

## *How do we go about singing a new song about migration?*<sup>1</sup>

### *1. Music and migration*

Since two years I'm committed, with my students and former students<sup>2</sup>, to an action research<sup>3</sup> about music and migration in an area between Lombardy and Emilia Romagna, in the centre of the Padana Plain.

*Music and migration* is part of the Pavia University three years project *Towards a model of governance of international migrations: challenges and opportunities in a interdisciplinary perspective* started in the academic year 2015-2016<sup>4</sup>.

The project *Music and migration* is investigating self-representation and expression through music of economic migrant communities and refugees and asylum seekers in Cremona and its neighbour provinces (Mantua, Modena and Piacenza). The starting assumption is that music making and music listening are essential tools to express individual, group, and cultural, social and religious belonging. Through the documentation of the practiced and listened music in different contexts and the study of how music intervenes in public and private space of immigration in contemporary Cremona and its surroundings, we are trying to understand migrants attitudes toward the hosting culture and their own culture, and the possibility to empower these persons giving a public space to their cultural musical expressions<sup>5</sup>.

It is about communities but also about individuals; it is with professional musicians but also with non-musicians; it is on traditional music but also on popular music.

The basic idea of our project is that every kind of musical engagement helps people to model and reflect about their cultural, social and religious identification.

Music is a significant medium not only for shaping a new understanding of a transnational cultural identity<sup>6</sup>, but also for intervening creatively to shape public opinion about cultural, ethnic, and religious diversity in contemporary Italy<sup>7</sup>.

I like Michael Francis O'Toole definition of "sonic citizenship" to identify a kind of political engagement through sound, as musical performance or sonorous ritual, to craft public interventions in an environment characterized by unequal access to political and social power<sup>8</sup>.

We mean to offer a critique to the contemporary narrative concerning immigration, nationhood, and religion in Europe, where immigrants are frequently portrayed as problematic.

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<sup>1</sup> Glick Schiller and Ulrike Hanna Meinhof, "Singing a New Song? Transnational Migration, Methodological Nationalism and Cosmopolitan Perspectives", *Music and Arts in Action* 3 (2011): 21-39 (p. 22).

<sup>2</sup> Coordinator: Fulvia Caruso; Partner: Flavio A. Ceravolo, sociologist, Alessandro Bratus, popular music scholar, Giovanna Santanera, anthropologist. Participants: Clarissa Biscardi, Edoardo Boschetti, Francesco Brianzi, Massimiliano Caruso, Maurizio Corda, Daniela Conzadori, Beatrice Di Mario, Clara Fanelli, Gaiané Kevorkian, Giuseppe Laricchiuta, Federica La Rocca, Davide Pancetti, Teresa Polizzotto, Andrea Rampin, Simone Rude, Monica Serafini, Mattia Signaroldi, Elisa Tartaglia, Margherita Tealdi, Thea Tiramani, Carla Turlà, Patrizia Vaccari, Francesca Vergani, Rouben Vitali.

<sup>3</sup> Lewin K. "Action Research and Minority Problems", *Journal of Social Issues*, Vol 2/4, (1946): 34-46.

<sup>4</sup> The aim of the Pavia University project is to investigate in an interdisciplinary approach the phenomenon of migration in the Mediterranean, from its historical roots to the contemporary biomedical, social and cultural implications. The hope is to give a governance model of the migration phenomenon to manage the reality of a society that is by now an interethnic and intercultural one. We have 22 projects in three different research areas: biomedical, social sciences and the humanities. See: [www-wp.unipv.it/migrazione/?pageid=52](http://www-wp.unipv.it/migrazione/?pageid=52).

<sup>5</sup> At the end of 2016 Lombardy was hosting 1. 314.500 foreigners coming from the so called "Countries with strong migratory pressure": Developing countries, countries of the East Europe, included those that entered in the EU from 2004. Cremona was hosting 47.200 immigrants: the 12 per cent of the population. The national percentage is around 8.

<sup>6</sup> Hannerz, Ulf, "Fluxos, fronteiras, híbridos: palavras-chave da antropologia transnacional", *Mana*, 3/1 (1997): 7-39.

<sup>7</sup> Martiniello M. and J.-M. Laffleur, "Ethnic Minorities' Cultural and Artistic Practices as Forms of Political Expression: A Review of the Literature and a Theoretical Discussion on Music", *Journal of Ethnic and Migration Studies* 34/8 (2008): 1191-1215.

<sup>8</sup> Michael Francis O'Toole, "Sonic citizenship: Music, migration, and transnationalism in Berlin's Turkish and Anatolian diasporas" (PhD diss., University of Chicago 2014), Document URL (last access July 9, 2017), <http://search.proquest.com/docview/1559962172>.

Our ethnography is active and participant: beyond the standard documentation (audio-visual recording of the events, interviews, etc.), we are researching through musical practice, laboratories and human exchanges and organizing occasions of restitution to share with Italians the musics we meet.

We are imagining protocols of integration of the migrant communities through music following three axes of intervention: Religion, Education, Asylum seekers acceptance. Intending for integration not homologation but well-being: people not only need to have it's own place in society but also to live their own way. In a kind of multicultural riddle we try to be aware of<sup>9</sup>.

## 2. Music and religion

The first thing we started to deal with where the religious practices of foreigners, to understand the role of music in their religious life<sup>10</sup>. This part started even before the University strategic plan, because we were interested in knowing and spread informations about those realities, creating an archive of audio-visual recordings<sup>11</sup> of the religious rites in Cremona and it's surrounding and of interviews to participants (musicians and individuals that have a leading role in the community and/or ritual). A thick documentation of the music involved in rituals and the role it plays in religious and everyday life of migrants<sup>12</sup>, united to a comparative approach to this documentation show if, how and why people is still linked to musical tradition(s) of their place of origin.

From our investigation is emerging an extremely rich plurality of faiths, and many different religious realities, as shown in table 1.

We haven't still completed the documentation, some churches or temples where subjects for degree dissertation<sup>13</sup>, some only of short fieldwork experiences during Ethnomusicology courses. Some still has to be documented. Some interesting indications are emerging anyway.

The archive we are creating is empowering communities simply because they are happy to be finally at the centre of interest by an important institution as a university.

Our interest helps them to be more aware of the richness of their experiences.

We intend to help the small communities to obtain better places where to behave their rituals.

In 2016 we guested some Sikh musicians for a lesson-concert at the Department of Musicology and Cultural heritage and in 2018 we intend to realize a cycle of encounters with the religious choirs, so to let the students and the citizens of Cremona to know this reality.

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<sup>9</sup> Baumann, Gerd, *The Multicultural Riddle. Rethinking National, Ethnic, and Religious Identities*, New York and London: Routledge, 1999.

<sup>10</sup> There were very interesting situations, and moreover I was inspired by the work started by Serena Facci and her team at Tor Vergata University for the National Research Project *Processi di trasformazione nelle musiche di tradizione orale dal 1900 a oggi. Ricerche storiche e indagini sulle pratiche contemporanee* (coordinatore nazionale Giovanni Giurati), Unità di Roma "Tor Vergata", *Musica, festa, rito. Dinamiche di trasmissione e trasformazione di forma e comportamenti musicali in contesti di socializzazione e rapporto con il sacro* (coordinator Giorgio Adamo). See Facci, Serena, "Liturgie musicali" in *Scuola, migrazioni e pluralismo religioso*, edited by Fulvia Caruso and Vinicio Ongini, 189-194. Todi: Tau Editrice, 2017. In Italy the study of liturgical music of migrants has a short story, except for the Greek and Albanian minorities in the South (See Garofalo, Girolamo and Christian Troelsgård with Giuseppe Sanfratello, *Chants of the Byzantine Rite: the Italo-Albanian Tradition in Sicily*. Copenhagen: Museum Tusulanum Press, 2016; Rizzuto, Maria, "Prima ricognizione sulle "liturgie musicali delle chiese ortodosse in Sicilia", in *Archivio Antropologico Mediterraneo*, n. 17 (2), 2015: 139-154.

<sup>11</sup> The standard should be to document the events with an audio recorder and two cameras: one as fix as possible on the whole event, the other mobile, concentrated on the musical executions, possibly with sequence-shot. We have two Canon LEGRIA HF G25 and one ZOOM Q6.

<sup>12</sup> Documentation intends to highlight in particular: language/s used in the ritual and in the musical performances; role of the musical events in the ritual; elements of the performance (solo, choir, instruments, dance...); participation of the believers to the ritual and to the music; use or not of writing or other technologies in the learning process and in the rendition. More in general the role of music in the migrants lives, through the understanding of their musical tastes and listening in the everyday life, and how this has changed in moving from one place to another.

<sup>13</sup> Thea Tiramani on the Sikh Temple in Pessina Cremonese (CR); Davide Pancetti on the Buddhist Temple of the Sri Lanka community of Spilamberto (MO); Margherita Tealdi on the Ukraina Orthodox community in Cremona.

### 3. *A possible role of music in multicultural education*

One relevant part of the action research *Music and migration* is devoted to music education at school. We are trying to develop patterns of musical transcultural education, starting from the music listening and practice of the students<sup>14</sup>.

Our aim is not to work with migrants or descendants but to enlarge the musical horizon of every student and to introduce her/him to the acceptance of cultural diversity and transcultural belonging we all experience<sup>15</sup>. At the same time, working in classrooms allow us to investigate musical listening, musical tastes and musical awareness of the young generations and collect sufficient material to understand musical behaviours of young migrants or descendants compared with those of Italian descent.

The first year (2015-2016) Monica Serafini and Maurizio Corda, my former students actually teaching in the middle school, developed with my help a protocol that produced a model we have than experimented in the 2016-2017 academic year with three middle school music teachers<sup>16</sup> in the curricular program of 'musical education'. I've also asked to my many master degree students who already teach in different level of education, from maternal to high school, to experiment this model, adapting it to different situations.

The model is articulated in three stages, and with some adaptations it seems to work in every kind of school level. The first step of the work is intended to gather informations about students listenings and musical behaviours through a short questionnaire (mostly with multiple choice).

The second stage is the realization of a sonic diary, in which the students should note down voluntary and involuntary hearing music and specify where, when and why they listen a specific song. The diary intends to make them more aware of the musics and sounds that surround themselves and at the same time collect additional informations about family listening attitudes. Both the questionnaire and the diaries are discussed in class, and different types of musics are introduced to students, mostly Italian folk music, to introduce them to a different musical culture in a neutral terrain (no one knows it anymore....).

This task, avoided in the primary school, is quite hard for many students, and needs a good preparation in class. What emerges more is a difficulty in the awareness of involuntary listening, a confusion - mostly in descendants - about what is folk music and a difficulty to relate with their

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<sup>14</sup> Bibliography on ethnomusicology and musical education we red to prepare us is too wide to be quoted. To imagine our laboratories have been crucial the study of: Anderson, William and Patricia Shehan Campbell, *Multicultural perspective in music education*, Lanham-New York-Toronto-Plymouth: Rowman and Littlefield, 2013 (3rd edition); Shehan Campbell, Patricia, *Teaching Music Globally. Experiencing Music expressing Culture*, Oxford New York: Oxford University Press, 2004; Campbell, Patricia Shehan and Trevor Wiggins (eds), *The Oxford Hand-book of Children's Musical Cultures*, New York: Oxford University Press, 2013; Shipper, Huib, *Facing the music. Shaping Music Education from a Global Perspective*, Oxford New York: Oxford University Press, 2010; Facci, Serena and Gabriella Santini, *Chants d'Italie*, Paris: Cité de la Musique, 2012; Biamonte, Nicole (ed.), *Pop-culture pedagogy in a music classroom*, Plymouth: Scarecrow Press, 2011; Nusbaum, Martha C., *Cultivating Humanity. A Classical Defense of Reform in Liberal Education*, Cambridge (MA) - London: Harvard University Press, 1997; Facci, Serena, "Multiculturalismo nell'Educazione Musicale" in *Enciclopedia Einaudi della musica, vol 2- Il sapere musicale*, edited by Jean-Jacques Nattiez, 863-879. Torino: Einaudi, 2012; Ferrari, Franca and Gabriella Santini (eds) *Musiche inclusive. Modelli musicali d'insieme per il sostegno alla partecipazione e all'apprendimento nella secondaria di primo grado*, Roma: Universitalia, 2014; Keegan-Phipps, Simon, "Déjà Vu? Folk Music, Education, and Institutionalization in Contemporary England", *Yearbook for Traditional Music*, 39, (2007): 84-107; Sakai, Winfried, "Music Preferences and Family Language Background: A Computer-Supported Study of Children's Listening Behaviour in the Context of Migration", *Journal of Research in Music Education*, 59/2, (2011): 174-195; Hancock, Carl B., "Music Teachers at Risk for Attrition and Migration: An Analysis of the 1999-2000 Schools and Staffing Survey", *Journal of Research in Music Education*, 56/2, (2008): 130-144; Schonmann, Shifra (ed.), *The Wisdom of the Many – Key Issues in Arts Education*, International Yearbook for Research in Arts Education vol. 3, 2015.

<sup>15</sup> See Welsh, Wolfgang. 2017 "Transculturality. The puzzling form of cultures today", in *Ethnomusicology or transcultural musicology?*, edited by Francesco Giannattasio and Giovanni Giuriati, 30 - 49. Udine: Nota, and Amselle, Jean-Loup, "From *Métissage* to the Connection between Cultures", in the same book, pp. 126- 135. See also the project *Transcultural Music Education in Germany or how to manage boundaries in music classes*, at the Liszt school of music Weimar, Institute of Transcultural Music Studies, conducted by Jörg Sapper.

<sup>16</sup> Laura Corona, Giusi Rancati, Stefania Piseri.

parents about traditional/folk or popular music of their countries of origin that they are “forced” to listen to at home or travelling by car.

That’s why we introduce a third step: to do researches about family music (at home and at places of worship) and to present in the classroom the results, if possible also inviting parents to directly explain their music.

We then alternate listening lessons, linking the music with a specific context and use, and practical lessons where - if possible – students (or their parents/friends/neighbors) teach each other (or help teacher to teach) their musical traditions. In one case the class decided to realize three playlist<sup>17</sup>. There are many possibilities to go further, depending on the response or attitude of the class and on the ability and attitudes of the teacher.

We still have to work hard, but two issues emerge that gives us indications on how to proceed. One is the efficacy of the transcultural approach, that do not stigmatize the difference of who’s not Italian and let emerge, starting our work from Italian folk music<sup>18</sup>, the internal differences we still have, or used to have, in Italy. The other one is the need to a specific training for teachers in general and music teachers in particular<sup>19</sup>. Unfortunately ethnomusicology is included in few Italian Musicological university and conservatory programs.

To introduce to, and go in depth of, the concept of transculturality or of multiple belonging is crucial for all young generations: for Italians to understand we all have multiple belongings and learn respect and acceptance, for migrants to deal with their transcultural reality. It is a task all the teacher should consider.

The next step will be to experiment, with the support of Cremona Municipality and Local Scholastic Office<sup>20</sup>, a specific training course that can give all is needed, starting from general cultural concepts to effective tools to understand and practice the world music in the classrooms. Avoiding both celebration of differences and simplification (see Nettl 2010<sup>21</sup>).

#### 4. *Music and asylum seekers*

For what concerns our commitment with irregular migrants, asylum or international protection seekers, we are trying to develop models of resilience and social integration through music for those who are hosted in C.A.S., Centres for Special Acceptance.

Due to the large amount of irregular migrants, the governmental structures<sup>22</sup> are not sufficient, and Public Prosecutor’s Offices individuate places normally managed by cooperatives, dioceses, NGOs, or accommodation facilities as hotels or agritourisms.

Being thought as an answer to an emergency, those centres have fewer rules to follow about services for their guests and are mostly without any control by the State. Foreigners live there from one to two years or more, waiting for the response upon their status<sup>23</sup>. This can produce several problems, in an already critical situation. And music can help, as it is an essential part of people’s cultural and individual expression.

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<sup>17</sup> See Baimonte *Pop-Culture Pedagogy ...*

<sup>18</sup> The same conclusion was in the work of Serena Facci and Gabriella Santini, *Chants d’Italie...*

<sup>19</sup> See the new dispositions of Italian Ministry for Education: DPR 19-2016.

<sup>20</sup> Ufficio Scolastico Territoriale. Italian Ministry of Education operates at local level (Regional and Provincial) through these offices.

<sup>21</sup> Nettl, Bruno, “Music Education and Ethnomusicology: A (usually) Harmonious Relationship”, in *MinAd: Israel Studies in Musicology Online*, Vol. 8 Issue 1/2, (2010): 1-9.

<sup>22</sup> The reception of irregular migrants is based on several levels: Centres of first aid and reception (CPSA), that hosts the strangers when they arrive (Lampedusa, Elmas, Otranto, Pozzallo), gives medical aid, photo-signals everyone and collects requests for the international protection; Centres of reception (CDA), only for acceptance during the identification procedure, and Processing Centres only for asylum seekers (CARA); System of Protection for Refugees and Asylum Seekers (SPRAR), processing centres mostly managed by Municipalities, with government money. CAS are individuated by Public Prosecutor’s Office.

<sup>23</sup> Mostly male, because women are only the 13% of the irregular foreigners and are hosted only in SPRAR, in secure structures, to be more cared, or in apartments with their family. Minor migrants follow a different protocol, because are immediately accepted because of the 1989 New York Convention on the children rights.

Stored in personal memory and media, asylum seekers carry to Europe musics from their countries of origin and from the places they transit through to get to us. As a result, they hold a transversal musical competence that interacts with their self-representations and emotional/psychological current conditions (Schippers 2006<sup>24</sup>).

The experience of migration inevitably has consequences, such as traumatic feelings and emotions. Music can be a powerful mean to elaborate these feelings and find a new path to follow. The aim of the project is to understand the role musics have in their everyday lives and at the same time:

- help refugees and migrants socialise and express themselves without necessarily speaking the host country language.

- give Italian citizens the opportunity to discover, learn from and understand the values and cultures of refugees and migrants and rediscover and enrich their own.

- showcase and co-creation of music.

We are engaged with two different CAS: one is of the Diocese of Cremona and the other is the agro-tourism (holiday farm) *C'era una volta* in Zerbione (Piacenza). The two settings are quite different: the asylum seekers hosted in *C'era una volta* agro-tourism in Zerbione (PC) are from 15 to 20 men between 18 and 31 age coming from sub-Saharan west francophone Africa (Ivory Coast, Mali, Senegal, Togo, Guinea, Guinea Bissau, all western sub-Saharan African nations that speech French<sup>25</sup>); Caritas Reception Home in Cremona hosts about 150 refugees from different parts of the world: Guinea Conakry, Niger, Nigeria, Sudan, Cameroun, Libya, Togo, Bangladesh, Ethiopia, Mauritania, Tunisia, Ghana, Palestine, Pakistan, Syria, Mali, Senegal and Somalia.

In both cases they have almost no practical musical skills.

Gaiané Kevorkian in Cremona and Elisa Tartaglia in Vigolzone are the principal actresses of this “field experience” (Kisliuk, 2008: 185<sup>26</sup>), with the help of other students or former students.

Listening, playing<sup>27</sup> and “musicking”<sup>28</sup> at different level, composing new songs or preparing radio broadcasting with them, in both cases we try to explore the wide range of meanings and the different roles that music plays in our personal lives.

It is still a work in progress, with scarce bibliography that can help<sup>29</sup> due to the particularity of

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<sup>24</sup> Schippers, Huib. “Tradition, authenticity and context: The case for a dynamic approach”. *British Journal of Music Education*, 23, (2006): 333–349.

<sup>25</sup> Public Prosecutor’s Offices normally try to put together people who came from the same geographical areas.

<sup>26</sup> Kisliuk, Michelle, “(Un)doing Fieldwork. Sharing Songs, Sharing Lives”, in *Shadows in the field. New Perspectives for Fieldwork in Ethnomusicology* edited by Gregory Barz & Timothy J. Cooley, 183-205. New York: Oxford University Press, 2008 (II edition).

<sup>27</sup> Baily, John “Ethnomusicology, intermusability, and performance practice”. In H. Stobart (ed), *The New (Ethno)musicologies*, 121-138. Lanham, MD: Scarecrow Press, 2008

<sup>28</sup> Small, Christopher, *Musicking: The Meanings of Performing and Listening*. Middletown: Wesleyan Univ. Press, 1998.

<sup>29</sup> Among the many readings we did, those are the ones that inspired the most: Koch, Sabine C. and Beatrix Weidinger-von der Recke, “Traumatised refugees: An integrated dance and verbal therapy approach”, *The Arts in Psychotherapy* 36/5 (2009), 289-296; Lenette, Caroline and Brian Procopis, “«They Change Us»: The social and emotional impacts on music facilitators of engaging in music and singing with asylum seekers”, *Music and Arts in Action*, 5/2, (2016): 55 – 68; Lenette, Caroline and Naomi Sunderland, “«Will there be music for us?» Mapping the health and well-being potential of participatory music practice with asylum seekers and refugees across contexts of conflict and refuge”, *Arts & Health*, 8:1, (2016): 32-49; Reyes Schramm, Adelaida (ed.) *Music and Forced Migration*, special issue of *The world of music* vol. XXXII n°3, 1990; Pilzer, Joshua D., “The Study of Survivors’ Music”, in *The Oxford Handbook of Applied Ethnomusicology*, edited by Svanibor Pettan and Jeff Todd Titon, 481-510. Oxford: Oxford University Press, 2015; Reyes Schramm, Adelaida, *Songs of the caged, songs of the free - Music and the Vietnamese Refugee Experience*, Philadelphia: Temple University Press, 1999; São José Côte-Real de, Maria (ed.), *Music and Migration*, special issue of the *Migrações Journal*, n° 7, 2010; Storsve, Vegar, Inger Anne Westby and Even Ruud, “Hope and recognition: A music project among youth in a Palestinian refugee camp”. *Voices: A World Forum for Music Therapy*, 10/1(2010) Accessed 24 November 2015. doi:10.15845/voices.v10i1.158; Sweers, Britta “Music and Conflict Resolution: The Public Display of Migrants in National(ist) Conflict Situations in Europe: An Analytical Reflection on University-Based Ethnomusicological Activism”, in Pettan and Titon, *The Oxford Handbook...*, 511-550; Swijghuisen Reigersberg, Muriel E., “Collaborative Music, Health, and Wellbeing Research Globally: Some Perspectives on Challenges Faced and How to Engage with Them”, *Journal of Folklore Research*, 54/1, (2017): 133-159.

Italian reception structures, but we can affirm that we reached the following goals:

- Progressive move from a passive situation to one of social activity
- Increase of confidence with the others and self and growth of trust in Italians
- Development of skills in group work
- Development of listening skills
- Development of communicative and linguistic competences (L2)
- Development of musical competences