancer and choreographer from Switzerland that is very much connected with Polskas, the traditional Swedish dance. He came to lead the dance team in 2015. In 2016 Juanra invited me to do lead the dance team together with Sergio Cobos. So in 2016 it was when I integrated the artistic team. Juanra was doing the coordination by himself and also in Andanças organisation, because he had to do both and this is a huge job, the artistic leaders always helped with the production and management of Ethno Portugal. Since 2018 I've been doing the coordination together with Juanra. The actual Ethno Portugal core team happened spontaneously and it works very well, human, artistic and professionally.

H: How much weight has the Ethno project in your professional life?

C: At the moment Ethno Portugal is starting to get a really big dimension in my life in terms of time. At the moment, in these last two weeks, every day I've been working for Ethno. So I started in the end of August 2019 preparing Ethno 2020. Between September and February it's a middle time job in a very light way; from February until April it's a middle time job and after April is a full time job until the end of the residence.

H: Because there are a lot of people to contact?

C: Because it's a lot of logistic. We receive around 150/160/170 (depending on the years) applications to Ethno Portugal. So we have to organize everything, to contact everybody...

H: And it's only you?

C: It's Juanra and me. The selection is made with the support of the music leaders. The rest is in the coordination side, logistic of the event production: to contact the spaces, shows logistic, contact theatres, contact city halls, first to be able to find that the shows are sold, to find logistic for them to receive us because it's 70 people sleeping, 70 people eating, 70 people inside a stage, 50 musicians, 12 dancers, all the logistic for the technic part, the rider, the residence part, the food, toilet paper... etc.

H: What is, for you, the vision and the main goals of the project?

C: At a personal level and what I feel from the people I've come across with that are evolved with Ethno. Ethno is not a work. Also because there are few people that can actually have a payment that is balanced with the amount of time invested and a lot of will to continue this project. Personally, in all the works that I do, what motivates me is... I feel that my mission is to create spaces for people to do "things", for people to meet themselves, to meet each other and to create with that. And I see this in all my works, and I've worked in many different areas but this is a common point: to take care of a space, to be the keeper of space where people can express themselves, manifest, to have time with themselves and to be together, to observe themselves and to create. With Ethno, besides creating that space that I feel that makes sense, we have another point, we touch a lot of people with the shows. And with the fact that we are a group of 70 people that is living together in the same space, creating a really strong energy. In all Ethno's this is a motor but in Ethno Portugal because we have the dance, because we go through the body in a more intense way, there's this creation of being and working together, comprehension... it's not a competitive work. It's a work on the levels of accuracy and efficacy, of listening, of connecting each other. It's a work around love in a certain way. And when this is strong

in a group of 70 people everything that it touches around it, it touches it a lot of strength and that's why ethno has all this strength and I'm not just talking about ethno Portugal, but Ethnos in general.

H: What impact would you describe Ethno has on 3 levels: one, on the participants; two, on the local community and three, on the musical/artistic scene?

C: Ethno has a huge impact in a general way. Ethno has a lot of impact wherever it touches, whoever it touches. It's really intense because at the basis of the project there is a huge intensity in all levels. At the participants level it has a big impact on the human level because in terms of human relationships we are at the edges all the time: 10 days, 24/24hours. People that don't know each other, get to know each other in 10 days and often at a profound level because it has to be. It's a lot of work. To be able to build a 2-hour show in 5 days with 60 artists it's an almost impossible job. And to do impossible things we have to open spaces of knowledge and learning that usually we don't open. That "opening" creates really intense relationships because we are at the edges of tiredness, comprehensions, listening, patience, even physical limit of learning 20 songs in 5 days and have fun with that. Or to learn 10 choreographies in 5 days, or less because the songs come afterwards... Everything is always at the edge and this creates really intense relationships. It's to take to the extreme all the capacities of the human being: tiredness, joy, happiness... And this also enables jumps at the artistic level on the participants since we are working on the edges, on the extremes, it happens often that a first year participant says, "this is impossible, I cannot do it, it's too much". And then they start realizing it's possible and it's possible because we help each other, and this is probably the most important tool in ethno. We are all together not being able to do it and suddenly we can all do it. The limits are overcome. For me it's really important this human level in Ethno and to discover that to help and be helped is precious, supporting each other we can indeed do impossible things. To respect ourselves and the other even when sometimes we feel it's hard to do it, to show the fragility, to overcome conflicts, to be there for one another.

At the community level in Castelo de Vide I know that the majority of the people appreciates Ethno, at least the ones I contact with. Maybe there's some resistance from a few people that are more evolved in the logistics, but in a general way it's really welcomed and well received by the community. There is a really direct contact of the participants with the local people. To bring people from all over the world into a small village. There are people that almost never left Castelo de Vide and all the sudden they contact so many different languages and cultures and a big dose of music and dance, it's strong. It brings a different life to the space.

At the artistic level, we often receive at the end of every residence a couple of messages from people we don't know, in Facebook, saying that they saw the concert and that they were super impressed and that it was amazing and that it marked them. I travel a lot and I meet a lot of people, especially in Europe. I meet people that either recognizes me or if we are talking about Ethno, people remember the show and remember the songs, or the dance, or a specific moment. We have a lot of new participants that came after they saw the shows, this about Ethno Portugal. At the moment Ethno Portugal is starting to have more impact on the artistic scene because of the visibility that is starting to have, it's becoming bigger. This year, because we were at Sines Festival, we upgraded a little bit at the visibility level and we received very positive feedbacks about the artistic quality of the show, especially due to the context of a group that don't know each other and creates such a show in such a short time. We also had some feedbacks in Portugal by the particularity of dance, having dancers on stage brings a different color to the show. The idea is to continue growing with the project. We tried to do Ethno on the Road, it didn't work very well on that year but we have a lot of will that the project continues growing in that direction because those 10 days, that is a crazy investment for those 2 hours on stage and that's it, it's ephemeral. The idea, one of the dreams, it to make that product more shared, to have repercussions like Ethno on the road with a smaller team, is to make it wider, not with all the participants because that's not the idea to do a tour with all the participants but to make something smaller to spread that artistic product in other places.

H: Is there something else you would like to say?

C: This year I was in Ethno Germany starting also a dancers team there. There were participants (both dancers and musicians) that had been also in Ethno Portugal before, and I received very positive feedbacks about this particularity of Ethno Portugal, the fact that we have a dancing team that works with a team of musicians and the fact that is not a separated work like in others ethnos, where there are other activities than music. For example, the morning gathering that is something that we invest a lot of time doing it all together, participants and artistic leaders. It is much more than a warm-up, it's a work of building a group, building a team and that works has a big impact on human relationships quality. I saw the difference and the strength that it has to work on the body level, on the human level. Ethno is one of the most incredible projects that I know in that sense and we do need this in our humankind.

H: Thank you.

Interview with Teresa Campos

25th September 2019

Helena: So, Teresa, how and when did you first have contact with the Ethno Project?

Teresa: So, I had just finished my master degree in London about Community Music, I was returning to Portugal and this year started Ethno Portugal. There was a new proposal of combining music with dance, so it was a first trial year and because I was arriving and I had the master about it I was invited to be part of the team without having any idea about Ethno. So the first time I came in touch with it, it was to organize it and since then I've been doing Ethno Portugal. Only after that I started realizing there were other Ethno's and that this was something bigger.

H: And already then you were already responsible for the Voices?

T: I think in the first year I was Invited Artist and already in that year I started working with the voices and slowly the Voices group was created.

H: So you already answered my next question of how did you become part of the organization team, it was because you were invited, right?

T: Yes.

H: How much weight has the Ethno Project in you professional life?

T: To be true, I think that... Well, this year I made many Ethno's and I think the experience is a bit different. I think that throughout the years I was getting more and more involved with the project and also realizing that if in the beginning it was something happening just on those days for which I was responsible for, also it had impact the rest of the year. Also I started realizing how many layers it has. Nowadays I think it's very much connected with everything I do also because I work with traditional music, more or less, all year round. Today I think it influences a lot everything I do and my way of seeing music and my way of seeing the approach to the people through music; or my way of traveling, or my way of making friends, it's very important.

H: And how did Ethno helped to build your way of making music and approaching people today?

T: I think I always enjoyed traveling because I could find other ways of being and doing things that are different from my way of being and doing. So when I would come home I not only brought these but also I found my way of being and doing from here and that

was transformational in an interesting way. In Ethno I found it; as if I was travelling in several directions at the same time without leaving the same place – which is even more incredible as a journey. More than being me that moves and searches, the place is like a big pot of possible travels that all decided to stop there to be and do. And that are not exactly searching for anything and so they meet each other, which seems to me quite interesting.

H: And besides Ethno Portugal, which others do you take part of as organizer or artistic team?

T: Ethno England I did it for 3 years. This was the 3rd year. Ethno France I did it last year and I will do it again this year. I did Ethno Fonik as a participant which was also really interesting, another perspective of the same experience. And this year I will do the leadership of Ethno Fonik.

H: What is, for you, Ethno's message or vision of the project as a whole?

T: I think Ethno can be many different things and that depending on the country where it happens and of the vision of whom organizes it, it can be many different things. And having done many Ethno's and having thought a lot about this – what are we really doing here – and also after doing and organizing 10 different Ethno's, working with different teams and realizing that Ethno is several different things at the same time I feel it is almost reductive that ethno has one message. Of course the initial proposal is to propose a residence where musicians, or in the Portuguese case, musicians and dancers of different countries, get together to exchange traditional music, to teach and learn and I think that that by itself it's really interesting because it teach us a lot about our traditional music, our connections to traditional music, how many songs there are, what is similar and different between them, and I think they empower each other. I think Ethno has that potential – how much do you win for being curious in an innocent natural way and, I think, that is common on the several Ethno's I've been doing but then I think there are several other things that happen on the several Ethno's and that are not part of the description of what is an Ethno but that are equally interesting and fertile. Like for example that throughout music, suddenly, you can be much more curious than talking with a person from a different country... Either in communication, or accepting and fusion, creativity... I think it's much more free the way of being creative in knowing and crossing other lives... Either the assimilation of other cultures, other lifestyles... I think it's done in a much more abstract way than what we are used to, by talking and asking, and through music you realize of the loosen pieces of a puzzle... More in cultural/identity terms and then in micro-scales of that, to see such different people forced to live together and to share a lot of things that are part of each one's intimacy. There's also something interesting that is the intensity with which it happens. It's 10 really intense days that even if you go to sleep early you will be tired. And this tiredness creates a certain fragility and vulnerability that we are

not used to socially that opens a space for a certain kind of transparency and true in the way of being and doing that, apart from some rare exceptions, it's received the same way and that allows certain encounters more profound than what we would imagine in ten days.

H: What impact would you describe Ethno has on 3 levels: one, on the participants; two, on the local community and three, on the musical/artistic scene?

T: At the participants level, I also think that is very interesting, that the impact is very personal but the input is very rich in the participants and from what I see and share, I think it can have a big musical impact either for those who play a lot, either for those who play less, either for those who don't play anything and inside the musical, either technical, either poetic, either in terms of the arrangements, in terms of direction, in terms of collective creative work, tools, to get tools from the different traditional music, I think it's really diverse, it's really rich in musical terms. In social terms, I think it can have a huge impact depending on the people, either on the way they connect with the music that often happens to change dramatically, to open a door for a wider way of looking at music... Either socially, I think it's a project that opens internal spaces for internal personal projects. In the case of Ethno Portugal also accompanied, if possible, and maybe connected with that vulnerability, I think it becomes a very intense and transformational personal experience. Groups of friends, bands, organized trips, events and excuses to get all together again arise and this has an impact in the life of all of us – participants and artistic leaders. In terms of the local community, I like that Ethno has that concern as a starting point and I think it exists in all of them: the need to share with everyone that feeling of what it is to make music together and that being so healthy, respectful, integrated, inclusive... And it could be something that stays closed in it itself and I find amazing that it has the will of being shared because I think it's very contagious and powerful. The impact it has around it I think it depends on the places and the organization. I think in some it's more about giving formation about what is Ethno or giving formation about what is music from different countries, giving arrangement/compositional and creative tools. It can be more technical in some and in others I feel that the impact in the community is human and really strong. In Ethno Portugal I feel the human is really strong. It's an Ethno that has a really strong human side and that enables the creation of a big musical family where everyone's well being is very important and that is something contagious for the local environment. It also enables the creation of a spontaneous and accelerated family relationship in the spaces where Ethno occurs, first between participants and inhabitants; it seems like all the sudden steps are made in a much quicker way of what would be socially expected and afterwards, we start to see (sometimes not always), when it's really powerful and contagious, to see that on the place itself, after Ethno, thorough out the years the marks it makes on the relationships that people establish between each other and the dynamics that the village or the city wins

with that. In the case of Ethno Portugal I think that is one of the most impacting. In other I think it has a big impact on institutions. Ethno France I think it's a really good example of that where institutions of music education, formal or informal, that suddenly start thinking music education in other ways and start adopting some strategies or organize some parallel projects to the official music education system...

H: By Ethno influence?

T: By Ethno influence, yes. They do a lot of workshops in schools, conservatories and there's already an history of this continuous work in conservatories: conservatory teachers that are interested in developing this kind of strategies, which seems to me really interesting because I think it's quite open. I think the interesting thing is the mixture between the academic and the oral tradition, because to be just in the academic or just in the oral it's not inclusive enough for the amount of humans on earth that have a connection with music. I think we all have a relation with music, with the body, with voice, with rhythm... And I think there's a great potential when academic musicians and music-lovers musicians or with secret passions for music, when all come together and realize there's no single way of teaching and learning music. It's like talking. There are some people with whom you can talk. Other you cannot. With some you learn, with others you teach, with some you feel you will travel all your life... And like in the conversations there are more and less intellectual people and there's something called world's culture but that, although socially it's established as the culture everyone must reach, it's only if we ignore human reality. And being conscious of the diversity of lives, cultures, ways of seeing what is this that we came here to do, I think it's a really interesting way of including several things and almost in a naive way make them cohabit for 10 days, for good and for evil. Often, you also start to see how difficult it is if we actually lived all together and if the world would be like this. It's almost a perspective of the world at a small scale in an innocent way but I think it's a good way of having that conversation of what it is to live all together, war and peace... In a micro-scale, in a controlled environment, either for those who talk about this for a long time either for those who never thought about it.

And the third, the impact on the artistic scene, I think Ethno is still an unknown small little world. The feeling I had when I first entered Ethno was that it was a niche that nobody knew about and still today it's seen as something kind of freak, the musicians that get together... I don't know, I find it funny that sometimes it's more associated with an orgy than a cultural encounter. It generates a kind of energy that people associate either with hippie or sexual, too much intimate... And that's why I feel it's still a non-established niche and that's why I think it has very special potential because the day it becomes mainstream it will loose the contact with reality and it will become a niche of the society while today it's quite heterogeneous: Ethno, the participants, the leaders, the people that are thinking

“what is this thing of traditional music nowadays”... But I think it’s a growing niche that in parallel way, in fact it already exists since the 90’s, and also it exists in general way in the world, there’s the will, or the necessity of being connected with music, connected with traditional music, the power of it and I think that it was important in other generations as a basic need as eating, sleeping and that today is not so obvious but the question is arising again and it can be felt... There are countries where traditional music never died. In our case I feel it got lost between one generation and the other, and a generation that wants to rise it again and understand how it can relate in a different way but understanding there is a huge potential and understand what is our role in that potential. I think that is important in the broad musical scene because it brings to music a feeling, a message, a force and a need for music to be expression, that not always music has to have in today’s world, a soul. That is something that we as musicians are constantly searching for – what is the soul of our music. And I think traditional music can be a very direct door to that. And also this I was talking about the impact on the community and on the participants, since everybody can take part of Ethno it has an impact on the musical scene, on the arts, on the creation, on the human level the same impact with different layers on music, on sculpture, on the shoemaker, on the computer’s people... This idea that we all have tools that can be useful and there is something of useful in curiosity and in sharing. Although music is still made by duos, trios, orchestras and groups or solos, I think there is that need to create together. I think Ethno is a healthy space to think about what is collective creation, and it can be so many different things... So on the artistic level I think it’s really interesting.

H: Is there anything else you would like to add?

T: I find it very interesting that people are starting to study Ethno. Although Ethno Fonik is already a set between studying the phenomena and falling in it, I think it has been studied for a long time – what is this of traditional music, the relationship of men with sound, the encounter of different cultures... It seems interesting to me and it makes me really curious... Nowadays with the knowledge we have, or not, of the world... It interests me because I think traditional music... I think we live in an era that needs a lot of explanations and I think traditional music is something so simple to explain. I think Ethno is something so simple and that’s why I think it’s so powerful and I have some curiosity of knowing how to talk about Ethno without being pretentious about something so simple... That almost plays with the magic of simple. Together, many “simple” things give birth to something different but that is always simple and so I’m really interested in this research. And I hope it continues being simple.

H: Thank you.

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Notes

"<https://www.ethno-world.org/a-new-tone-for-global-folk-music-program>" <https://www.ethno-world.org/a-new-tone-for-global-folk-music-program>

From Ethno Portugal 2018 Dossier, PédeXumbo HYPERLINK "http://www.fmmsines.pt/pages/968?event_id=688" http://www.fmmsines.pt/pages/968?event_id=688

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