

IID07 MEMORY, ORAL HISTORY AND SOUND ARCHIVES

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Pedro de Moura Aragão (University of Aveiro). Sound and Memories of Aveiro: Challenges and Questions in the Process of Building Collective Sound Archives in Urban Contexts

In recent years, there has been an increasing interest in research projects that associate sound and collective memories as tools for social and political transformation. If the construction of “national sound archives” was one of the main issues of early musicology in Europe—as part of a colonization project based on Eurocentric ideologies—contemporary scholars are trying to pursue more equitable ethnomusicological perspectives. These approaches include a wide range of projects: sound archives based on collaboration with cultural heritage communities, sociological methodologies with emphasis in the power of music as a constitutive of people’s everyday life, and collective archiving of urban soundscapes, among others. The purpose of this paper is to present partial results of a research project developed by University of Aveiro/Instituto de Etnomusicologia – Centro de Estudos em Música e Dança, in Portugal. The SOMA project (Sound and Memories of Aveiro) aims to construct a physical and digital space for memory, dedicated to the music and sounds of the region of Aveiro while simultaneously promoting objectives for social innovation and transformation and objectives of academic innovation and production. This paper also focuses on some questions that arise in the context of a collective archive construction, such as: a) how individual memory, collective heritage and digital humanities can be combined to produce collective knowledge through sound archives; b) how to mobilize citizens in the construction of a collective repository where local communities will feel represented; and c) how to deal with different ideologies, expectations, discourses and priorities both from academic and local community contexts.

Ana Flavia Miguel (University of Aveiro). The Implications of the 3 O’s Policy on Building Collaborative Sound Archives: the SOMA project

Work developed by ethnomusicologists often generates different types of sound files. Some are personal files that constitute private repositories, others are hosted by institutions, others are collaborative files constructed with recorded subjects. At the University of Aveiro in Portugal we have developed musical and sound projects with different profiles. One of the

most recent occurred between 2013–2015 with the development of a research project called *Skopeofonia*. A team composed of academics and unemployed young musicians created a musical and sound digital archive in a Cape Verdean neighborhood in Portugal through shared research. The success of *Skopeofonia* led us to design the project SOMA—Sounds and Memories of Aveiro in 2018. SOMA aims to construct a space of memory in the region of Aveiro through shared research action and the mobilization of senior citizens to construct a collective repository of sounds, music and memories. In June 2015, the European Commissioner for Research, Science and Innovation put into public debate the 3 O's (Open Science, Open Innovation, and Open to the World). The main idea was that research funded by public funds should contribute to society through free access to data and research results, or through something greater than the benefit to scientists themselves. In this paper I intend to present partial results of SOMA and to discuss the use of shared research practices to construct an archive in the region of Aveiro and the implications of the 3 O's policy on building sound archives. I reflect on the challenges of building collaborative archives and how sound files can make a valuable contribution to respond to the problems identified in the United Nations' AGENDA 2030.

Jonathan Pickett (Hankai College). Armenian National Memory and Liturgical Music

It is difficult to imagine a time when Armenia was not a crossroads between Eastern and Western civilization. As the country's existence has generally been marked as "a nation situated on both sides of a border which marked the edge of other people's empires," this role seems to have been fated to the Armenian people. It is said Saint Thaddeus and Bartholomew went north to spread the gospel to the Armenian people, resulting in the state declaration of Christianity in 301CE. Whether the apostles truly visited the Armenians or not, this event is crucial in understanding part of how many Armenians currently identify themselves as Christians, as imagined realities and physical history have placed the nation's ethos where it is today. The other event which massively contributes to that ethos is the Armenian genocide that took place in the eastern pocket of the Mediterranean, in Syria and the east Ottoman Empire (modern day eastern Turkey) between 1915–1917, which left between 700,000 and 1,500,000 people massacred. This tragedy denotes a horrific aftermath of such a crossroads, or a clash in culture. This paper will discuss how collective memories of genocide and experiences of place are internationally displayed through liturgical music conducted by Armenians. It will focus on how music appears to be one of