



46th World Conference
International Council for Traditional Music
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 **Book of Abstracts**

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Marques, Rui
(University of Aveiro, INET-md)

**Looking to the Past,
Projecting a Different Future:
The Revival of Viola Toeira**
[session ID11]

This paper focuses on the revival of viola toeira, a Portuguese wire-strung guitar that by the mid-twentieth century was threatened to disappear. In the mid-2010s, several Coimbra-based luthiers restarted this instrument's construction. Their workshops established a unique context for the emergence of revivals, which favored the approach to viola toeira as an “ecological system” (Titon 2009), comprising construction, music teaching, participatory music-making (Turino 2008) and performances in local venues. Contrasting with initiatives undertaken in the 1980s, led by local authorities and scholars who intended to “recover” the viola toeira to foster the “truth” of local folklore, this post-revival cycle (Bithel-Hill 2014) emerged as a bottom-up dynamic that brought together people from different academic and professional backgrounds, working collaboratively to assure the sustainability of this instrument construction and performance. During fieldwork, I realized that these people draw on concepts such as “authenticity”, and “historical fidelity”, revealing an intention to connect with the past of the viola toeira and thereby establish their legitimacy as stewards of this part of the local musical heritage. Nonetheless, as supported by literature on music revival, this look at the past is guided by a desire to transform the present (Ronström 1996; Livingston 1999). Indeed, many revivalist agents defined their commitment to the viola toeira revival as activism, emphasizing the urgency of safeguarding diversity of local musical practices that are threatened by rampant globalization and tourism. Moreover, these agents valued their participation in this revival as an opportunity to collectively build and reinforce the sense of belonging to the place in which they live. This study addresses the following questions: How can the revival of an “ancient” instrument be an effective means of activism? In what way can safeguarding its music ecosystem establish opportunities for community-oriented relationships? What should be the role of ethnomusicologists in supporting this ecosystem?

Marques, Vitor (University of Aveiro, INET-md) & Ana Flávia Miguel (University of Aveiro, INET-md)
Ways of Doing Ethnomusicology: Challenges and Limits [for abstract, see Miguel, Ana Flávia]

Marsh, Charity
(University of Regina, Faculty
of Media, Art, and Performance)

**I'm Gonna Play Loud:
Girls Rock Regina and
the Ripple Effect**
[session VIA06]

Research on Girls Rock camps, and other similar grassroots initiatives, often focus on how the camps serve and empower youth (Ali 2012; Dougher 2016; Marsh 2018). *I'm Gonna Play Loud: Girls Rock Regina and the Ripple Effect* is a 30-minute documentary that shifts gears in order to focus on the adult women and non-binary people who support these camps in various roles. Culminating from three years of research and interviews with the adult crew and campers of Girls Rock Regina (2017-2019), this documentary illuminates some of the many challenges that women and non-binary musicians face within Regina's music scenes – including a lack of representation across venues, a lack of role models, male-dominated jam nights and open mics, ongoing sexual objectification and acts of sexism, as well as ageist attitudes against women – and how their experiences with GRR have challenged them to demand that local music scenes shift in tangible ways. For example, after working with GRR, many of the participants that were interviewed spoke about feeling more confident to explicitly call out sexism, take up space by turning up their amps at band practices, and demand more inclusive line-ups at shows. The documentary also explores how campers who participated in the adult camp are changing local music scenes. One of the featured bands, Sunset Embassy (formerly known as Abrupt Dystopia), formed at the first GRRownUp camp and have continued to write, record, and perform original songs. This band includes queer women, Indigenous women, and a non-binary person all in their late 30s and 40s, and is helping to change the demographics of performers on stage at local shows, and by drawing more diverse crowds.



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