

CONTENTS

PREFACE

Editor's Introduction	9
Ursula Hemetek, Cornelia Szabó-Knotik	

“KEYNOTES”

Breaks in History: Turning Points	
The Arts Hand-in-Hand with Recent Historic Upheavals	15
Julya Rabinowich	

From Cult to Culture	
A Reflective Hourney to the Origins of Culture	23
Dieter Berner	

“CHAPTER 1 - Minorities, Musical Traditions and Power Structures”

Performing <i>Romanipe</i> : Music and Self-Representation of Roma	39
Christiane Fennesz-Juhasz	

Archive and Cultural Memory - The Burgenland Croats	61
Gerda Lechleitner	

<i>Koliko smo toliko smo</i> - We Are What We Are	
Music, Dance, and Cultural Memory from Below	71
Marko Kölbl	

“CHAPTER 2 - Music as a Tool of Communication”

Rituals and Music Therapy	93
Elena Fitzthum, Sandra Lutz Hochreutener,	
Adriano Primadei, Monika Smetana	

Mind Reading during Ensemble Performance:	
Communicating with Nonverbal Signals	111
Laura Bishop, Werner Goebel	

“CHAPTER 3 - Music as Cultural Memory and its Rituals”

Eurovision and the Ritual Music of Euro-Patriotism 137
Ivan Raykoff

Popular Music, Memory and Heritage 149
A Conversation between Ana Hofman and Rosa Reitsamer

Repackaging Heroes:
Emerging Identities of (Post-)Yugoslav Music 161
Zdravko Blažeković, Tatjana Marković, Leon Stefanija

Historical Turning Points and Perspectives on Old Music 183
Maria Helfgott

Staged Rituals in Austria between the Wars 199
Christian Glanz, Anita Mayer-Hirzberger, Cornelia Szabó-Knotik

“CONTRIBUTORS”

Note: Short Bios - Alphabetical Order 223