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Editor of the Special Issue on Music and Migration

Introduction: citizenship, music and migration

Music and migration matter

Human, as earth behaviour deserves respect and careful attention. Science already understood, policy will understand.¹ The texts presented, from researchers of different schools, musicians, cultural agents, teachers, graduate students, project leaders, interested listeners and travellers call the attention for questions of citizenship from interpretations of fieldwork and action experiences from different parts of the world. They contribute towards the link between the constructed findings of the social sciences, political decisions and societal needs providing sustainability for life on earth.

Proposed by the Portuguese Immigration Observatory (OI) to the Institute for Ethnomusicology (INET) of the Universidade Nova de Lisboa (UNL) this special issue answers our call to work together with the Alto Comissariado para a Imigração e Diálogo Intercultural (ACIDI) (High Commission for Immigration and Intercultural Dialogue) during the European Year of Creativity and Innovation. We mention transnational processes involving music and migration in urban areas such as New York, Berlin, Melbourne, Sydney, Vienna, Stockholm, Addis Abeba, Barcelona, Las Palmas and Lisbon. The analysis of the creative mediation of music, in the culture identity, migrant existence and intercultural experience in Portugal and abroad reveals that mobility promotes the challenge of notions such as citizenship and national tradition, meaningful for the work of science and policy for social benefit.

The study of music phenomena observing aesthetic, social, conceptual and performing questions that influence and reveal strategies of inclusion, integration, adaptation and socially justified acceptance of population movements produces enlightening insights for understanding processes and products of human organization in development. We relate identity and citizenship questioning national values and ways of life, believing that new opportunities and better governance may arise from the revision of the relationship among population groups.

The contributors invited expressed ideas about cultural, social, economic and educational impacts, describing, interpreting and signaling measures and strategies for academic, social and political consideration of the musical and migrant phenomena. We contribute towards advocating the sustained promotion of musical creativity and the exchange of academic, social and artistic knowledge in enhancing the relationships between ideas, researchers/authors and institutions.

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In Portugal, musical production in categories such as world music, popular, art and even folk music has benefitted from the arrival of foreign musicians. In the two last decades, we witnessed a substantial increase in the numbers of foreign musicians that boosted the number of orchestras, and music groups performing throughout the country, and improved their musical quality. Education gained also from this increase in migrant musicians, especially of South American and Eastern European provenance. Although there are some studies, there is still very little literature on the field. *Licença para Criar: imigrantes nas artes em Portugal*, published by the OI (Nico *et al.*, 2007) represents its awareness towards this context. The recently published *Enciclopédia da Música em Portugal no Século XX* (Castelo-Branco, 2010) by the INET, mentions migrant music and musicians in Portugal. Further documentation and studies, specialized and generalist, are however needed to contribute towards the quality of governance able to nurture culture based on economic development.

The music and migration are challenging concepts, rich and dynamic as few others. They both provide the grounds for studying the junction of the two and a deeper understanding of each individually, as products and processes of human activity. The publication by OI, a governmental institution working with the problems of migrant people and policy, is meaningful. Beyond the usual academic readers, these texts may reach producers and receptors of the decisions. It was rewarding to work with Salwa Castelo-Branco, my first professor of Ethnomusicology, very supportive in crucial moments from the invitation of authors to the definition of the structure of this issue. The valuable participation of all authors, and in particular John Baily and Dieter Christensen, a former professor and the continuous academic advisor at Columbia University in New York respectively, was most meaningful. The research team of INET was especially collaborative. The production of this bi-lingual special issue with texts including specialized terminology in different non-western languages, of Arabic, Hindu, Swaili and Fang origin among others, represented a complex process, demanding successive revisions and contacts with authors. To Bart Vanspauwen, Pedro Roxo, Gonçalo Antunes, Hugo Silva and Kevin Rose go my thanks for the careful translation, revision, formatting, and proofreading collaborative work. I warmly thank Dieter Christensen for his insightful comments and polishing of the English version of my texts.

I would request your tolerance, dear reader, for any errors that may have remained. I stress that we present personal interpretations characterized by the open and constructive perspectives. Finally, regarding the spelling choices in the different texts in Portuguese, we respected the author's options as regards adopting the orthography of pre or post Spelling Agreement.

Ethnomusicology and the state of the art

In 1934, Percy Grainger, the notable Australian pianist, composer and conductor, son of British migrants – his father was an architect of French academic formation – in Melbourne, drew attention towards the openness needed to listen to world music in order to understand, through personal experience, whether or not it carries any

kind of spiritual message for us as individuals² (in Blacking, 1987). Ethnomusicology, Migration Studies and the governmental concerns with the relationship between music and multicultural society were still far from systematically conceptualized in any country. Four and a half decades later, Adelaida Reyes, a young professor at Columbia University, doctorate under the academic guidance of Dieter Christensen, would produce the article *Ethnic Music, the Urban Area and Ethnomusicology* (Reyes-Schramm, 1979). The state of the art demonstrates the influence of this text in the emergence of Urban Ethnomusicology, concerned over the decades with musical production by migrant and refugee populations. Studies involving music and survival strategies in multi-staged journeys, adaptation circumstances, social structuring, retained models, the vanishing and revivification of memories, plays of identity, and frequently hard efforts towards new citizenship conditions have been developed by the aforementioned author (1986 and 2007 among others) and by successive researchers not only, but significantly, linked with that school. Among others, some studies about music and Portuguese speaking migrant communities have been carried out at Columbia University (Carvalho, 1990; Carvalho, 1991) and at Universidade Nova de Lisboa, where a branch of that school was established by Salwa Castelo-Branco in the early 1980s (Sardo, 1995, 2004; Ribeiro, 2004, 2008; Cidra, 2008, 2008a). The 6th Colloquium of the International Council for Traditional Music (ICTM) "Portugal and the World – Cross-Cultural Processes in Music: The Role of Portugal in the World's Musics since the XVth Century", organized by ICTM, the Department of Music Sciences of the UNL and the Music Department of the Calouste Gulbenkian Foundation, held at the Foundation in Lisbon in December 1986 was a landmark in this area of studies. As Dieter Christensen pointed out, the colloquium and the resulting publication became parts of a cross-cultural process initiating a pertinent dialogue. The cooperation between scholars, from different fields and scholarly traditions, from Portugal, Brazil, the United States, Canada, Australia, and other European countries (in Castelo-Branco, 1997:33) was in itself of major significance. Regarding historical references to migrant music, Castelo-Branco stresses the analysis of the landmark in Portuguese literature *Peregrinação*, written by Fernão Mendes Pinto (around 1505-83), presented by Côte-Real (1997:184-200). The ethnomusicological dimension was explored in discussions regarding references including sounds produced during wars, local performances of vocal and instrumental music at receptions, religious and profane festivities including processions and the masses celebrated with exuberant vocal and instrumental polyphony for the funeral ceremonies of the notable Jesuit father Francisco Xavier in Malaca and Goa in 1554 (1997:191) and simple musically accompanied leisure moments in the so called Oriental regions of the world. From 1995 onwards, INET, then also named the Centre for Studies on Music and Dance, founded by Salwa Castelo-Branco and the group of former students then returning from Columbia University at the FCSH, took on this pioneering mission of promoting the study of migration related musical phenomena in Portugal and in Portuguese speaking countries and communities abroad. Among INET's initial projects devoted to this pioneering domain, two of considerable range were designed and developed with state funding awarded by the Fundação para a Ciência e Tecnologia. One studied identity building through music in migrant communities in Lisbon (Castelo-Branco, Carvalho and Côte-Real, 1995) the other initiated the systematic work on the conceptualization and categorization of music in Portugal

during the 20th century (Castelo-Branco, Carvalho and Côrte-Real, 1997). The 12 CD collection of phonograms entitled *Viagens dos Sons*, of Portuguese influenced music from around the world, including Goa, Sri Lanka, Daman, Diu, Cochin and Korlai, Malacca, Sumatra, Macau, Timor, Mozambique, São Tomé and Cape Verde (Sardo, 1998), published for the occasion of the 1998 World Exhibition, Expo'98, held in Lisbon is especially meaningful. More recently, themes proposed for the 23rd Meeting of the European Seminar in Ethnomusicology chaired by Castelo-Branco, held at the Rectory of the UNL in October of 2007, were devoted to the subject: Music and Dance in Diasporic Communities in Europe; and Music and Dance in Post-Colonial Portugal and Spain. The *Enciclopédia da Música em Portugal no Século XX* (Castelo Branco, 2010), a comprehensive work in 4 volumes recently launched by INET, is particularly attentive to migration (Cidra, 2010), migrant music and musicians, presenting around 30 entries, words/names related in their majority with population movements among Portuguese speaking countries.

As product and process of enormous mobility and consumption, music – in a basic characterization, a social out/input – represents a privileged means for the negotiation of identity. This meaningful concept is deployed here mainly as a condition pertaining to belongingness, especially for the experience of intercultural dialogue and the practice of multicultural acquaintanceship. It has been studied not only in ambiances that vary from the firmest purposes of retention of tradition through to the most challenging ones in terms of creative and innovative experiences; but also in those characterized by precise professional aims, economic strategies or means of socialization and/or construction and representation of image in new cultural networks. Music in the migrant context has been systematically studied within international Ethnomusicology and other academic fields, with special focus on its urban dimension since the end of the 1970s.

A meaningful recent landmark in this area of studies is the special issue on Music and Migration edited by Baily and Collyer (2006) in the *Journal of Ethnic and Migration Studies*. The editors provide an historical overview of the English literature on the relationship between music, “*one of the widest spread and most easily created forms of cultural production*” (2006:167), and migration. It lists a typology of study, including type of migration, spatial and cultural proximity, music and identity, transformations of migrant music, audiences for migrant music-making, cohesive and divisive outcomes and therapeutic possibilities. It then introduces seven papers “*initially presented at a workshop on music and migration held at and funded by the Sussex Centre for Migration Research, University of Sussex, on 14 June 2001*” (2006:168).

The new century/millennium seems indeed to represent a timeframe for a more generalized acknowledgement of the study of music flux through space. Kay Kaufman Shelemay's 2001 *Soundscapes: Exploring Music in a Changing World* devotes a chapter to music and migration. Interested in the reconfiguration of spaces in Germany, Philip Bohlman reveals his concerns with the “*movement and migration in the revival of pilgrimage as a healing force in the New Europe since 1989*” (2002:5). Recognizing that migration has been normative rather than exceptional, he mentions the concept of sounding multiple worlds, after all, an old idea he traces back to Herder's

Volkslied in the 18th century (2002:18). Among more recent literature on the subject also stands out the issue on *Ethnomusicology Forum* by Ramnarine: *Musical Performance in the Diaspora* (2007). In July 2009, the School of Oriental and African Studies, of the University of London, organized the conference *Migrating Music: Media, Politics and Style*. Ending the decade, the conference *Musics and Knowledge in Transit* stresses the idea of music and people's action in flux throughout space. Chaired by Castelo--Branco and Moreno, it takes place at the Rectory of the UNL, in October 2010. Finally, in this non-exhaustive list of initiatives and writings, Bruno Nettel's recent *Elephant: On the History of Ethnomusicology*, mentions the subject in a chapter called "A Stranger Here? Free Associations around Kurt Weill". The invitation made by *Kurt Weill Newsletter's* editor gave Nettel the inspiration to think about "several kinds of strangeness" (2010:204). Among his points, he stresses that current concerns with cultural hybridism find nice roots in past intellectual works such as Kurt Weill's *Lost in the Stars* in the late 1940s. The United States, Canada and other nations significantly shaped by large-scale movements and dispersals of populations and cultures he says (2010:206) have provided for the acceptance of strangeness, turned into a "kind of leitmotiv for life since 1950, the era of modern diasporas" (2010: 206) that today characterizes American and European Ethnomusicology scholarship.

Current concerns

In written sources and in academic and social practices, the conceptualization and practice on the binomial music and migration contain reasonable complexity. Accordingly, a number of current concerns emerge in discussions and in particular in the collection of texts here presented:

Unmasking boundaries

Mostly artificially made to dominate people and exert power over place, boundaries have been among the basic fundamentals for identity building, both individually and collectively. Migration, implying its crossing at many levels, has continuously challenged the sense, and to some extent the authority, of boundaries. Human behaviour and especially music, due to its fluid and congregational character, has conspicuously showed this, somewhat, inopportune political tendency. Studies mentioning ethnicity and identity through music have discussed retention of tradition and innovation at metropolitan peripheries (Reyes-Schramm, 1986; Carvalho, 1990; Carvalho, 1991), social zones ascribed to it (Ronström, 1992), construction of place (Stokes, 1994), flows between centre and diaspora periphery (Baily, 2005, 2007), creativity resulting from and inducing political measures and action (Côrte-Real, 1996, 2000, 2002), construction and propaganda of national identity (Côrte-Real, 2000, 2002) questioning national citizenship constructs and the implications of destroyed nations on freeing identity (Côrte-Real, 2000; Lundberg, 2009). All these issues deal, to some extent, with unveiling boundary relations. The in-boundary cultures, resulting from political models of governance, have long interested ethnomusicologists. The intercultural trend in recent studies however reveals an increasing interest in their crossover. Chapters such as *Music Across Boundaries* (O'Connell and Castelo-Branco, 2010)

illustrate this. The sea change image, as Nettl coined it (2005: 434; 2010: 206), in the attitude of music studies' emphases, may now, in turn, influence politicians over the new governance strategies society seems to have been demanding for a while.

Nurturing participation

Current urban societies demand, and digital technologies encourage, growing participation in economic development. Musical performance by migrant groups helping to order developing urban life in large metropolitan areas such as Maputo in Mozambique (Carvalho, 1997) shows the power of music as a congregational and organizing phenomenon. An interesting case of concern over nurturing participation through music is that which studies its direct influence on electoral campaigns. In this issue, La Fleur and Martiniello analyse this in relation to the meaningful case of Obama's election in 2008. Urban social problems such as those connected with different kinds of social adjustment have in some way been helped by music practices that have attracted the attention of researchers who have interpreted how migrant music has been used as a strategy for organizing people's participation in urbanization (Carvalho, 1997, Naison in this issue). The production of an encyclopedic work including music of all kinds (Castelo-Branco, 2010) represents an indiscriminate call for widespread and inclusive participation, to an extent unprecedented in Portugal as well as in general academic music production. Education, and lately Intercultural Education forums as well as social service programs and festivals at large have applied music to foster pacification and literally give voice to the "other" (Côte-Real, 2008; among others). This is a focus that the most recent edition of the United Nations Human Development Report (UNDP, 2010), celebrating its 20th anniversary, continues to highlight.

Pacifying emotions

The therapeutic properties of music have been part of human civilizations since time immemorial. Ethnomusicology experienced recently the emergence of a new field called Medical Ethnomusicology. It is inscribed as a study group in the Society for Ethnomusicology, since at least 2005 and was the object of *The Oxford Handbook of Medical Ethnomusicology*, edited by Koen in 2008. Although not directly connected with this branch of studies, music and Portuguese migration studies have placed a spotlight on the conciliatory role of music in post-colonial situations (Sardo, 2004; Ribeiro in this issue). The emotional effect of promoting cultural retention as a matter of pride among migrant populations, especially visible in their musical activities, was pointed out for rural as well as urban Portuguese music traditions around New York in the early 1990s (Carvalho, 1990; Carvalho, 1991). Furthermore, in her *Epilogue: Ethnomusicologists as Advocates*, Castelo-Branco proposes a framework for action for ethnomusicologists in international conflict in the recently co-edited book, *Music and Conflict* (2010a).

Challenging categories

Current perspectives refine positions on categories in general and music and migration related ones in particular. They are challenging them along with their meanings

in testing them out in relation to their own interpretations of the field: across its theoretical and practical domains. In a recent public discussion of an international report on migration, a renowned member of the audience asked the table about how did they distinguish between their usage of the concepts of nationality and citizenship. Apparently surprised, the speaker answered that he used them interchangeably. The idea that remains is that challenged categories request reflexion and eventually, re-definition. We may interpret, from this episode, how civil society interacts with those responsible for political decision and how categories, once heard without discussion, are now challenged in the public arena. An unusual CD featuring different interpretations of the famous song *Coimbra*, first transformed by Amália Rodrigues – in the realm of the American Marshall Plan initiative for the European recovery in the wake of World War II – and then used as Estado Novo propaganda as *April in Portugal/Abril au Portugal/Abril em Portugal* (Côrte-Real, 2004), illustrates through sound the challenge of musical categorization. The album features interpretations of the same song in a varied range of stylistic categories from fado to mambo, through dixie, swing, cha-cha-cha, calypso, chanson française and many more. Louis Armstrong, Caetano Veloso, Bing Crosby, Vic Damone, Amália Rodrigues, Eartha Kitt, Yvette Giraud, the orchestras of Bert Kaempfert and Xavier Cugat, the solos of Chet Atkins and Liberace on the guitar and the piano respectively, the legendary bells of the Mafra Carrillion, the young Lambeth Community Youth Steel Orchestra and the mature Coro dos Antigos Orfeonistas de Coimbra among others illustrate the elasticity of the sound material expressing the stylistic categorization of music. The study of music categorization, moving emotional, political and financial influences has been growing (Fabbri, 1999; Côrte-Real, 2000, 2005 and Castelo-Branco, 2008 among others).

Renewing references

Music and musicians have kept on renewing references since time began. Since the 19th century, historical musicologists have made this notion very clear in their analytical writings. Migrants, by the force of circumstances in which they engage from the very moment they decide to travel, also renew their references, even when trying to maintain their “own ones” as strongly as possible. One of Sílvia Martínez’s informants took a step further when acknowledging that: “*if nobody knows me, I can reinvent myself*” (in this issue). This opinion, as though renewing or reinventing oneself was something only acceptable if no one knew you, may be, most probably, in the minds of many people throughout the world, whether or not migrants. I would dare to say that even if others know me, I can reinvent myself. Why not?! This current concern is raising not only individual attention but also group and even national attention. International relations do rely on national references and it is not surprising that popular participation is delaying complex processes such as acceptance of the European Constitution, based on the multiple implications that renewing references have awakened in the experiences of many. The production of decisions, out of the need for constant knowledge on new references, in this subject as in others, needs collaborative reflection; academic research and political decision making thoroughly require the joint exercise of interpretations. The ease of digital communication, bringing public participation to the forefront, drives the urgency of this undertaking.

The Orquestra Sons da Rua (Orchestra Street Sounds), an initiative of the Casa da Música in Oporto is planning a concert for January 2011 at the Calouste Gulbenkian Foundation, proposing a new point of reference. Homeless players performing music instruments mostly made of recycled materials will be heard in one of the main Portuguese concert halls. Some may be migrants and some may not be Portuguese citizens even though living in Oporto but will perform culture, fado and other items in one of the main venues in the capital.

Texts in the collection

Following the format of the journal, the texts, in three parts, testify musical experience in different representations, from elementary school practices to music festivals and resident chamber music, mentioning categories accepted in the Portuguese society, among others, referring to the popular, folk/world and art music.

Dan Lundberg, from the Stockholms Universitet, opens the collection with music as a marker of identity among Turkish, former Yugoslavian and Irish musicians. He stresses the multiple identities available individually and collectively; the unifying powers, destruction of a nation, and how identities are formed around music concepts and practices. Sílvia Martínez, from the Universitat Autònoma de Barcelona, discusses Bollywood and the musical habits of Indo-Pakistani migrants in Barcelona and Las Palmas; she characterizes the modern cities as incubators of mixture in which Indo-Pakistani migrants use anonymity to reinvent identity. Susana Sardo, from the Universidade de Aveiro, discusses memories of colonial and post-colonial identities of Goans, as a case of development of identity and experience of conciliation. Maria de São José Côrte-Real, from the Universidade Nova de Lisboa, questions plays of identity in the representation of Portuguese citizenship, in fado performances among Portuguese migrants around New York. Remnants of the old "national conscience" of the dictatorial "policy of the spirit" were still noted on the expression of options. Jorge Castro Ribeiro, from the Universidade de Aveiro, discusses women's Cape-Verdian batouque practices in Portugal as expressing the longing for home in a process of conciliation between times, spaces and people. Ursula Hemetek, from the Universität Wien, presents unexpected musical worlds of Vienna, giving historical data on migration and pointing to the need for revision of the concepts of ethnicity and identity. Jorge de La Barre, from the Universidade Nova de Lisboa, explores musical scenes in Lisbon, signalling urban rituals dominated by multinational companies such as the Red Bull Music Academy, where the customer service invades the sphere of cultural creation. John Baily, Emeritus Professor at the University of London, proposes the concept of music as information flowing in his discussion of Afghan music in Australia, mainly in the urban environments of Melbourne and Sydney, between centre and diaspora periphery and art and popular music cultures. He provides comprehensive references on the history of Afghan migration to Australia and lists Afghan music recordings there, reporting on the processes involved. Baily points out insightful aspects of multicultural policy and life in Australia, from the times of assimilation through those of integration, to the current ones of multiculturalism in which he says "tolerance" seems to be the keyword. Marcello Sorce-Keller, from the

Università ta' Malta and honorary research associate at Monash University, relying mainly on fieldwork experience among Swiss, Maltese, Italian, Turkish and Armenian communities, reflects on participation through patterns of social adjustment among migrant populations in Melbourne to conclude that music culture is not known until we see how it reacts to migration. Dieter Christensen, Emeritus Professor at Columbia University in the City of New York, relies on current fieldwork among Kurds in Berlin and 1958/1965 in rural Eastern Anatolia to question music transformation and loss in long migration processes. Discusses changes in musical practices from small ceremonies in rural Kurdistan villages in the Far East of the Turkish Republic to recent migrant community events at central Berlin venues in a time span that encompasses the last five decades. The role of music in the representation of complex multi-referential identity of de-territorialized populations is at issue. Mark Naison, from the Fordham University in New York, discusses migration and African-American music in Bronx. Reporting on neighbourhoods where he lived, studied and engaged in socio-political activities, he stresses how music creativity induces political measures and action, from influence over the liberalizing of immigration laws to the construction of affordable housing. Reports on how informal gatherings of *congueros* and urban harmonic singers in hallways, schoolyards, in parks and on the roofs of buildings, promoted new musical identities in ways that defied traditional measures of ethnic identification. Jean-Michel Lafleur from the Université de Liège and Marco Martiniello, director of the Centre d'Études de l'Ethnicité et des Migration - CEDEM - at the same school, analyse the political involvement of musicians and "migrated" music targeting the Latino vote in the 2008 US presidential election. The aim is to study mechanisms of participation in mobilizing migrant origin populations and the role of music and musicians in electoral campaigns.

In the second part, Godelieve Meersschaert, vice-president of the Associação Cultural Moinho da Juventude, provides historical references of the Association founded in 1987 to help the struggle for social and economic rights of residents and of the community in the neighbourhood of Alto da Cova da Moura, paying especial attention to the music initiatives meanwhile developed. Miguel Magalhães, from Gulbenkian Foundation, characterizes the *Próximo Futuro* (Next Future) program dedicated to contemporary artistic creation and to theoretical production on what he calls an axis that includes Africa, South America and the Caribbean, and Europe in the Foundation. Júlio Leitão, a New York based Angolan dancer who studied both at the Lisbon Conservatory and at the Dance Theater of Harlem since 1985, presents Batoto Yetu's (Swahili for "Our Children") arts organization, dedicated to fostering self-esteem and cultural awareness in children through the preservation and expression of African arts in New York, Lisbon and Luanda. Alexei Eremine, the pianist in the Moscow Piano Quartet, describes the history of his international ensemble, mentioning challenges and life details of a resident quartet in Cascais. Carla Soares Barbosa, dean of the Academia de Música de Viana do Castelo, presents a project aiming to develop training for youth and child publics through regular and structured performing activities in conjunction with educational communities. Carlos Martins, from the Associação Sons da Lusofonia, details the *Festival Lisboa Mistura* that opened doors to people from non-lusophone cultures migrating to Portugal and the *Oficina Portátil de Artes- OPA* (Portable Arts Workshop) that has provided learning and performance

opportunities to youth communities in the centre of Lisbon. Ana Fernandes Ngom, a socio-cultural activist of Cape-Verdean origin, refers to the project *Putos qui ata Cria* [Children that are Growing Up] focused on the figure of the Master of Ceremonies as a social educator promoting cohesion and respect for cultural diversity. Ana Fernandes Ngom and Lídia Fernandes, MA student at Universidade Técnica de Lisboa, present *MigraSons*, a program by Rádio Zero de Lisboa on migratory movements, interculturality and cultural diversity, made by people of different origins, promoted by Solidariedade Imigrante (SOLIM) (Association for the Defence of Immigrant Rights). João Jorge, aeronautical engineer, MBA Thunderbird, AZ, ends this section, characterizing the pedagogical action of OriAzul, the musical band including musicians from Cape Verde, Senegal, Gabon and Congo, who work with international schools in several African countries, to integrate students into the music environment.

The last part wishes us a good new decade by Jorge Murteira, anthropologist and documentary filmmaker, who presents the New Creoles by the voice of Danae. Mafalda Silva Rego, from Escola Profissional de Música de Viana do Castelo (Professional Music School of Viana do Castelo), tells us how teachers and students from Angola, Brazil, Byelorussia, Cuba, France, Iran, Italy, Kazakhstan, Lithuania, Portugal, Russia, Spain, Ukraine and the United States of America actually do interact at that excellent music school. Maria da Luz Costa from Escola EB1 nº 4 de S. João da Talha, and Maria de São José Côrte-Real, from UNL, mention MUSSI Project (FCT/SONAE), that studied in-class performing practices involving music, dance and drama at school. Paula Nascimento, cultural manager and director of Africa Festival, reports on its last editions in Lisbon generating average audiences of 10,000 per day. J. A. Fernandes Dias, from the Universidade de Lisboa, explains the evolution of the Africa. cont program/project, emerging from the political will to respond to the absence of a platform that fosters an understanding of contemporary African cultural creation in Portugal. Gustavo Roriz, a professional musician of Brazilian origin, reports on citizenship experiences to conclude that music was a rather good passport in his case. Isabel Elvas, from the EB 2,3 Miguel Torga in Amadora, mentions her MA research on the implementation of the Orquestra Geração supported by the FCG and ACIDI, in a local school. Luisiane Ramalho, music teacher in Fortaleza, Brazil, reports on her research studying children's representation of musical learning processes in different cultural niches in Carregado, a small and heavily multicultural town near Lisbon. The issue closes with a text by Bart Vanspauwen, PhD student at UNL and special collaborator in this volume, reporting on his MA research on the Lusophone musics in Lisbon.

Founded on the peripheral remnants of ancient successive civilizations around the Mediterranean, the musically effulgent Al-Andalus among them, Portugal has dealt, since medieval times, with remarkable diversity to build its cultural identity. Although emigration may be considered prevalent for five centuries until the 1970s – the era of exploration and the consequent colonial age included –, the last decades have been marked by post-colonial return and immigration at large. Eventually still immature in its new host experience, Portugal has however proven to be interested in developing a modern, up-to-date and satisfactory policy of migration, already testified to as such by international standards (MIPEX, *Migrant Integration Policy Index*, 2005-07,

among others). The texts in this issue, discussing current concerns follow research, educational, emotional, political, economical, social and other purposes, giving voice to music and its agents.

Failures of different sorts in writing as in human behaviour happen when so many and different cultures interact in the process. In the incompleteness we remind Foucault's words stressing the open dimension of language (1966) gaining meaning only when the flow is maintained, and when interpretation prevails over demonstration. We hope that this volume contributes towards the knowledge and relationship of ideas, persons and institutions in Portugal and in the world, stimulating dialogue in and between the academic, social, political and artistic means on the use of music and migrant experiences for the integrated development of citizenship in the contemporary world.

Notes

¹ The concluding comment by the British Ambassador to Portugal, Alexander Ellis, on the United Nations Climate Change Conference in Copenhagen, made in an interview during the evening news broadcast by a Portuguese national TV station on 18.12. 2009.

² In a series of twelve lectures entitled *A Common Sense View of all Music* given in Melbourne in 1934, broadcast by various national radio stations and published in a printed format by the Australian Broadcasting Commission.

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