

ICTM STUDY GROUP ON MUSIC AND MINORITIES



11th Symposium of the ICTM Study Group on Music and Minorities

UPPSALA, SWEDEN, 25-29 OCTOBER 2021

COLLABORATING INSTITUTIONS



MUSIKVERKET



Institutet för
språk och
folkminnen



UPPSALA
UNIVERSITET



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Cover photo: Music entertainment at a soccer game between Roma and Kungsholmen residents on Stadshagen sports ground in Stockholm 1953. Rosa Taikon, drums; Kirom, trumpet; Fasi, accordion; Mauritz "Bambam", bass; Borta Friberg, guitar.

Omslagsbild: *Musikunderhållning vid en fotbollsmatch mellan romer och kungsholmsbor på Stadshagens idrottsplats i Stockholm 1953. Rosa Taikon på trummor, Kirom på trumpet, Fasi på dragspel, Mauritz "Bambam" på bas och Borta Friberg på gitarr.*

Foto/photo: Sture Ryman, Svenska Dagbladet, Stadsmuseet Stockholm.

Welcome

It is with great pleasure that we welcome you to Uppsala and to our zoom meeting for this 11th symposium of the ICTM Study Group on Music and Minorities. The global covid-19 pandemic has made the road to this event extremely tortuous, but now we are finally here. We are looking forward to a week of thought-provoking discussions, a multitude of empirical insights from the most diverse fields and theoretical and methodological exchanges, but also informal conversations and for our on-site participants also an excursion into the nyckelharpa heartland. Wishing you all, whether at your computer or in Uppsala, a most rewarding and musically and intellectually stimulating symposium.

Sverker Hyllén-Cavallius

Chair Local Arrangements Committee

Chair Swedish National Committee of the ICTM

Schedule

Monday 25 October

9:00 – 10:30 Registration and coffee

Symposium Address:

Institution för Språk och Folkminnen
Von Kraemersallé 21, Uppsala

Institute for Language and Folklore
Von Kraemersallé 21, Uppsala

10:30 Opening ceremony

Sverker Hyltén-Cavallius, Chair of the Local Arrangements Committee

Svanibor Pettan, Study group chair and Chair of the Program Committee

Emma Rung, State Secretary at the Swedish Ministry of Culture

Martin Sundin, General director Institute for Language and Folklore

Dan Lundberg, General director Swedish Performing Arts Agency

Charlotte Hyltén-Cavallius, Hosting manager

11:00 – 12:00 Music of minorities as national cultural heritage

Chair: Svanibor Pettan

Krister Malm From outcast to national instrument – the elevation of the steel pan

Gretel Schwörer The bronze drum of the Zhuang people as national cultural heritage of China

12:00 – 13:30 Lunch

13:30 – 15:30 New research (digital)

Chair: Sverker Hyltén-Cavallius

Jakub Kopaniecki Music of rebellion during the 10th Wrocław Equality March

Johannes Brusila The digitalization of musical pathways among the Swedish-speaking Finns: Amateur music-making, technology, practices and norms

Nico Mangifesta Is it possible to perform gamelan music wearing a hijab during odalan or Christian ceremonies in contemporary Bali?

Bożena Muszkalska Music as an expression of virtual Jewishness in contemporary Poland

15:30 – 16:00 Fika

16:00 – 16:55 Theoretical and methodological considerations (digital)

Ursula Hemetek, Marko Kölbl On definitions and guiding principles in ethnomusicological minority research (inspired by Adelaida Reyes)

17:05 – 18:00 Memorial session for Adelaida Reyes (1930-2021)

Svanibor Pettan

We will walk to the reception together after the memorial session.

18:30 Welcome reception by invitation of the governor at Uppsala Castle

Tuesday 26 October

8:30 – 10:00 Music of minorities as national cultural heritage (digital)

Chair: Dan Lundberg

Valeriya Nedlina Traditional Music of Kazakhs: National, Local or Tribal?

Zuzana Jurková "Through music we were kept alive." Social dynamics in minority – majority rememberings

Ieva Tihovska Minorities in the frame of the state: Organization and categorization of musical performances

10:00 – 10:30 Fika

10:30 – 12:30 Panel: Music of minorities as national cultural heritage

Politics of representations: Minority music, affect and resistance (digital)

Organizers and chairs: Alenka Bartulović and Alma Bejtullahu

Fulvia Caruso Past and present minorities in Italian policies. An overview and some thorough examination of musical displays

Yuiko Asaba A 'minority' dance-music?: The institutionalisation of tango in post-war Japan

Thea Tiramani "What is our music?": colonialism, nationalism and generational conflicts in contemporary Sikh kirtan in the diaspora

Alma Bejtullahu "We need a presentable Albanian music in diaspora": Rethinking/rebuffing transnational music

Alenka Bartulović Musical tensions: Affective renegotiation of sevdalinka in post-Yugoslav Slovenia

12:30 – 14:00 Lunch

14:00 – 16:00 New research / Theoretical and methodological considerations (digital)

Chair: Oscar Pripp

Essica Marks Cultural identity and Byzantine chant in a small choir of a Greek orthodox church

Kai Viljami Åberg The Finnish Romani music – A Product or process?

Xinjie Chen Returning to the cultural roots: Multimodal presentations of Sápmi in Sámi music CD productions in the 2000s

Francesca Cassio Challenging Colonial Universalism: Towards a Decolonization and Denationalization of the Sikh Musical Heritage

16:00 – 16:30 Fika

16:30 – 17:00 Joik as a Unesco Memory of the World

Dan Lundberg



The keyed fiddle, an important Swedish instrument

Wednesday 27 October

On Wednesday there will be a possibility to get acquainted with Swedish traditional music. We will visit the Erik Sahlströms Institute, where we will have a chance to learn more about the nyckelharpa, or keyed fiddle, and get the opportunity to attend a live concert. Lunch will be included into the excursion.

Departure from Uppsala at 9:00

10.00-10.30 Arrival at the Eric Sahlström Institute, Tobo.

10.30-12.00 Presentation of the institute and the keyed fiddle

12.00-13.30 Lunch

13.30 – departure for Esbjörn Hogmark's keyed fiddle workshop

14.00- 15.30 Esbjörn demonstrates workshop and keyed fiddle building

16.00 Short concert at the Institute.

16.45 Departure for Uppsala.

We expect to be back in Uppsala at 18.00

Thursday 28 October

8:30 – 9:30 New research

Chair: Mischa van Kan

Hande Sağlam Continuity of cultural memory: Transmission traditions of Alevi and Sunni Âşiks in Sivas

Jonas Ålander & Ulrik Volgsten Music and migrants in Swedish news reporting

9:30 – 10:00 Fika

10:00 – 11:30 New research (digital)

Chair: Owe Ronström

Saida Yelemanova Traditional music of the Tatar minority in Kazakhstan.

Jasmina Talam Music and identity construction: The example of Bosnians in Sweden

Fatima Nurlybayeva Audio Recordings of National Minorities of the Russian Empire in European Archives

11:30 – 12:30 Ecological issues and research on music and minorities (digital)

Chair: Ioannis Christidis

Dorit M. Klebe Models and spaces for survival of music cultures of refugee communities in Germany from 2015

George Pioustin Music in the time of farm vs green debate: A study on the Syrian Christians and the Western Ghats (accessible for participants only)

12:30 – 14:00 Lunch

14:00 – 16:00 Business meeting

Chaired by **Svanibor Pettan** (accessible for participants only)

16:00 – 16:30 Fika

19:00 Symposium dinner for presenters

The symposium dinner, to which all speakers are invited, will be held on the top floor at the Institute for Language and Folklore.

Friday 29 October

8:30 – 9:30 New research/Ecological issues (digital)

Chair: Hilde Binford

Catherine Ingram A Home That Unites Us All? Global Music Media and South Sudanese Australians

Burcu Yaşın Sarigol Romanies: An Acoustic Community under the Threat of Gentrification

9:30 – 10:15 Fika

10:15 – 12:00 Presentation of the Collections at Institute for Language and Folklore

12:00 – 13.30 Lunch

13:30 – 15:00 Music of minorities as national cultural heritage

Chair: Charlotte Hyltén-Cavallius

Ioannis Christidis Musical performances of forced migrants from Syria as a participatory experience for performing citizenship on the thresholds of Europe.

Hilde Binford Indigenous Voices at the UN Climate Change Conferences

15:00 – 15:30 Fika

15:30 – 16:00 Symposium counterpoint and concluding remarks

Svanibor Pettan, Mayco Santaella and Hande Sağlam

Symposium closing and farewell

Abstracts

(alphabetized by last names)

A 'Minority' Dance-Music?: The Institutionalisation of Tango in post-war Japan' (Panel: Politics of representations: Minority music, affect and resistance)

Yuiko Asaba (University of Huddersfield, UK/Osaka University, Japan)

Tango first became exposed in Japan in the 1910s as a forward-looking, cosmopolitan culture in the form of Euro-American social dancing. In spite of its characterisation as 'vulgar' in the Euro-American contexts, tango was warmly welcomed into the Japanese aristocratic circles as a form of dance-music culture that had been culturally legitimised in the contexts of Euro-American modernity. Despite this initial reception as representing a 'legitimised' high culture, however, tango by the mid-twentieth century had become categorised in Japan as belonging to a 'middle' culture—the notion that derived from the form of measuring cultures vertically.

Against this historical backdrop and as tango's popularity continued to grow in Japan, tango musicians began to draw lineages of regional Japanese tango 'schools' from the post-war era. The pedagogy is not written, yet the knowledge has been passed down within the systematised organisation of instructors and disciples through oral and imitative transmission. Despite its regimented structure, Japanese tango 'schools' reveal the rich dynamics of lineages that foster innovation, while instigating creative rivalries between tango groups. Based on extensive fieldwork, this paper examines Japanese tango lineages, problematising in particular the politics of 'legitimising' through institutionalisation. Drawing on the politics of institutionalization as a key theoretical focus, this presentation explores the notion of 'minority music' in the context of tango in Japan, as well as the issues and tensions surrounding scene making and the institutionalisation of tango in Japan.

Musical tensions: Affective renegotiation of sevdalinka in post-Yugoslav Slovenia (Panel: Politics of representations: Minority music, affect and resistance)

Alenka Bartulović (University of Ljubljana, Slovenia)

The war in Bosnia and Herzegovina (1992-1995) contributed to the strong politicization of sevdalinka, both inside and outside of the Bosnian borders. This paper follows tensions, conflicts and construction of public intimacies reflected through the various discourses and affects related to sevdalinka performances in post-Yugoslav Slovenia. It explores various understandings of sevdalinka amongst the extremely heterogeneous

Bosnian community in Slovenia as well as amongst new *sevdalinka*'s audience in the 1990s. In particular it traces the power relations in the process of imposing the "proper" way of performing and listening to the genre, exposing the political effects of these practices. The special attention is placed on the affective resistance towards the fixation of the genre and musical discomforts. Through the analysis of many lives of *sevdalinka* in Slovenia, both "affective atmospheres" (Anderson 2009; Bissell 2010, McCormack 2008) as well as the "atmospheric walls," (Ahmed 2014) will be exposed. The presented case study aims to show the process of fragmentation of the "minority" communities through musical practices and perceptions and calls for the exploration of musical worlds of often unrecognised segments of minority communities, i.e. minorities within minorities.

Panel: Politics of representations: Minority music, affect and resistance

Panel Coordinators: Alma Bejtullahu and Alenka Bartulović

This panel explores several cases of dominant discourses on representations of minority musics. They develop in various structures that hold the power, coming from either state, cultural & research institutions or the segments within the minorities that gained the upper hand. Through analysis of these discourses as well as ethnographic data, the panel intends to analyse the power relations in complex, and often politically charged process of fixation and heritagization of "minority music." On one hand, papers in this panel focus on the process of institutionalization of minority music, on the other several case studies offer ethnographic data, which problematize the essentialization of the "minority" communities. Panel intends to expose the heterogeneous understanding of musical practices amongst the members of the minorities (even unrecognized ones). It will explore alternative practices of music-making and musical, affective resistance towards the homogenization of the minority communities, demonstrated amongst both, the musicians as well as an audience. It also reveals the mechanisms of power that controls the representation (or underrepresentation) of particular segments in a minority's culture.

"We need a presentable Albanian music in diaspora": Rethinking/rebuffing Transnational Music (Panel: Politics of representations: Minority music, affect and resistance)

Alma Bejtullahu (Music and Minorities Research Center, Slovenia)

In this paper I will present the current debate about the music among Albanians (mostly from Kosovo), as a post-migration and ethnic minorities of various statuses within the EU (or simply the diaspora), focusing on the mind-set of heritagisation of particular musical styles within this diaspora. During the last 30 years the "mainstream" Albanian diaspora has grown attached to the music that Jane Sugarman defines as Albanian "mediated music" that is transmitted transnationally (mostly from homeland to diaspora) and most often depicts national markers of some sort. During this time, it is performed

exclusively within Albanian community. In the paper I will bring a brief analysis of its style, its roots in traditional practices, its' political implications and, in course of time, its commercialisation. Recently, several groups of Albanians in diaspora are taking initiatives to make and present on stage their own musics, open for people outside the community. These practices sound more urban and depart from distinctive national markers. From the standing point that these two entities create a dichotomy of musical preference of Albanian diaspora, I analyse the context of popularisation of both musical entities. This calls for examining the underpinning discourse that Schwandner-Sievers identifies as "modern political Albanian myth and mythical tropes". I propose that the presence/lack of these tropes can lead to the tensions among to decide which musics represent "Albanianness" within and outside the community and present the ways the Albanians tend to solve them.

Indigenous Voices at the UN Climate Change Conferences

Hilde Binford (Moravian University, Bethlehem, PA., USA)

Every year, there is a meeting of the United Nations Framework on Climate Change Convention (UNFCCC). Each conference allows for hundreds of presentations, including venues for music. The most prominent cultural display is at the opening ceremony. Here, it is typical for the presidency to introduce musicians and dancers representing the traditions of the presiding country.

For the opening ceremony in 2017, the Fijians brought in a group of men for the ceremony of the Qaloqalov, where a sperm whale tooth is presented, and the ceremony of the Yaqona Vakturaga, where the Kava drink is shared. The Fijian president used this moment to remind the assembly that "We are all in the same canoe, which is why we have n'drua, a Fijian ocean-going canoe in the foyer to remind us of our duty to fill its sail with a collective determination to complete our mission." The Fijian presidency was careful to set the tone during this opening ceremony to resonate with his own country's values. Many of the indigenous young people also use traditional music to convey messages of hope and action.

This presentation will be focused on how music, particularly music of the indigenous peoples, has played a role in reflecting, if not shaping, the philosophies of the conferences. Particular attention will be focused on the COP 25 in Madrid, Spain, with the Chilean presidency.

The digitalization of musical pathways among the Swedish-speaking Finns: Amateur music-making, technology, practices and norms

Johannes Brusila (Åbo Akademi University, Finland)

Digitalization has led to a number of major changes in the production, dissemination and consumption of music. According to an often-recurring idea, digitalization has led to larger cultural diversification and democratization as more and more music

is made and distributed at a lower cost. Following this logic, this should also lead to larger possibilities for minority music cultures. However, the diversification hypotheses have also met with criticism from researchers who claim that key structures have not changed radically after all.

In this paper, the impact of digitalization is studied by using the Swedish-speaking population of Finland as a case study. The focus will be on amateur musicking, and the expectations and possibilities that direct people's choices of "musical pathways" in a digital environment. This also includes questions related to how locality is perceived today, how forums and working practices are chosen, and how music is disseminated and performed. A general key question is how the relationships between aesthetic excellence and collective community music making of the Swedish-speaking population of Finland are renegotiated in the new digital environment, which is an important issue particularly for minority musics.

The presentation is based on work carried out in the project 'The impact of digitalization on minority music: Finland-Swedish music culture as a case study' ('DIMM'). The project was funded 2018-20 by The Society of Swedish Literature in Finland and based at the department of musicology at Åbo Akademi University, engaging Johannes Brusila, Kaarina Kilpiö, Kim Ramstedt and Inka-Maria Nyman.

Past and present minorities in Italian policies. An overview and some thorough examination of musical displays (Panel: Politics of representations: Minority music, affect and resistance)

Fulvia Caruso (Dipartimento di Musicologia e Beni Culturali di Cremona Università degli Studi di Pavia, Italy)

In my contribution I intend to present the Italian situation about the existing documentation of minorities in Italian National, Regional and University Archives and Museums. Different dynamics of power and cultural policies produced a different evaluation of minorities and their documentation, both in time and according to the various political levels. If specific scientific interest was devoted to migrations of ancient origins (like Greeks or Albanians) since the beginning of the Italian Ethnomusicology, this was less central in the creation of National Archives or documentations. Moving the attention to the more recent migrations flows, starting from the Seventies of last century, the documentation of minorities is missing. More recently things have changed thanks to specific interests of individual scholars or representatives of various communities at local level. Serena Facci started in 2013 a project about religious music in Catholic Churches of minorities in Rome. In 2014 I started a project in Cremona and its surroundings. Through the documentation it has emerged a clear frame of different power relations that affects the possibilities different communities have to express

their own cultural heritage. I will also present my personal experience of creating an archive and sensitize both communities of foreigners and locals about safeguarding and enhancement of contemporary intangible cultural heritage of the minorities that live in Cremona province.

Challenging Colonial Universalism: Towards a Decolonization and De-nationalization of the Sikh Musical Heritage

Francesca Cassio (Hofstra University, New York, USA)

Established during the Sikh Gurus' era (between the late 15th and the early 18th century), the musical heritage of the Sikhs is undergoing radical changes that are homogenizing the musical settings of the liturgical hymns (*śabads*) into normative standards of nationalist imprint. Occurred since Post-Partition time, this shift is not only of aesthetic nature, but it is deeply rooted in the institutionalized musical education (Bakhle 2005) as well as in a steered use of the Media that – by promoting 'modernity' and 'universal values' – in fact subjugate and homologate beliefs and practices of the Sikh religious minority to non-indigenous paradigms (Mandair 2009; Bhogal 2011). Introducing decolonial theoretical and methodological approaches to the study of the Sikh devotional repertoires, this paper discusses the concept of epistemic pluriversality (Mignolo and Walsh 2018) as opposed to the exclusive universalism of (neo) colonial matrix (Quijano 2007).

At the verge of disappearing, the 'uncolonized' knowledge and practices that still preserve the integrity of the Gur-Sikh vision (Singh 2019) urge scholars to rediscover an alternative narrative of the Sikh musical heritage, by acknowledging its pre-colonial history and indigenous epistemic ground. Encompassing the notion of 'theorizing the local' (Wolf 2009), the approach taken here orientates towards a decolonization and de-nationalization of the Sikh musical heritage, that in turn reveals the necessity to radically rethink the ethnomusicological reading of underrepresented cultures of South Asia through decolonial lenses.

Returning to the Cultural Roots: Multimodal Presentations of Sápmi in Sámi Music CD Productions in the 2000s

Xinjie Chen (University of Helsinki, Vantaa, Finland)

This paper reports on Sámi CD productions in the 2000s by exploring the aural, visual, and literal presentations of Sápmi, the Sámi land. It discusses how these CDs return to the cultural and ethnic roots of Sámi in the hybrid cultural environment. The Sámi are the only indigenous people of Europe whose living area, Sápmi, reaches across the Northern parts of Norway, Sweden, Finland and Russia. In this research, Sápmi is not only the geographical region traditionally inhabited by the Sámi people but also relates to the cultural roots that is pursue and return.

As a part of the revitalization of Sámi culture, the Sámi music industry has made a significant step in the past several decades, yet it is launched by, and partly the result of the globalization of major music industry, within the explosive development of technologies, internet, and the travels in the twenty-first century. Hundreds of Sámi CD productions have been released since the last ten years before the 21st century.

The increasing hybrid cultural environment and the intergenerational differences have become an outstanding feature of Sámi life and media today. However, these CDs also represent a close connection to Sápmi in terms of crossing national boundaries established across Sápmi, which relates to land rights and unity of the Sámi people. By exploring this connection, this paper argues that while the increasing de-attachment to a stereotype of Sáminess geographically and culturally participates in making the of Sámi ethnicity today, returning to Sápmi, as a cultural and spiritual homeland of Sámi, is still a prominent feature of Sámi CD productions.

Musical performances of forced migrants from Syria as a participatory experience for performing citizenship on the thresholds of Europe.

Ioannis Christidis (University of Music and Performing arts, Vienna, Austria)

The trauma and destabilization of life induced by war, and the limited possibilities offered for rebuilding social life in new political and cultural environments, thrust forced migrants into a constant negotiation around their former social, cultural and political identities (Chatty 2014). Music becomes, then, a vital medium for direct psychological empowerment, for reestablishing the feeling of belonging, for maintaining memories and ties with the homeland and sometimes for financial survival (Baily & Collyer 2006). On a second level, music has been used to bridge cultures, to manifest hybrid and diasporic identities, and to promote cultural representation within urban life and in wider social and economic spheres, such as the internet or music industry (Côte-Real 2010). Music can acquire, furthermore, direct political significance, when used intentionally by migrants to influence public discourses and decision-making, in their search for access to those rights that originate in citizenship (Martiniello and Lafleur 2008, Ní Mhurchú 2016). Political-ideological use of music has been documented to some degree in ethnomusicology, but the political role of music is much wider than this, if we are to regard the participatory musical performance in itself as a political experience, where individuals of common shared cultural and/or political values can publicly interact through music, movement, and empathy, in order to materialize imagined communities and innovative ideas (Turino 2008). It is above all this political experience afforded by music that I wish to examine, in its contribution to the realization of individual agency in affecting social realities.

Based on fieldwork among forced migrants from Syria, conducted in Thessaloniki (Greece) in 2016 and in Vienna in 2019, this paper aims to examine comparatively how music might offer alternative forms for experiencing political participation, in the interplay of the forced migration experience with musical performances and contingent audiences.

Roundtable: On definitions and guiding principles in ethnomusicological minority research (inspired by Adelaida Reyes)

Ursula Hemetek and Marko Kölbl (University of Music and Performing Arts, Vienna, Austria)

The foundation of the MMRC in November 2019 as the first music and minorities research center worldwide raised a lot of questions concerning theories and methods in ethnomusicological minority research. At the core of the lively discussions among the international advisory board of the MMRC were definitions as well as guiding principles. While the varying definitions of the term “minority” are a theoretical issue, the guiding principles of research are very much connected to methods.

The use of the term “minority” in academia is, to a certain extent, influenced by socio-political realities in different regions of the world. As the advisory board includes members from 4 continents doing research on diverse minority groups, the discussion process reveals differentiated positions. The goal of this panel is by no means to find one fundamental definition but to further theoretical exchange about the term, as it is a working tool for minority research.

Looking at the history of minority research that started with fieldwork on Native American music at the end of the 19th century, we find a variety of methods. Nowadays there have been developed certain guiding principles in minority research in ethnomusicology. There has been an ongoing discussion about these matters in the Study Group, very much connected to the discourses in Applied ethnomusicology. The advisory board of the MMRC recently discussed guiding principles for research and came up with “engaged ethnomusicology”, “dialogical knowledge production” and “countering power imbalances” (see www.musicandminorities.org). The panellists will draw from these discourses and add examples from their own research, expecting feedback from the audience in order to develop and refine methods in ethnomusicological minority research.

A Home That Unites Us All? Global Music Media and South Sudanese Australians

**Catherine Ingram
(Sydney Conservatorium of Music, University of Sydney, Australia)**

In 2016, Young Low’s music video about his home, Lakes State in South Sudan, was one of the biggest hits from the South Sudanese Australian community. ‘Home like Lakes State is a home like America, a home that knows how to unite us all’ he sings in Jieng (Dinka), together with an electrified traditional beat and distinctive Jieng leaping dance. Global praise for the video focuses on Low’s use of Jieng language, and his reminder that people should keep culture strong. Such deterritorialized global reach through online video clearly provides an internet bridgespace (Adams and Ghose 2003; Tetley 2009) where home and diaspora, local and global, intersect and interweave. Yet

an analysis of the song's musical features and references offers other perspectives on the texture of that space and its connection to the political discourse of the South Sudanese diaspora. This paper explores how music genre, song creation and musical performance and consumption within the globally available mediascape of South Sudanese Australian music provide insight into ideas of 'home' that are held amongst this community. Through concentrating especially on the musically heterogeneous genre of songs and music videos from the South Sudanese Australian community that focus upon the theme of South Sudan, it demonstrates multiple domains in which global music media is proving influential in both creating and expressing contemporary South Sudanese Australian identity.

“Through music we were kept alive.” Social dynamics in minority – majority remembering.

Zuzana Jurková (Charles University, Prague, Czech republic)

One of the characteristic features of post-authoritarian societies (the CR after 1989 among them) is social consolidation. In this consolidation, a re-construction of collective memory plays an important role (Langenöhl 2010). Usually, memories of minorities, temporary silenced, are newly reshaped. While in some cases, minorities find their own autonomous voice (e.g., Roma in the CR, Jurková 2019), in other cases, minority “story” becomes a part of a “story” of the majority. This is the case in recollections of the concentration camp Terezín (Theresienstadt; 1942 – 45). In the camp, Czechoslovak Jews organized a rich cultural, especially musical life. In words of one of the survivors: „Through music we were kept alive.“ In my presentation, I will follow a transformation of the “phenomenon Terezín” (primarily its musical life and production) from an important component of minority music remembering into a part of a majority narrative.

Models and spaces for survival of music cultures of refugee communities in Germany from 2015

Dorit M. Klebe (Freie Universität, Berlin, Germany)

After the end of the Second World War, political, economic, climatic and ecological reasons led to several major national and international migration movements, which also affected Germany.

They increasingly triggered major transformations, which also initiated great creativity from the ecomusicological point of view regarding insider / outsider areas. From 2015 came about one million refugees; despite vehemently controversial arguments among parts of the majority society, gradually a kind of »welcome culture« arose throughout the whole FRG. Despite a huge spectrum of impressions and traumatic experiences of the refugees, there could start – through foundings from of very small, more or less private residential communities to institutionally promoted groups – , fragile beginnings of encounters, and joint forms of shaping emerged. One of the few things the refugees could take with them was their musical culture. This is how the »Sound of Refugee«

can be observed in vivo and gives the researching ethnomusicologist the opportunity to participate creatively. On exemplary projects, such as »The Wedding Orchestra for Middle Eastern Music«, »Aquamanile«, »Aleppo Dialogues«, »Begegnungschor«, »Nawras« I would like to demonstrate the creative workings of these music groups and their chances, and to develop models for survival of music cultures of refugee communities in Germany.

Music of rebellion during the 10th Wrocław Equality March

Jakub Kopaniecki (University of Wrocław, Poland)

Using examples taken from the 10th Wrocław Equality March from 2018, it can be shown that specific musical works become a weapon in the struggle for recognition of the proclaimed values. The author looks at this event as a kind of spectacle, which is a space for self-expression and postulates of his actors, accompanied by a characteristic soundtrack. It consists mainly of popular music, among which many performers directly comment on the problem of people belonging to sexual minorities, or they were recognized as icons of the community because of their stage image.

The author presents the role of disco music and club culture as well as aesthetics of the camp as crucial for homosexual people seeking space for their expression, which is oppositional to the dominant system of values based on gender dualism. In the paper, the phenomenon of equality march is also defined, and changes that have occurred over the years in the course and perception of the Wrocław Equality March are also presented.

In the end, the author wonders how the event, which gathers several thousand people, affects the phonic identity of a modern, dynamic city, while paying attention to the avoidance of violence and aggression by its participants, focusing on having fun and sharing their values.

From outcast to national instrument – the elevation of the steel pan

Krister Malm (independent scholar, Sweden)

The steel pan is an instrument which today is made from 55-gallon (208 litre) oil drums. The instrument was created in the poor areas on the outskirts of Port of Spain, Trinidad.

During the 1930s metal containers became common in Trinidad and the bands providing music for carnival revellers gradually turned into metal percussion bands. Sometimes in the mid-1940s someone while beating a metal container noticed that a dent in the metal could produce a note with a pitch. Through trial and error experiments in backyards steel pans were developed as tuned instruments with range from bass to soprano. Ensembles called steelbands were formed. The players of the steel pan, "pan men", were young men from the poor areas where the instrument was born. Every steelband had, and still has, its followers very much like football teams have. There were fights between bands (steelband clashes). In the beginning of the 1950s the middle class launched an intense campaign to prohibit the steelbands. But there were also a few middle class persons who defended the pan men.

In the 1960s the rivalry between steelbands was channelled into organised competitions. The different types of steel pans were improved and the steelbands became bigger. The instrument was gradually accepted by the population at large as important part of Trinidad culture. In the 1980s more and more women started to play in steelbands. 1986 playing steel pan became part of the school curriculum. In 1992 the Trinidad and Tobago parliament declared steel pan "the national instrument".

Is it possible to perform gamelan music wearing a hijab during odalan or Christian ceremonies in contemporary Bali?

Nico Mangifesta (University of Pavia, Italy)

Agama Hindu Bali (Balinese Hinduism) is the dominant religion practiced on the island of Bali; meanwhile, the rest of Indonesia has the world's largest Muslim population. Nowadays, the government recognizes Islam, Protestantism, Catholicism, Hinduism, Buddhism, and Confucianism as official religions; all of them have places of worship and a religious community present in Bali.

During my ethnographic research I encountered an interesting novelty in the musical behavior on the island, represented by the figure of Dian, a Javanese Muslim female musician from the Narwastu Art Community, who performed on gamelan wearing a hijab during the Hindu ceremony of odalan (temple anniversary) and a Christian celebration. These occasions of interreligious tolerance and mutual respect were possible due to the particular context in which it appeared, the gamelan gong kebyar of the Narwastu Art Community, an interfaith, international and intercultural gamelan ensemble based in Bali and founded in 2005 by Jonathan and Tina Bailey.

So, if for the local community acceptance of the active participation of foreign and Balinese musicians from other religions in the Agama Hindu Bali ceremonies is becoming a long-standing tradition, from the viewpoint of the minority religious musicians, the questions I am posing are: how to participate in the religious rituals accompanied by gamelan music? What are their feelings about participating in these and displaying their own religious symbols in another religious context?

Cultural identity and Byzantine Chant in a small choir of a Greek Orthodox Church

Essica Marks (Zefat Academic College, Shaked 1 El-Rom, Israel)

This paper describes the complex issue of cultural identity in a small minority that lives within a larger one, and the efforts of this small group to find its own unique culture. The study presented here suggests that music is a central element in which this small community tries to identify its culture.

The case examined here is the story of a small choir in the Greek-Orthodox church in the Arab town of Sakhnin in the Galilee. The Arab-Christians of the Greek Orthodox community in this town consists of eight hundred people out of thirty thousand Arab-

Muslim citizens. The choir discussed here was initiated twelve years ago with the purpose of studying and performing Byzantine chants, notation and modal system. The choir is directed by two figures: The Greek priest who teaches this music and the musical director of the choir.

This ongoing research has found that the process described here is part of an attempt within this community to stress its cultural identity as Greek-Byzantine rather than their Arab-Christian identity.

The findings of this research are based on profound fieldwork that includes participant observations in the choir's weekly lessons, interviews with the Greek Priest who is the teacher of the choir, interviews with the musical director and with the members of the choir.

Music as an Expression of Virtual Jewishness in contemporary Poland

Bożena Muszkalska (University of Wrocław, Poland)

Over half a century after the Holocaust, in Eastern European countries where the Jewish community remained only a small part of the population, products of Jewish culture (or what is perceived as Jewish culture), including music, have become very vital components of the popular public domain. In Poland, festivals and concerts of Jewish music take place, there are more and more records with this music, Jewish museums operate, renovated Jewish districts, with Jewish cuisine and music are offered to tourists visiting Poland as the main attractions. And in fact they attract enthusiastic - and often non-Jewish - crowds.

Starting from the concept of »virtual Jewishness« by Helen Ruth Gruber, I am going to consider how non-Jews involved in this movement in Poland perceive and implement Jewish culture, why they do it, how much it involves the recovery of Jewish heritage, and how much is this the representation of the musical culture of Jews in museums and at events organized for tourists. I will also consider the relationship of non-Jews with Jews, as well as the impact of the musical actions of the former on the musical culture of the latter.

Traditional Music of Kazakhs: National, Local or Tribal?

Valeriya Nedlina (Kurmangazy Kazakh National conservatoire, Astana)

Contemporary Kazakh culture developed in the Central Asia as a result of millennial interactions between different nomadic groups. The Kazakh nation is still represented as a union of 3 superethnic groups (zhuz) up to 20 tribes (taipa), subdivided to more than 200 clans (ru).

There are several music traditions that nowadays are associated with different regions of Kazakhstan. But such identity appeared not earlier than in 19th century and most of traditions are either still identified as tribal or as they were tribal before they were institutionalized in Kurmangazy Conservatoire. In the social consciousness they all are parts of national heritage.

I consider two kinds of traditions: ramified (Arka songs or Tokpe kuys) which borders have become much wider than tribal, and directly inherited (Ykylas' qyl-qobyz school, Kozheke's dombyra school). The first were institutionalized in early Soviet period (1930-1940-ies). The last are still not institutionalized (or almost not institutionalized).

Institutionalized traditions became involved in cultural transformations as parts of Soviet propaganda and Post-Soviet mass culture. Both kinds of traditions somehow or other preserve "tribal" line of inheritance. In most cases, this line preserves authentic features, the main of which is exclusively oral transmission. They often exist out of concert stages, known to only their tribes and a narrow circle of professionals of oral traditions.

There are many state projects on preservation of cultural heritage in Kazakhstan. The questions are: How strong the connections between the tribal and institutionalized parts are? Do we preserve right traditions and in the correct way?

Ethnic minorities in ethnomusicological research of Kazakhstan folklore: history and politics of collections

Fatima Nurlybaeva (Kazakh National University of Arts, Astana, Kazakhstan)

The study of the traditional musical culture of the peoples of Central Asia and Kazakhstan in 1920 passed from individual specialists to scientific institutions created in the new Kazakhstan state with the main goal of materializing and strengthening the idea of the Kazakh language as the basis of national culture. Ethnic minorities in ethnomusicological research and collections reflect the history of multinationality of Kazakhstan, as well as the widespread involvement of schools in the documentation of folklore.

Since the 1930s, several collections of folklore from ethnic minorities have been recorded on the Radio Committee, including musical documents (lyrics, written melodies, sound recordings). After 1945, these studies, collection and recording of collections were carried out in close collaboration with research and higher education institutions. Ethnic groups represented by separate studies and collections are Tatars, Uighurs, Germans, Poles, Russians, Dungans, Koreans, Karachais, Balkars, Chechens, Turks, Ukrainians, Belarusians and others.

In this document, these collections of documents will be seen as evidence of various stories, policies of the Soviet Union and the position of these ethnic groups in Kazakhstani society. Collections and studies on the folklore of Tatars, Uyghurs, Dungans, Uzbeks, Karakalpaks are evidence of the history of the development of the general culture of the Central Asian region and East Turkestan. Studies and collections of folklore of Germans, Poles, Koreans, Karachais, Balkars, Chechens, Ingush, Turks reflect the Stalinist state policy towards national minorities and the history of the deportation of these peoples to Kazakhstan in 1943-1957. Russian, Ukrainian and Belarusian studies and collections reflect the history of the labor migration of these peoples to Kazakhstan in the 1960s.

Folklore of national minorities is organically included in the modern musical culture of Kazakhstan. Modern scientific research and collections of national minorities of Kazakhstan are financially supported by the state through various projects.

Music in the time of farm vs green debate: A study on the Syrian Christians and the Western Ghats

George Pioustin (Ambedkar University Delhi, India)

The Syrian Christians are an ancient community in the Malabar Coast of Southern India who believes that their church originated in the first century CE. A community that formed as a corollary to the Indian Ocean spice route since antiquity, they were primarily involved in the cultivation and trade of spices in the region. Famed as the pepper coast, the landscape attracted the European colonizers for the same reason. The colonizers imparted the system of extensive plantations that went deep into the forest ranges of the Western Ghats, which are classified as biodiversity hot spots. In the post-independent India, the expansion of cash crop plantations continued and the Syrian Christian community maintained their hegemony over the newly deforested lands with the help of their religiopolitical formations. This conversion of forest lands into cultivable land was often interpreted as a manifestation of Christian theology. With the conquering of forest lands, came the mushrooming of pilgrimage centers, often on mountain tops emulating the native religions. The fast-developing pilgrimage tourism in these ecologically sensitive areas has resulted in severe criticism, including the recent conflicts of the believers with the State. How is the relationship between the agriculturists and their surrounding environments dealt with within the traditional community songs? How is it different from the contemporary music-making of the community? How is the increasing awareness of environmental conservation being reflected in the changing religio-cultural practices?

Continuity of Cultural Memory: Transmission Traditions of Alevi and Sunni Âşiks in Sivas

Hande Sağlam (University of Music and Performing Arts, Vienna, Austria)

Âşiks are Anatolian musicians who create their own poems and accompany them with the saz. The Âşık tradition is without doubt one of the oldest and most significant musical phenomena of Anatolian music. In many provinces of Anatolia, and especially in Sivas, we find Âşiks who belong to different Islamic traditions. Alevism and Sunnism are the two most important religion of these musicians, and these two communities have many different tendencies among themselves.

The differences between these religious traditions and their completely different philosophical approaches to religion play an immense role concerning the transmission of their music traditions. Especially the functions and motivations for the transmission

of their music tradition to the younger generation are based on completely different historical facts and therefore has different priorities, methods and outcomes.

The Alevi Aşık tradition was only transmitted orally until the early 20th century. As a discriminated minority group, Alevis have passed on their history through poetry and music with the help of the Aşık tradition. That is why until today, music has been an integral part of their cultural memory and also the most important element of their collective identity.

For Sunni Aşiks, transmission has a totally different meaning. Among these musicians, transmission takes place mostly on an individual level and is based mainly on individual memory rather than collective memory.

This presentation will analyse the concepts of individual memory and collective memory of Assmann (e.g. 2017, 1995) in order to explain the reasons why this tradition is disappearing among Sunnis and why it goes on among Alevis. Storing (in poetic form), staging (ritualization) and collective participation as three steps of oral transmission are used here as main theoretical concepts.

The bronze drum of the Zhuang people as national cultural heritage of China

Gretel Schwörer (Martin-Luther-Universität Halle-Wittenberg, Germany)

The Zhuang are one of the 56 officially announced minority groups of China. Scattered through Southern China they count more than 17 million people and speak their own language, which belongs to the Tai family. Their most significant musical instrument is the bronze drum, also called frog drum, or organologically correctly bronze kettle gong. The earliest excavated drums are from the 6th BC.

Although during the cultural revolution many of the drums have been confiscated, entirely destroyed, or melted down to produce weapons, at least some instruments have survived. Some brave men have saved them, hiding them in the earth, in caves, or even in beehives. Traditionally the Zhuang people play the bronze drum for their frog rituals. During the last few years traditional ceremonies and festivals have been revived together with the playing of the bronze drums to greet the guests, to accompany their steps, when they cross the traditional covered bridges, to honour the frog in his temple, during the procession through the village or city, as well as to its funeral place. However, now - sometimes more than forty instruments - are also beaten for political, representative occasions out of their ritual context, to demonstrate the power of the Zhuang people. How proud the Zhuang are of their frog drum can be seen in all the areas, where they live. Houses are decorated with frog drums, as well as monuments, flags and many other items. Especially present is the frog drum in the autonomous Zhuang region in the province of Guangxi, and here mainly in the capital Nanning with more than 6 million inhabitants.

The bronze drum museum, solely dedicated to this instrument, constructed in the shape of a huge drum, houses a large collection with pieces from different ages, a research department, as well as a film and sound archive.

Since many centuries the Zhuang bronze drum has spread all over China. It can be found in all the major museums in China and is considered as national Chinese cultural heritage.

The paper is based on field work among the Zhuang people since 2012.

Music in Identity Construction on example of Bosnians in Sweden

Jasmina Talam (Academy of Music, University of Sarajevo, Bosnia and Herzegovina)

The first migrations of Bosnians to Sweden began after the 1950s and culminated in the early 1990s. As a result of ethnic cleansing and genocide, more than a million inhabitants of Bosnia and Herzegovina were forced to leave their homes, of which more than 60,000 people found their new home in Sweden. Regardless of the suffering they experienced in their homeland, the Bosnians tried to make their lives better and integrate into Swedish society as soon as possible. In early 1992, Bosnian refugees quickly organised and began to establish music ensembles and cultural associations with aim to preserved their local identities as well as a general Bosnian identity. Ethnomusicological research has shown that Bosnian refugees experienced *sevdalinka* as the most important musical form through which they confirmed their cultural and national identity. People who come from rural areas gladly sing and listen to songs related to their local communities and which confirm their local identity. Bosnians perceived music as »a fundamental channel of communication« which allowed them to »share emotions, intentions and meanings with others. even though their spoken languages may be mutually incomprehensible«. (Hargreaves, Miell, MacDonald 2002:1) Therefore, it is not surprising that as early as the early 1990s, Bosnians established musical ensembles that were played by Swedes, but also by members of ethnic minorities in Sweden. As a matter of fact, music was a means for transcending boundaries between Bosnians and dominant group, as well as other minority groups.

The aim of this paper is to show the role of music in the creation of Bosnian identity and how it is presented and promoted in Swedish society.

Minorities In the Frame of the State: Organization and Categorization of Musical Performances

Ieva Tihovska (University of Latvia, Riga, Latvia)

This paper will analyze how the musical performances of Latvian ethnic minorities are organized, monitored and categorized by the principal state institution of amateur art – the Latvian National Centre for Culture – and how the performers are choosing to present themselves within the given system. The involvement in the cultural activities organized by the state means some control over the musical and performance style, however, the regulations differ depending on the category in which the performers choose to participate. The regulations are the strictest for the category of 'folklore

ensemble'. Only a few ensembles of ethnic minorities choose this category. In this case the ensembles have to follow the stylistic principles that are established in Latvia since the 1980s when the revival of folklore ensembles took place. Besides this category the performers can choose the category of 'collectives of ethnic minorities' that hasn't so strong regulations. A large variety of denominations go under this category (vocal groups, choirs, folklore ensembles, folk song ensembles, etc.). It illustrates the vagueness and variety of the ideas how the ethnic identity can be expressed nominally and musically. The category of 'collectives of ethnic minorities' is not unified and standardized and it leads to a bigger diversity and lesser stylistic control over their performances.

“What is our music?”: colonialism, nationalism and generational conflicts in contemporary Sikh kirtan in the diaspora (Panel: Politics of representations: Minority music, affect and resistance)

Thea Tiramani (Dipartimento di Musicologia e Beni Culturali di Cremona Università degli Studi di Pavia, Italy)

In my contribution I intend to analyse the current musical situation in a Sikh temple in Northern Italy, where different music courses for young generations are organized.

In Summer 2019 two different courses were held. In the first case the teacher was chosen directly by the administrative council of the gurdwara, while in the second case it was the young people who strongly requested the presence of a particular teacher, with the intention of recovering their musical traditions.

I propose that the observation and analysis of the methods of didactic transmission used for these two courses can well exemplify a debate within the Sikh musical tradition.

In the contemporary Sikh music scenario only few streams of kirtanias transmitted the repertoire from the pre-colonial era to this day. This repertoire is now in danger of disappearing, as a result of a homologation that scholars (Cassio 2019, Singh 2011) attribute to colonialism and nationalism at first, combined with the creation of a national music system that has flattened the characteristics of Hindustani classical music. Most of today's Sikh kirtan consists of recently composed melodies that do not respect the raga system and follow market logic. This has widely influenced and upset the system of educational music transmission, both in India and in the diasporic communities. These frictions, due to power relations at large scale, are also manifested at the level of individual temples where aesthetic, political and market issues are added to generational conflicts and identity instances produced by the diasporic condition.

Sarıgöl Romanies: An Acoustic Community under the Threat of Gentrification

Burcu Yaşın (Mimar Sinan Fine Arts University State Conservatory Istanbul, Turkey)

This paper focuses on the impact of the recent urban renewal policies on the soundscape of Sarıgöl neighborhood in Gaziosmanpaşa district in Istanbul. The paper presents a critical approach to the ongoing urban renewal projects by comparing the past and present soundscapes.

Sarıgöl is a neighborhood with a long history in the urban memory of Gaziosmanpaşa district with its highly talented Romani musicians who have contributed to the entertainment sector of Istanbul. Sarıgöl, due to its unplanned settlement, is under urban renewal since 2014. However, these urban renewal projects have political and aesthetic implications, as they directly affect the daily practices of the neighborhood residents that constitute the Romani identity. For instance, Sarıgöl's wedding ceremonies and henna nights, as well as outdoor conversations, practices involving music performance and overhearing a specific genre of music –i.e. oyun havası–, all constituting rituals contributing to the very identity of the neighborhood, are perceived as 'noisy' and 'non-aesthetic' by the governing bodies, since these are mostly practiced on the streets. The urban renewal of the neighborhood acts as a means of gentrification to remove these "unpleasant" aspects associated with the neighborhood, which are on the other hand/ in fact the very soundmarks of the community.

Referring to Barry Truax's "acoustic community" definition, I claim that Romani community constantly creates acoustic signals in order to "keep the community in touch" via the above- mentioned practices. These practices –soundmarks of the community– also create sonic information, "a sonic way of knowing" (Steven Feld) for the outsiders who overhear or ear- witness the Romani community. As such, the recent urban policies directly targeting those practices render the community not only invisible but also inaudible.

Traditional music of tatar minority in Kazakhstan.

Saida Yelemanova

Traditional music of Tatars - one of the Turkic peoples of the Republic of Kazakhstan- is an actual and poorly developed topic today. The only serious research on this topic is the thesis of Ramzia Valiullina »Song culture of the Kazakh Tatars«, defended in 1996. it raised such problems as » the development of ethnic culture of migrant groups in the conditions of mutual contacts in an ethnically integrated social environment; the problem of existence of traditional culture in the city /more than 70% of Tatars in Kazakhstan-urban residents/; forms and types of interaction of cultures of genetically related peoples /which include the Kazakhs and Tatars/; issues of assimilation in musical folklore; Genesis of genre composition of folk art in connection with the change of the initial conditions of life of the ethnic group«.

Traditional music of the Tatar and Kazakh peoples, despite the fact that their origins are different, unexpectedly reveals common features. This is especially true of the highly developed song layer of solo improvisational singing among the Tatars- »Uzun kui« - and the folk professional song of the Arka tradition among the Kazakhs. Both songs concentrate an aestheticized spiritual content. It is expressed in the rich melodic development of songs. The objective of this report is a comparative-historical, morphological and musical-stylistic analysis.

It has been typical of the ethnomusicological approach to consider music and cultural groups as entities, and therefore groups that are culturally "isolated" (either in the passive or the active sense), have come to be chosen to be studied. In this situations it is readily forgotten the multi-layeredness of identity is always associated with the idea of musical orientation. Thereby a perspective that is well suited to my research is the notion of tradition or "heritage" as an individual process of choice. This goes naturally hand by hand with the questions of terminological issues in studies on music and minorities. As we know "modern people" can move more easily than before between the different musical contexts that maintain different forms of tradition, transferring from one to an other.

The Finnish Romani music – A Product or process?

Kai Viljami Åberg (University of Eastern Finland, Joensuu, Finland)

In this paper, I question some of the »taken-for-granted« conceptions and consider an alternative to the existence and practices of Finnish Romani music studies. Examples from Romani community based my intensive field research among the Finnish Roma since 1994. Over time, the "field" itself – the ongoing cultural landscape – changed, as did my ideas how the postmodern world and developing technology were affecting music. Finally, one of my recent ethnographic tools, like many others ethnomusicologists has been You tube, where a lot of Romani material is posted (both Roma and non-Roma). Some of them are made seriously, some satirically or even in a racist way. At any rate, through this multimedia I have managed to explore the transnational flow of Romani music, which is not always so visible at a local level. This kind of transnational fieldwork via the internet has also changed position as the traditional fieldworker becomes invisible. I ask; how the positions of fieldworkers has changed? How the developing technology affects the field research and also the personal orientation to the music (both researchers and informants)? What happens when different kinds of musical genres flow together so rapidly?

Music and Migrants in Swedish Newspapers

Jonas Ålander & Ulrik Volgsten (Örebro University, Sweden)

Traditional news media is one of the most important channels of information about contemporary society. It has been acknowledged for long that media representations affect public opinion, meaning that media can alter identifications and in the prolonging social norms and practices participative conditions. Migration is an established topic in traditional news media research, in terms of representations, but music is not. Then, what does music and migration come to mean when put next to each other in a newspaper? And how are these concepts related? To discuss these questions, this presentation draws on a study in which 106 newspaper articles from six major Swedish newspapers published over a period of five years, were analyzed through a discourse theoretic perspective. In the investigated media, 'music' is repeatedly described as a tool, capable of affecting social relations and processes. The discursive representation of 'migrants' confirms the picture provided in previous research, according to which the 'migrant' often is negatively depicted. When the 'migrant' is regarded together with representations of music, one can see how the 'migrant' identity changes. Instead of being characterized by passivity and complaint, the identity enables agency. Rather than being passive, the 'migrant' may now become active in addressing and handling problematic social relations and phenomena. However, the meaning of 'music' does not change but become the foundation of a mythic ritual, according to which subjects turn into conforming and well-integrated citizens.

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