

CURRENT DEBATES IN MIGRATION AND ETHNIC STUDIES  
MUSIC, IDENTITY AND ETHNICITY  
(dis. By Marco Martiniello)

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MUSIC AND CULTURAL PROJECTS  
THE SENSE OF DOING MUSIC IN A DIVIDED SOCIETY

The lesson aims at providing introductory notions on theory and research tools on the study of music and politics. To this end, it focuses on the speaker's PhD research on the role of music in the creation and circulation of political identities in the context of Flemish Belgium. More precisely, it addresses the twofold issue of how music is used by a political group such as the Flemish movement (top-down dynamic) to produce, reinforce, and spread a particular identity on the one hand, and - on the contrary - how social and political activity is inspired by music (bottom-up dynamic) on the other hand.

In the first part, theories on socio-political music studies will be explained. The aim is to identify music as a process rather than a static object [Small 1998], providing sense of community [Stokes, 1994] and commitment among people with a given political issue [Mattern, 1998]. The connection between a piece of music and its socio-political meaning will be articulated as the result of the social relations occurring in the moment of performance. These relations that concern music and social activity will be analysed through four analytical dimensions [Roy 2010]: the division of labor, the relations of power, tuning in, and embeddedness.

The second part will include examples of observation of music in its aesthetic features, as well as the analysis of the structural aspects of live events, as part of a wider perspective that includes textual and contextual elements, but focuses also on the actors and the action they perform. From this perspective, the aim is to highlight the actions that people perform when they *do* music: production, performance, and consumption. Different case studies in Flanders including folk music, contemporary pop music and rap will be presented.